**Characters**

**Hero Is a Four Letter Word**

It is easy to think of the principal character in a story as "the hero." Many beginning writers tend to base their stories on the adventures or experiences of a hero. As writers become more mature in their craft, they may come to think of their central character as a "protagonist," or perhaps a "main character." And yet, through all of this, no consistent definitions of any of these terms have ever been agreed upon. Before we proceed then, it seems prudent to establish what Dramatica means by each of these concepts.

- A Main Character is the player through whom the audience experiences the story first hand.

- A Protagonist is the prime mover of the plot.

- A Hero is a combination of both Main Character and Protagonist.

In other words, a hero is a blended character who does two jobs: move the plot forward and serve as a surrogate for the audience. When we consider all the characters other than a Protagonist who might serve as the audience's position in a story, suddenly the concept of a hero becomes severely limited. It is not wrong, just limited. The value of separating the Main Character and Protagonist into two different characters can be seen in the motion picture, *To Kill a Mockingbird*. Here, the character, Atticus, (played by Gregory Peck) is clearly the Protagonist, yet the story is told through the experiences of Scout, his young daughter.

Later on, we will explore many other ways in which the Main Character can be employed in much less archetypal terms than as a hero. For now, the key point is that Dramatica identifies two different kinds of characters: those who represent an audience point of view, and those who fulfill a dramatic function.

**Objective and Subjective Characters**

The reason there are two kinds of characters goes back to the concept of the Story Mind. We have two principal views of that mind: the Objective view from the outside looking in, and the Subjective view from the inside looking out. In terms of the Story Mind, the Objective view is like looking at another person, watching his thought processes at work. For an audience experiencing a story, the Objective view is like watching a football game from the stands. All the characters are most easily identified by their functions on the field.

The Subjective view is as if the Story Mind were our own. From this perspective, only two characters are visible: Main and Influence. The Main and Influence Characters represent the inner conflict of the Story Mind. In fact, we might say a story is of two minds. In real life, we often play our own devil's advocate, entertaining an alternative view as a means of arriving at the best decision. Similarly, the Story Mind's alternative views are made tangible through the Main and Influence Characters. To the audience of a story, the Main Character experience is as if the audience were actually one of the players on the field. The Influence Character is the player who blocks the way.

To summarize then, characters come in two varieties: Objective and Subjective. Objective Characters represent dramatic functions; Subjective Characters represent points of view. When the Main Character point of view is attached to the Protagonist function, the resulting character is commonly thought of as a hero.

**Looking Forward**

In the next chapter we will begin an in-depth exploration of Objective Characters. Here we will meet the Protagonist, Antagonist, and several other archetypes. Next we will dissect each archetype to see what essential dramatic elements it contains. Finally, we will examine how those same elements can be combined in different, non-archetypal patterns to create more realistic and versatile *complex* characters.

Then we will turn our attention to the Subjective Characters: Main and Influence. We will examine how the audience point of view is shifted through the Main Character's growth. We will also explore the forces that drive these two characters and forge the belief systems they possess.

**Archetypal Characters: Introduction to Archetypes**

Archetypes exist as a form of storytelling shorthand. Because they are instantly recognizable, an author may choose to use archetypal characters for a variety of reasons—because of limited storytelling time or space, to emphasize other aspects of story such as Plot or Theme, to play on audience familiarity, etc. The main advantage of Archetypes is their basic simplicity, although this can sometimes work as a disadvantage if the characters are not developed fully enough to make them seem real.

There are eight Archetypal Characters: *Protagonist, Antagonist, Reason, Emotion, Sidekick, Skeptic, Guardian, and Contagonist*. Several of these are familiar to most authors. Some are a bit

more obscure. One is unique to Dramatica. We will introduce all eight, show how they interact, then explore each in greater detail.

**Protagonist**

In our earlier discussion of what sets the *Subjective Characters* apart from the *Objective Characters*, we described how authors frequently assign the roles of both Protagonist AND Main Character to the same *player* in the story.

The concept of "player" is found throughout Dramatica and differs from what we mean by "character." Dramatica defines a character as a set of dramatic functions that must be portrayed in order to make the complete argument of a story. Several functions may be grouped together and assigned to a person, place, or thing who will represent them in the story. The group of functions defines the nature of the character. The personage representing the functions is a **player**.

In other words, a player is like a vessel into which a character (and therefore a set of character functions) is placed. If more than one Objective Character is placed into a single player, the player will appear to have multiple personalities. This is clearly seen in the dual characters contained in player, Dr. Jekyll & Mr. Hyde, or the many personalities of Sybil.

### Describing the Protagonist

No doubt the most well-known of all the Archetypal Characters is the Protagonist. As with all the Archetypal Characters, there is a specific "shopping list" or "recipe" of dramatic functions that describes the Protagonist. In this regard, the archetypal Protagonist is the chief proponent and principal driver of the effort to achieve the story's goal.

At first, this description seems far too simple for even the most archetypal of Protagonists. This is because the Main Character is so often combined with the Protagonist when Archetypal Characters are used, that we seldom see a Protagonistic player representing the archetypal functions alone.

Still, pursuing the goal is the essential function of the Protagonist, and beginning here we can construct a network of relationships that describe the remaining archetypes.

*(As a side note, the entire exploration of the Subjective Story is an independent job of the Main Character. For purposes of describing the Archetypal Protagonist, therefore, we will be*

*considering only its role in the Objective Story Throughline as just another player on the field [albeit a crucial one]).*

So, for our current needs, the Archetypal Protagonist can be considered the chief proponent and principal driver of the effort to achieve the story's goal.

**Antagonist**

The Archetypal Antagonist is diametrically opposed to the Protagonist's successful attainment of the goal. Often this results in a Protagonist who has a purpose and an Antagonist comes along and tries to stop it. Sometimes, however, it is the other way around. The Antagonist may have a goal of its own that causes negative repercussions. The Protagonist then has the goal of stopping the Antagonist. For purposes of establishing a consistent way to analyze how all Archetypal Characters relate to the goal of any story, Dramatica defines the Protagonist's goal as the story's goa;, regardless of which kind it is.

**Antagonist and the Influence Character**

Just as the Protagonist is often "doubled up" with the function of the Main Character, the Antagonist is sometimes (though less frequently) combined with the Influence Character. The Influence Character is fully explored in the Subjective Characters section of this book. For now, a simple description of the Influence Character will serve our purposes.

Just as the Antagonist opposes the Protagonist in the Objective Story, the Influence Character stands in the way of the Main Character in the Subjective Story. Note we did not say the Influence Character opposes the Main Character, but rather stands in the way. The Influence Character's function is to represent an alternative belief system or world view to the Main Character, forcing him to avoid the easy way out and to face his personal problem.

When combining the Influence Character and the Antagonist in the same player, it is essential to keep in mind the difference between their respective functions, so that both dramatic purposes are fully expressed.

**Reason & Emotion**

**Why Reason and Emotion Characters?**

Having briefly described the Protagonist and Antagonist, we can already see how they represent basic functions of the Story Mind. The Protagonist represents the drive to try and solve a

problem; the Antagonist represents the drive to undermine success. These two characters teeter back and forth over the course of the story as each in turn gains the upper hand.

Even in the most Archetypal terms this conflict is an insufficient process to fully describe an argument, for it fails to address many other basic concerns that will naturally occur in the minds of audience members, and must therefore be incorporated in the Story Mind as well. That is why there are six other Archetypal Characters. Just as Protagonist and Antagonist form a pair, the other six Archetypal Characters form three other pairs. The first of these is made up of Reason and Emotion.

**Reason and Emotion Described**

The Reason Archetypal Character is calm, collected, and cool, perhaps even cold. It makes decisions and takes action wholly on the basis of logic. (Remember, we say*wholly* because we are describing an *Archetypal Character*. As we shall see later,*Complex Characters* are much more diverse and dimensional.)

The Reason character is the organized, logical type. The Emotion character who is frenetic, disorganized, and driven by feelings.

It is important to note that as in real life, Reason is not inherently *better* than Emotion, nor does Emotion have the edge on Reason. They just have different areas of strength and weakness which may make one more appropriate than the other in a given context.

Functionally, the Emotion Character has its heart on its sleeve; it is quick to anger, but also quick to empathize. Because it is frenetic and disorganized, however, most of its energy is uncontrolled and gets wasted by lashing out in so many directions that it ends up running in circles and getting nowhere. In contrast, the Reason Character seems to lack "humanity" and has apparently no ability to think from the heart. As a result, the Reason Character often fails to find support for its well-laid plans and ends up wasting its effort because it has unknowingly violated the personal concerns of others.

In terms of the Story Mind, Reason and Emotion describe the conflict between our purely practical conclusions and considerations of our human side. Throughout a story, the Reason and Emotion Archetypal Characters will conflict over the proper course of action and decision, illustrating the Story Mind's deliberation between intellect and heart.

**Sidekick & Skeptic**

The next pair of Archetypal Characters are the Sidekick and the Skeptic, who represent the conflict between confidence and doubt in the Story Mind. The Sidekick is the faithful supporter. Usually, a Sidekick is attached to the Protagonist. Sometimes, however, they may be supporters of the Antagonist. This gives a good clue to the way Dramatica sees Objective Characters: The purpose of the Sidekick is to show faithful support. That does not determine who or what it supports, but just that it must loyally support someone or something. Other dynamics of a story will determine who the Sidekick needs to be attached to in order to make the story's argument, but from the standpoint of just describing the Archetypal Characters by themselves, the Sidekick faithfully supports.

The Sidekick is balanced by the Skeptic. Where the Sidekick has *faith*, the Skeptic*disbelieves*; where the Sidekick *supports*, the Skeptic *opposes*. The nature of the Skeptic is nicely described in the line of a song… "Whatever it is, I'm against it." In the Story Mind, it is the function of the Skeptic to note the indicators that portend failure. In contrast, the Sidekick notes the indicators that point to success. The interactions between Sidekick and Skeptic describe the Story Mind's consideration of the likelihood of success.

**Guardian & Contagonist**
**What are the Guardian and Contagonist?**
Finally we come to the remaining pair of Archetypal Characters. The first of these archetypes is a common yet often loosely defined set of functions; the second archetype is unique to Dramatica. The first of these characters is the Guardian. The Guardian functions as a teacher/helper who represents the Conscience of the Story Mind. This is a protective character who eliminates obstacles and illuminates the path ahead. In this way, the Guardian helps the Protagonist stay on the proper path to achieve success. Balancing the Guardian is a character representing Temptation in the Story Mind. This character works to place obstacles in the path of the Protagonist, and to lure it away from success. Because this character works to hinder the progress of the Protagonist, we coined the name "Contagonist".

**Contagonist: "Whose side are you on?"**
Because the Contagonist and Antagonist both have a negative effect on the Protagonist, they can easily be confused with one another. They are, however, two completely different characters because they have two completely different functions in the Story Mind. Whereas the Antagonist works to stop the Protagonist, the Contagonist acts to deflect the Protagonist. The Antagonist

wants to prevent the Protagonist from making further progress, the Contagonist wants to delay or divert the Protagonist for a time.

As with the Sidekick, the Contagonist can be allied with either the Antagonist or the Protagonist. Often, Contagonists are cast as the Antagonist's henchman or second-in-command. However, Contagonists are sometimes attached to the Protagonist, where they function as a thorn in the side and bad influence. As a pair, Guardian and Contagonist function in the Story Mind as Conscience and Temptation, providing both a light to illuminate the proper path and the enticement to step off it.

**Archetypes—a Balanced Part of the Complete Argument**

As a group, the *Archetypal Characters* represent all the essential functions of a complete Story Mind, though they are grouped in simple patterns. Because the Archetypes can be allied in different ways, however, a degree of versatility can be added to their relationships.

**Complex Characters**

Complex Characters are created from the same set of dramatic functions as Archetypes. The principal difference is that the Archetypal Characters group together functions that are most similar and compatible, and Complex Characters don't. This means that although Archetypal Characters may conflict with one another, an Archetypal Character is never at odds with its own drives and attitudes. This is why the Archetypal Characters so often appear to be less developed than Complex Characters or perhaps less *human*.

To create characters who more closely represent our own inconsistencies, we must redistribute their functions so they are less internally compatible. As this results in many more levels of exploration and understanding, we refer to any arrangement of character functions other than an Archetypal grouping to be Complex. A character containing such a grouping is a *Complex Character*.

**Archetypes and Complex Characters Together**

A single story may have both Archetypal and Complex Characters. The decision of how to group the functions is completely open to an author's storytelling desires. The problem is, until one is aware of exactly what these functions are and how they relate, it is impossible to make meaningful decisions about how to combine them. These essential functions are at such a basic level that they form the elemental building blocks of Objective Characters. Therefore, we refer to these functions as character*Elements*. Listing them gives no feel for the end product, much as

just listing the Periodic Chart of Elements in chemistry gives no feel for the natures of the compounds that might be engineered through combining them.

As a result, the best way to present the character Elements with meaning is to start with the Archetypal Characters (who by definition contain all the Elements) and break them down, step by step, level by level, until their elemental components are exposed. In this manner, understanding is carried down to the Elements, which may then be combined in non-archetypal ways to create Complex Characters.

**Drivers and Passengers**

**Dynamic Pairs**

We have now created four distinct pairs of Archetypal Characters. Each pair presents the birthing ground of a particular kind of conflict. Two Characters bonded in such a relationship constitute a Dynamic Pair. Here are the Eight Archetypal Characters organized by Dynamic Pairs.

PROTAGONIST ⟷ ANTAGONIST

GUARDIAN ⟷ CONTAGONIST

REASON ⟷ EMOTION

SIDEKICK ⟷ SKEPTIC
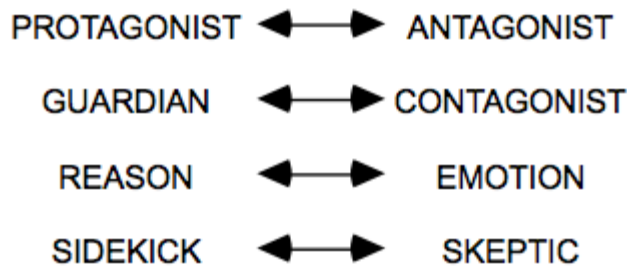
**Functions of Dynamic Pairs**

We can easily see how these Archetypal pairs represent a broad analogy to a human mind dealing with a problem. The Protagonist represents the desire to work at resolving the problem. Its Dynamic Pair, the Antagonist represents the desire to let the problem grow. As with the Archetypal Characters, we all face an internal battle between making decisions based upon Reason or upon Emotion. Like the functions of the Sidekick and Skeptic, the Story Mind will contain a struggle between Faith and Disbelief. And finally in an Archetypal sense, the Mind will be torn between the Contagonist's temptation for immediate gratification and the Guardian's counsel to consider the consequences.

**Forcing the Story Forward**

There is another useful grouping of the Archetypal Characters which helps uncover their essential Elements. Four of the characters seem to be the prime movers of the story, and it is their

interactions that determine the thrust of the effort to address the story's problem. The other four are "back seat drivers"—perhaps highly interested in the outcome, but rather than forcing the plot, they influence those who do force the plot. Remember, these descriptions are only applicable in a general way but serve to make comparisons between similar traits of characters. In Dramatica, we group four similar items that are interrelated into a simple table called a *quad*. So, we can create a quad of Driver Characters and a quad of Passenger Characters.

**Drivers**
**The Driver Quad**
**Quad One: The Driver Characters**

<div align="center">

PROTAGONIST

GUARDIAN         CONTAGONIST

ANTAGONIST

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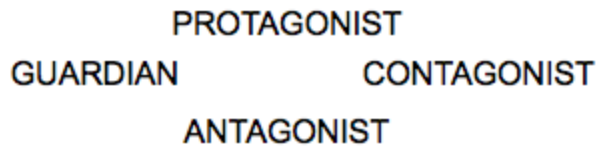
In simple stories, the Protagonist, Antagonist, Guardian, and Contagonist are all major drivers of the story. Whatever the object of their efforts, Protagonist will be trying to achieve it, Antagonist will be trying to prevent its achievement, Guardian will act to aid the achievement, and Contagonist will act to hinder (although Guardian and Contagonist may not be directly concerned with the goal itself or even each other). Regardless of their personal levels of awareness, each of these Characters seen*Objectively* acts with a unique drive that represents a basic Motivation of the Story Mind.

For example, if the Protagonist wants to build a shopping center, the Antagonist will not want it built. The Contagonist might get an injunction delaying construction so it can profit from a stock deal, even though it may like to see the center built eventually, and the Guardian might find a legal loophole to overturn the injunction, perhaps just as a by-product of another matter it is representing in court.

Remember, these Objective Characters are not judged by how THEY see the story, but how WE see them *affecting* the story.

**Passengers**
**The Passenger Quad**

**Quad Two: The Passenger Characters**

```
                    SIDEKICK

    REASON                      EMOTION

                    SKEPTIC
```

Unlike the first quad, these four Characters are not the prime movers of the story, but rather ride the coattails of the Driver Characters. If not for the Drivers, the Passengers would not even be involved with the problem. Each represents an approach or attitude in the story: Sidekick is forever faithful while Skeptic is forever doubting; Reason acts on the basis of logic and Emotion responds from feelings. Of course, each of these Characters also has its own motivations, but seen Objectively as part of the Story Mind they represent different approaches and attitudes toward solving the problem.

Before we sub-divide the Archetypal Characters into their basic Elements, let's get a better feel for them by examining the Drivers and Passengers in several well known stories.

**Drivers and Passengers in *Star Wars***

**Archetypes in *Star Wars***

Most people would agree that Luke Skywalker is the Protagonist in *Star Wars* and Dramatica sees it the same way. The Empire itself, embodied in the Gran Mof Tarkin and his troops, is the force *diametrically* opposed to the story's goal of destroying the Death Star, and is therefore the Antagonist. Obi Wan Kenobi is the Guardian, protecting Luke and company and providing "moral" guidance, whereas Darth Vader is the Contagonist, representing the temptation of the "Dark side of the Force" and hindering progress at every turn.

Han Solo functions as the Skeptic, arguing his disbelief in the Force as well as his opposition to just about every course of action anyone tries to take. R2D2 and C3PO jointly fill the role of Sidekick, forever faithful to whomever they are assigned. Princess Leia is Reason, coldly calculating (although this is tempered in the storytelling), calm-headed and the real planner of the group. Chewbacca, in contrast, responds frequently with little or no thought and acts solely on the basis of his feelings, which clearly defines him as Emotion.

(It should be noted that R2D2 and C3PO have a well developed sub-plot between them, that is forefront as the movie opens. This gives them much more personality and versatility, and spells out differences between them that would not occur if they both simply shared the sidekick function. Sub-plots are dealt with later in the Storyweaving section of this book.)

**Drivers and Passengers in *Star Wars***

Having delineated our eight characters in *Star Wars*, let us organize them into Drivers and Passengers.

## Driver Characters

*PROTAGONIST* - LUKE

*GUARDIAN* - OBI WAN          *CONTAGONIST* - DARTH

*ANTAGONIST* - EMPIRE

## Passenger Characters

*SIDEKICK* - R2D2 + C3PO

*EMOTION* - CHEWBACCA          *REASON* - LEIA

*SKEPTIC* - HAN

**Drivers and Passengers in *The Wizard of Oz***

**Archetypes in *The Wizard of Oz***

We can label Dorothy as the Protagonist in *The Wizard of Oz* with some confidence. Certainly the Scarecrow seems to be Reason since he is the planner of the group ("I'll show you how to get apples!"), but he is not very calm or collected. In fact, he is quite the opposite. Similarly, the Tin Man looks like Emotion as he cries in the poppy field, yet he is anything but frenetic when he rusts himself from the tears. Clearly, our original Archetypes don't seem quite as true-to-form as they did in *Star Wars*.

Let's file that away for later and press on. The Cowardly Lion fills the role of Skeptic and Toto performs as the Sidekick. Glinda is an unabashed Guardian and the Wicked Witch of the West balances her as the Contagonist. But just a moment here… Doesn't the Wicked Witch act more like an Antagonist? Indeed she does, yet she seems to also fill the same role compared to Glinda as Darth Vader fills compared to Obi Wan. Assuming for a moment that the Wicked Witch IS the Antagonist, then who is the Contagonist?

There is only one major character yet unaccounted for—the Wizard himself.

The Wizard as Contagonist? Somehow it doesn't sound quite right. At this point it becomes apparent that the characters in Oz are not all exactly Archetypal. Something is going on with the Scarecrow and Tin Man and the Witch and the Wizard that doesn't quite fit. Exploring these shortcomings of the Archetypal Character model as applied to Oz will ultimately offer some insight into the essential character Elements.

For the time being, however, let's pencil in the Witch as Antagonist and the Wizard as the Contagonist so we have a place to start. Here are the Eight Simple Characters of *The Wizard of Oz* in Quad format, ignoring any inconsistencies for the moment.

## Driver Characters

**PROTAGONIST** - DOROTHY

**GUARDIAN** - GLINDA     **CONTAGONIST** - WIZARD

**ANTAGONIST** - WICKED WITCH

## Passenger Characters

**SIDEKICK** - TOTO

**EMOTION** - TIN MAN     **REASON** - SCARECROW

**SKEPTIC** - LION

**Drivers and Passengers in *Jaws***

**Archetypes in *Jaws***

Chief Brody fills the Protagonist's shoes in Jaws, and few would doubt that the Shark is the Antagonist. Hooper, with all his gizmos, takes the Reasonable stand, while Quint, who simply hates sharks, functions as Emotion. The Mayor is a strong Contagonist and Brody's wife is a weak Sidekick although it almost seems as if Hooper fills that role sometimes as well. Once again, more versatility is needed than the Archetypal Characters provide.

We still need a Guardian—someone to protect Brody as well as stress the proper moral course. Simply put, Jaws has no character that performs BOTH functions. Rather, the moral half of the Guardian's role is played by Hooper who reminds Brody of his duty and urges him into taking

action against the shark problem, while the protective role is filled in turn by the land itself, Hooper's boat, and ultimately Quint's boat.

**Non-Archetypal Roles in *Jaws***

There is no reason why a character must be a person. A boat can be a player as well as a person, as long as it can demonstrate its function to the audience. Again, in Dramatica, the point of a story is to illustrate all aspects of the Story Mind dealing with a problem. As long as each aspect is accounted for, the specific carrier of that Element is structurally irrelevant and may only have storytelling ramifications.

So far we have not determined the Skeptic in Jaws. Who refuses to believe evidence of the shark problem or the need for taking action against it? Clearly the Mayor embodies that characteristic well, and yet was previously identified as the Contagonist. Obviously some "doubling up" is going on here. If we look at who is across from whom in quad form, we can see some of the basic dramatic Character conflicts in Jaws.

**Drivers and Passengers in *Jaws***

## Driver Characters

*PROTAGONIST* - BRODY

*GUARDIAN* - HOOPER          *CONTAGONIST* - MAYOR

*ANTAGONIST* - SHARK

## Passenger Characters

*SIDEKICK* - WIFE

*EMOTION* - QUINT          *REASON* - HOOPER

*SKEPTIC* - MAYOR

From this breakdown, we see a good example in both the Mayor and Hooper of single players who actually portray two distinct Archetypal characters. The Mayor functions as Contagonist and Skeptic, whereas Hooper portrays both Guardian and Reason. Some of these broad labels fit better than others, which is why there are actually some Complex Character arrangements in *Jaws* as well, that do not quite fall into the strict Archetypal mold.

**Recap of Archetypal Characters**

Now that we have become familiar with Archetypal characters and some of their limitations, let us recap our list of the eight Archetypal Characters as a prelude to resolving the inconsistencies we saw in *The Wizard of Oz* and *Jaws*:

- **PROTAGONIST**: The traditional Protagonist is the driver of the story: the one who forces the action. We root for it and hope for its success.
- **ANTAGONIST**: The Antagonist is the character directly opposed to the Protagonist. It represents the problem that must be solved or overcome for the Protagonist to succeed.
- **REASON**: This character makes its decisions and takes action on the basis of logic, never letting feelings get in the way of a rational course.
- **EMOTION**: The Emotion character responds with its feelings without thinking, whether it is angry or kind, with disregard for practicality.
- **SKEPTIC**: Skeptic doubts everything—courses of action, sincerity, truth— whatever.
- **SIDEKICK**: The Sidekick is unfailing in its loyalty and support. The Sidekick is often aligned with the Protagonist though may also be attached to the Antagonist.
- **GUARDIAN**: The Guardian is a teacher or helper who aids the Protagonist in its quest and offers a moral standard.
- CONTAGONIST: The Contagonist hinders and deludes the Protagonist, tempting it to take the wrong course or approach.

**Splitting Archetypes Into Action and Decision Characteristics**

Re-examining the list, we can learn something new that will help us in analyzing *The Wizard of Oz* and *Jaws*: each of the Eight Archetypal Characters contains one characteristic pertaining to actions and another characteristic pertaining to decisions.

**PROTAGONIST**

**Action Characteristic:** Pursues the goal. The traditional Protagonist is the driver of the story: the one who forces the action.

**Decision Characteristic:** Urges the other characters to consider the necessity of achieving the goal.

**ANTAGONIST**

**Action Characteristic:** The Antagonist physically tries to prevent or avoid the successful achievement of the goal by the Protagonist.

**Decision Characteristic:** The Antagonist urges the other characters to reconsider the attempt to achieve the goal.

## GUARDIAN
**Action Characteristic:** The Guardian is a helper who aids the efforts to achieve the story goal.
**Decision Characteristic:** It represents conscience in the mind, based upon the Author's view of morality.

## CONTAGONIST
**Action Characteristic:** The Contagonist hinders the efforts to achieve the story goal.
**Decision Characteristic:** It represents temptation to take the wrong course or approach.

## REASON
**Action Characteristic:** This character is very calm or controlled in its actions.
**Decision Characteristic:** It makes its decisions on the basis of logic, never letting emotion get in the way of a rational course.

## EMOTION
**Action Characteristic:** The Emotional character is frenzied or uncontrolled in its actions.
**Decision Characteristic:** It responds with its feelings with disregard for practicality.

## SIDEKICK
**Action Characteristic:** The Sidekick supports, playing a kind of cheering section.
**Decision Characteristic:** It is almost gullible in the extent of its faith—in the goal, in the Protagonist, in success, etc.

## SKEPTIC
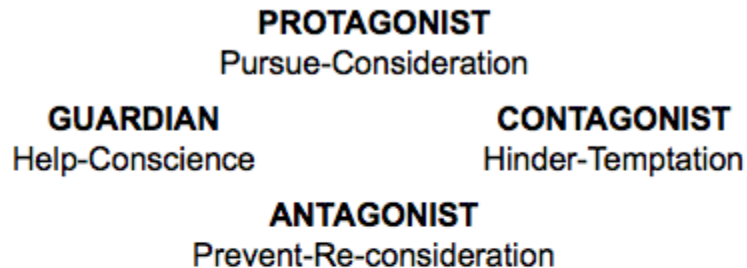**Action Characteristic:** The Skeptic opposes—everything.
**Decision Characteristic:** It disbelieves everything, doubting courses of action, sincerity, truth—whatever.
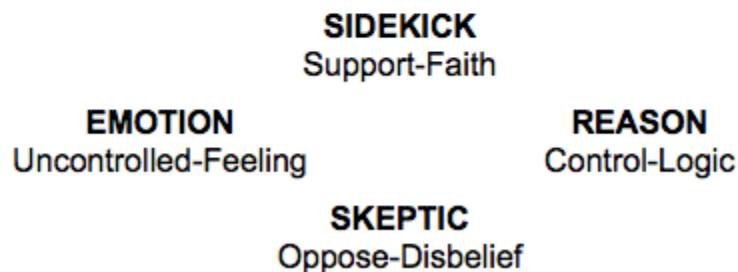
**Split Archetypes in Quads**
Having split them in two, we can see that each of the Archetypal Characters has an attitude or Decision characteristic and an approach or Action characteristic. When we arrange both

characteristics under each of the eight Archetypes in our Driver and Passenger Quad format, we get a graphic feel for the Archetypal Objective Characters and the Elements they represent.

## Driver Quad

**PROTAGONIST**
Pursue-Consideration

**GUARDIAN**
Help-Conscience

**CONTAGONIST**
Hinder-Temptation

**ANTAGONIST**
Prevent-Re-consideration

## Passenger Quad

**SIDEKICK**
Support-Faith

**EMOTION**
Uncontrolled-Feeling

**REASON**
Control-Logic

**SKEPTIC**
Oppose-Disbelief

In Dramatica, we refer to these 16 characteristics as the Motivation Elements because they describe what drives the Archetypal Characters.
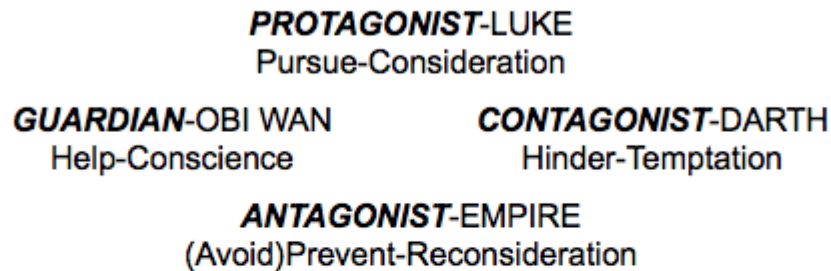
**The 16 Motivation Elements in *Star Wars***

Elements of *Star Wars* Characters

Let's see how well these sixteen Motivation Elements line up with the characters we have examined so far. As Protagonist, Luke does indeed seem to be both the **pursuing** character and the one who urges all to **consider** the need to achieve the goal ("We've got to help the Princess!"). The Empire definitely wants to **prevent** Luke from succeeding, and urges him and all others to **reconsider** the propriety of his actions - reconsider or you will die. Obi Wan provides a sense of **conscience**, at the same time **helping** Luke when he gets into trouble. Darth, on the other hand, clearly represents the **tempting** "Dark side of the Force," as well as **hindering** Luke's progress, the Rebel's progress, and even hindering progress by the Empire itself!
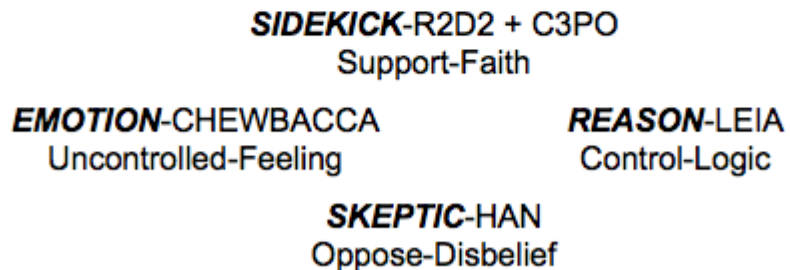
R2D2 and C3PO are ever **faithful** and **supportive**, and Han is the perennial**disbeliever** and **opposer**. Chewbacca acts on his **feelings** and behaves in an**uncontrolled** way, and Leia is extremely **controlled** and driven by **logic**.

Charted out, the assignment of characteristics to the various characters has a good feel to it.

## Character Quads with Elements

### Driver Quad

**PROTAGONIST**-LUKE
Pursue-Consideration

**GUARDIAN**-OBI WAN             **CONTAGONIST**-DARTH
Help-Conscience                          Hinder-Temptation

**ANTAGONIST**-EMPIRE
(Avoid)Prevent-Reconsideration

### Passenger Quad

**SIDEKICK**-R2D2 + C3PO
Support-Faith

**EMOTION**-CHEWBACCA             **REASON**-LEIA
Uncontrolled-Feeling                     Control-Logic

**SKEPTIC**-HAN
Oppose-Disbelief

**The 16 Motivation Elements in *The Wizard of Oz***

Archetypal Elements of "Oz" Characters

Returning to Oz, Dorothy is both **pursue** and **consideration**. Toto is **faith** and**support**. The Cowardly Lion is clearly **disbelief** and **oppose**, and Glinda is**conscience** and **help**. But here is where breaking the Eight Archetypal Characters into 16 characteristics solves our previous problems.

Tin Man and Scarecrow Swap Meet

When we look at the Scarecrow he appears to exemplify **logic** but his approach, rather than being in control, is quite **uncontrolled**. Similarly, although the Tin Man is undoubtedly **feeling**, his demeanor is just as surely described by **control**.

### Archetypal Arrangement

|  | Reason | Emotion |
|---|---|---|
| Decision Element | logic | feeling |
| Action Element | control | uncontrolled |

### Wizard of Oz

|  | Scarecrow | Tin Man |
|---|---|---|
| Decision Element | logic | feeling |
| Action Element | uncontrolled | control |

Apparently, the Scarecrow and the Tin Man have swapped characteristics: logic goes with uncontrolled and feeling goes with control. In a sense, both of these Characters now contain two Elements that are at odds with each other. The Action Element does not reflect the Decision Element. This creates two very interesting Characters who have an additional degree of depth to them: an internal friction, inconsistency, or conflict. This is the kind of arrangement that begins to make characters more complex.

**Witch and Wizard Ways**

But what about the Witch and the Wizard? What is it that makes them diverge from the Archetypal molds? Could it be a similar "swapping" of Elements? As it turns out, it is a similar swapping, but not exactly the same. To be the Archetypal Contagonist, the Wizard would have to be **temptation** and **hinder**. To be the Antagonist, the Witch would have to be **reconsideration** and **prevent**. But rather than swapping an Action Element for another Action Element, the Witch ends up with **both** Action Elements and the Wizard with **both** Decision ones!

## Archetypal Arrangement

| | Antagonist | Contagonist |
|---|---|---|
| Decision Elements | reconsideration | temptation |
| *Action Elements* | *prevent (avoid)* | *hinder* |

## Wizard of Oz

| | Wizard | Witch |
|---|---|---|
| Decision Elements | reconsideration | |
| | temptation | |
| Action Elements | | prevent (avoid) |
| | | hinder |

**"Oz" Elements in Quads**

When we put this information into our Quad formation, the Elements do not line up in a simple way.

## Driver Quad

**PROTAGONIST**-DOROTHY
Pursue-Consideration

**GUARDIAN**-GLINDA                           WIZARD
Help-Conscience                  Temptation-Reconsideration

WICKED WITCH
Prevent-Hinder

## Passenger Quad

**SIDEKICK**-TOTO
Support-Faith

TIN MAN                                   SCARECROW
Control-Feeling                        Uncontrolled-Logic

**SKEPTIC**-LION
Oppose-Disbelief
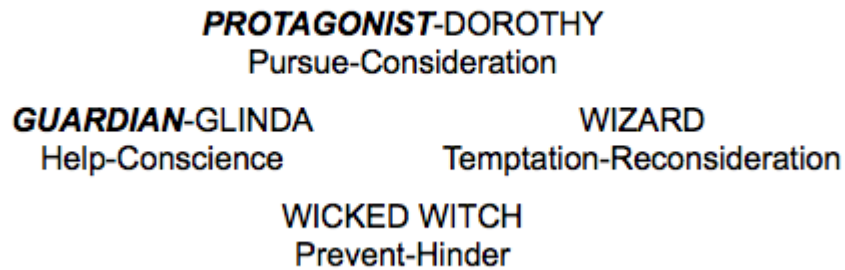
Everyone still has two characteristics; however, the arrangements are not Archetypal for all the Characters in The Wizard of Oz. As a result, the Archetypal role names have been removed where they do not apply.

**The 16 Motivation Elements in *Jaws***
**Elements of *Jaws* Characters**
Brody, as Protagonist, is very nicely **pursue**, and certainly with his bell-ringing and whistle-blowing Brody is **consideration** as well. Hooper does provide the sense of**conscience** and **helps** Brody. The Mayor definitely **hinders** our Protagonist and dishes out plenty of **temptation** to give up the quest. Certainly the shark forces**reconsideration** of the propriety of the goal and goes out of its way to **prevent**Brody from accomplishing his goal of adjusting its feeding habits. Brody's wife is his**faithful supporter**. Hooper adds to his functions by filling the role of **logic** as well, yet he is very **uncontrolled** in his approach, as made evident by the variety of devices he employs to no apparent success. Quint is clearly operating from his **feelings**, but his approach is very simple and in **control**. The Mayor, in addition, supplies us with**disbelief** and **oppose**.

## Driver Quad

**PROTAGONIST**-BRODY
Pursue-Consideration

**GUARDIAN** - HOOPER      **CONTAGONIST** - MAYOR
Help-Conscience      Hinder-Temptation

**ANTAGONIST** - SHARK
(Avoid)Prevent-Reconsideration

## Passenger Quad

**SIDEKICK**-WIFE
Support-Faith

QUINT      HOOPER
Control-Feeling      Uncontrolled-Logic

**SKEPTIC**-MAYOR
Oppose-Disbelief

**A Better Way to Group Elements**

A better way to organize these characteristics is to separate the Action Elements from the Decision Elements. Of course, since the Eight Archetypal Character Types describe a specific pairing of Action characteristic to Decision characteristic, when we separate the sets, we cannot keep the Archetypal Character names as their contents are split. Nevertheless, it is much more useful to arrange the Elements by their similar natures rather than by the simple arrangement contained in the Archetypal Characters.

With 16 characteristics, we can create four quads of four characteristics each. This grows from having a Driver Character Quad and a Passenger Character Quad, then splitting each in two (Action Quad and Decision Quad), giving us four Quads: the Action Driver Quad, the Decision Driver Quad, the Action Passenger Quad, and the Decision Passenger Quad.

## Motivation Element Quads

### Action Driver Quad

Pursue

Help                    Hinder

Prevent

### Decision Driver Quad

Consideration

Conscience          Temptation

Reconsideration

### Action Passenger Quad

Support

Uncontrolled          Control

Oppose

### Decision Passenger Quad

Faith

Feeling                    Logic

Disbelief

**Using the Quads to Gain Meaning**

In Dramatica, a group of four Quads is called a Set. Note how the set above provides additional meaning. For example, when dealing with a problem of Action in terms of Drivers, one would have the choice to Pursue, Prevent, Help, or Hinder. When a Character represents the Drive to Pursue, it applies itself to achieving the goal. Although it may also want the goal to be achieved, a Help Character focuses its efforts on being useful to the Pursuit of the goal rather than instigating its own effort. This explains the functions of and relationship between the Protagonist's Drive (Pursue) and the Guardian's Drive (Help).

Similarly, when a Protagonist's Drive is Pursue, an Antagonist's Drive is Prevent. And, of course, the Contagonist Hinders the Protagonist's Pursuit. In fact, when we consider all four Quads, we can obtain a very precise understanding of why the Eight Archetypal Characters are created as they are and exactly how they relate.

**Complex Arrangements of Character Elements**

So far we have only explored sixteen different character Elements. One way to create complex characters is by assigning these sixteen Elements to characters in non-archetypal patterns. However, as great as the number of potential characters that can be created is, this limited set of sixteen Elements is *still* not sufficient to describe all the rich complexities of the Objective Characters we see in sophisticated stories. This is because these sixteen Elements only represent character Motivations. In fact, we call them the Sixteen Motivation Elements.

**Characters Do Not Live By Motivations Alone**

Like real people, characters are driven by Motivations, but they also aspire to different *Purposes*, employ different *Methodologies* in the effort to achieve those purposes, and use different *Means of Evaluation* to determine the effectiveness of their efforts. The old adage that one should create three
dimensional characters falls short by one dimension. Fully realized characters are four dimensional possessing an Action and Decision Element in each dimension.

In the following sections we will explore two kinds of character complexity. First we will look at ways to rearrange the Motivation Elements, and second, we will outline how to bring the other three character dimensions into play.

***Star Wars* Characters in Four Motivation Quads**

Once again, to enhance our "feel" for these relationships, let's add the names of the Characters in Star Wars to the Quads.

## Star Wars

### Action Driver Quad

Luke
*Pursue*

Obi Wan          Darth
*Help*            *Hinder*

Empire
*Prevent*

### Decision Driver Quad

Luke
*Consideration*

Obi Wan          Darth
*Conscience*     *Temptation*

Empire
*Reconsideration*

### Action Passenger Quad

R2D2/C3PO
*Support*

Chewbacca         Leia
*Uncontrolled*    *Controlled*

Han
*Oppose*

### Decision Passenger Quad

R2D2/C3PO
*Faith*

Chewbacca         Leia
*Feeling*         *Logic*

Han
*Disbelief*

As before, the amazingly pure Archetypal Characters of *Star Wars* translate into a completely symmetrical pattern. Each Character has an Action Quad characteristic and a Decision Quad characteristic. Each pair of Characters is in direct opposition, both internally and externally. Further, Driver Archetypes are represented exclusively in the Driver Quads, and Passenger Archetypes are found entirely within the Passenger Quads.

**"Oz" Characters in Four Motivation Quads**

# The Wizard of Oz

## Action Driver Quad

Dorothy
*Pursue*

Glinda      Wicked Witch
*Help*      *Hinder*

Wicked Witch
*Prevent*

## Decision Driver Quad

Dorothy
*Consideration*

Glinda      Wizard
*Conscience*      *Temptation*

Wizard
*Reconsideration*

## Action Passenger Quad

Toto
*Support*

Scarecrow      Tin Man
*Uncontrolled*      *Control*

Lion
*Oppose*

## Decision Passenger Quad

Toto
*Faith*

Tin Man      Scarecrow
*Feeling*      *Logic*

Lion
*Disbelief*

In looking at these patterns, the Passenger Characters in *The Wizard of Oz* seem very much like the Passenger Characters in *Star Wars*, with that one notable exception of the "flipping" of Logic and Feeling in relation to Control and Uncontrolled. In other words, the two Characters simply traded places on one Dynamic Pair of Elements in a single Quad. It makes sense that a stereotypical Reason Character would be logical AND controlled, and a stereotypical Emotion Character would be feeling AND uncontrolled. But if you simply flip the Action Characteristics in relation to the Decision Characteristics, far more versatile Characters are created—characters whose approach is no longer in *complement* to their attitude, but in *conflict* with it. In a sense, these Characters are made more interesting by creating an inequity within them even as they continue to represent methods of problem solving within the Story Mind.

Looking at the Wizard and the Wicked Witch we see that the other kind of swapping of characteristics also creates much less stereotypical Characters. Rather than a tempter, the Wicked Witch becomes a completely action-oriented pest not only trying to prevent Dorothy from achieving her goal, but hindering her every step on the way as well. The Wizard becomes a

purely decision-oriented tempter who represents taking the apparent easy way out while also (through his fearsome reputation, embodiment, and requests) urging Dorothy and her friends to reconsider their decisions. This lack of action characteristics may help explain why the Wizard is so obviously absent during most of the story, although his influence is felt throughout. Obviously, the nature of the combinations of characteristics has a great impact on which decisions and actions the audience will expect and accept from a Character.

*Jaws* Characters in Four Motivation Quads

## Jaws

**Action Driver Quad**

Brody
*Pursue*

Hooper       Mayor
*Help*       *Hinder*

Shark
*Prevent*

**Decision Driver Quad**

Brody
*Consideration*

Hooper       Mayor
*Conscience*  *Temptation*

Shark
*Reconsideration*

**Action Passenger Quad**

Wife
*Support*

Hooper       Quint
*Uncontrolled* *Controlled*

Mayor
*Oppose*

**Decision Passenger Quad**

Wife
*Faith*

Quint       Hooper
*Feeling*    *Logic*

Mayor
*Disbelief*

Clearly, the Driver Character characteristics in *Jaws* are as simple as those in *Star Wars*. In fact, they are identical in terms of which characteristics are combined into a single Character. However, when we look at the Passenger Character characteristics, we see a new phenomenon: some of those Elements are present in the Driver Characters, two of whom are doing multiple duty.

The Mayor represents Temptation and Hinder as a Driver Character but also represents the Passenger characteristics of Disbelief and Oppose. Hooper, a Driver in Conscience and Help, also represents Logic and Uncontrolled, putting him in conflict with Quint. It is clear that these "multi-characteristic" Characters are much more complex in their make-up and therefore in their interactions than Archetypes. For this reason we refer to them as Complex Characters.

**Rules for Building Characters?**

The question now becomes, "Is there a definitive set of rules that govern how characteristics may or may not be combined without violating the analogy of the Story Mind?" Let's find out.

**A Character Cannot Serve Two Masters**

The first thing we notice when examining the Motivation Characters is that there is never an instance where a Character contains both characteristics in a Dynamic Pair. This makes common sense: "One cannot serve two masters." Essentially, how can you be AGAINST something at the same time you are FOR it? So, our first rule of combining characteristics is: **Characters should never represent more than one characteristic in a Dynamic Pair.**

**Can't Serve Two Masters at the Same Time….**

Sounds good, but what if you want to create a Character who represents one view and then the other. For example, if you had a one-woman show, you would need to combine ALL 16 Motivation characteristics into one person. This is accommodated by the difference between a character and a player. In a one-woman show, even if it is a single story argument, there might be a multitude of characters but only one*player*. The key to keeping them separate is that the player changes from one character to another, never simultaneously portraying more than one, such as by donning different apparel or adopting a different voice.

In light of this additional information we add a second rule of thumb to our first:**Players should never represent more than one character at a time.**

**The Meaning of Objective Character Elements**

In truth, there are many valid reasons for combining opposing characteristics in one body. An example is *Doctor Jekyll and Mister Hyde*. As Jekyll and Hyde, this player has a split personality representing, in effect, two Characters in the same body.

Dramatica sees a player as a shopper filling a grocery sack full of characteristics. You can select whatever you want, as long as you don't put in both Elements of a Dynamic Pair. You can also carry as many bags as you can handle.

But wouldn't a fixed grouping of characteristics prevent a Character from growing? For the answer, look back at what these characteristics really are. They are the problem-solving processes within the Story Mind seen *Objectively*. They are Objective Characters. Objectively, characters remain the same; it is *Subjectively* that they grow as points of view change. In a sense, the Objective nature of characters describes their innate disposition, in which no changes can be made. The Subjective nature of characters describes their learned behavior, which is what can be evolve in the course of a story.

What does all this mean in a practical sense to us as Authors? First, Dramatica tells us there are only 16 Motivations to spread among our players. If we use the same characteristic twice, it clutters our story. If we neglect to employ one, there will be a hole in our story's argument. Finally, we have a great deal of flexibility to create unique and memorable characters while fulfilling all the requirements an audience will look for in a Story Mind.

**Complex Characters in *Gone With the Wind***

**Simply "Gone With The Wind"**

As an exercise, let's take a look at how the Motivation characteristics are represented and combined in some familiar well-written stories. Why don't we tackle something simple like *Gone With the Wind*.

"Simple?" you say. In terms of thematics, *Gone With the Wind* is an extremely rich and complex story. But in terms of the characters, *GWTW* is no more complex than any of the other stories we have analyzed so far. Let's see how.

**Scarlett and Rhett**

A list of the most notable Characters might include: Scarlett O'Hara, Rhett Butler, Ashley Wilkes, Melanie Wilkes, Scarlett's sister Suellen, Frank Kennedy, Scarlett's father Gerald O'Hara, and Prissy. Taking them one at a time, we can see the stuff they are made of.

Intuitively, we sense that Scarlett and Rhett are the two most important characters. Looking at the 16 characteristics, Scarlett is clearly Pursue. She pursues Rhett, she pursues Ashley, she pursues the tax money, she pursues a fortune. She is motivated to get people to consider things

they normally would not. Based on this analysis we will call Scarlett PURSUE and CONSIDERATION.

Rhett, on the other hand, spends most of his time avoiding. He avoids getting involved in the war, and by his contraband dealings he avoids financial hardship. He avoids Scarlett's advances, avoids the firing squad, avoids paying her the tax money, and on and on. Nonetheless, it is Rhett that continually urges Scarlett (and everyone else) to reconsider their actions. So Rhett comes down as AVOID and RECONSIDERATION.

Comparing Scarlett to Rhett, each contains one action characteristic and one decision characteristic. Solely in terms of Motivations, Scarlett and Rhett are Archetypal Protagonist and Antagonist.

**Melanie and Ashley**
There is little to disguise Ashley's effect as TEMPTATION upon Scarlett. Just because he never actively tempts her does not diminish his actual temptation value. And this is a good point to file away for later: **A character does not have to actively or even consciously employ a characteristic to represent it.**
Looking for Ashley's physical characteristic, although it is not strongly drawn, we find him to be HINDER. Now since his physical self is designed to be the source of Scarlett's temptation, Hinder has been down-played to make him more attractive. Nevertheless, he repeatedly jeopardizes Scarlett's situation. Temptation and Hinder make Ashley a Contagonist.

Melanie, in complement to Ashley, is CONSCIENCE and HELP. She continually tutors Scarlett in the "correct" morality, simultaneously cleaning up the real world messes that Scarlett leaves in her wake. Melanie is forever smoothing ruffled feathers and it is she who handles the hiding of the Yankee renegade soldier that Scarlett shoots. Conscience and Help make Melanie the Guardian.

It is interesting to note the Character pairings designed into this story. Scarlett (Pursue and Consideration) is paired with Rhett (Avoid and Reconsideration). Ashley (Temptation and Hinder) is paired with Melanie (Conscience and Help). Obviously, Margaret Mitchell had an amazingly intuitive sense of where the dramatic potentials lie. (But then, we knew that already, didn't we?) Let's see if this pattern continues.

**Frank Kennedy, Suellen O'Hara, Gerald O'Hara, and Prissy**

Scarlett's screaming sister Suellen plays nicely as FEELING and UNCONTROLLED, making her the Emotion Character. Her choice of husband, Frank Kennedy (who is snatched by Scarlett) is again, an opposite. Kennedy, by virtue of his steadfast business development and religion of practicality defines LOGIC. And also by virtue of his steadfast business development and resistance to diverging from his plans demonstrates that he represents CONTROL (restraint). Kennedy fits nicely as the Reason Character, again, in a complementary posture to his intended bride.

Finally, we reach a most telling pair. First, we perceive Scarlett's father Gerald O'Hara has FAITH. He believes that a war will never happen, then believes the South will win. Even when they have already lost he won't give up his faith. He goes into a fantasy world rather than admit his faith is in error. On the flip side, he constantly OPPOSES Scarlett's wishes. In the opening scene, Scarlett wants love but her father is pushing real estate. After the fall, he keeps jumping in with inane comments about the way Scarlett is handling the house. Consistently (albeit gently) he opposes her.

Prissy, on the other hand, has no faith at all. She is absolutely convinced that no matter what the situation, the worst will happen. She is a DISBELIEVER pure and true. And yet, she SUPPORTS Scarlett in every self-serving endeavor she instigates. As with other characters we have examined, Mr. O'Hara and Prissy have swapped characteristics, this time between the Skeptic and Sidekick. They are a complementary pair. This is a wonderful twist from a thematic standpoint, pairing and swapping characteristics between a rich white landholder and a poor black slave.

**Complex Characters in *Rear Window***
**Principal Characters in *Rear Window***
If there is anything that can be seen as "typical" about a Hitchcock film it would be his forefront use of thematics. *Rear Window* is no exception. As with *Gone With the Wind*, the enjoyment of the story comes largely from what happens between the lines. But unlike *GWTW*, the characters in *Rear Window* are relatively complex.
At first glance, it may seem that there are quite a few characters, what with the neighbors and all. There's the Composer, trying to sell his first hit song. There's Miss Lonely Heart, who can't get a date. We see a lot of Miss Torso who exercises in front of her open window. Upstairs is the Couple With the Dog, downstairs, the Sunbather. And, of course, Thornton the murderer.

More prominent, of course, is Jeffries and the characters we see in his apartment: his girlfriend Lisa; Doyle, the detective; and his Nurse. (It is important to note that Thornton also shows up in Jeffries' apartment near the end of the story and is the only neighbor to do so.)

**The Top Five**

The purpose of characters is to show how aspects of the Story Mind deal with a problem. And this is what determines that the neighbors are not Objective Characters. Aside from Thornton, they all have their own little stories, but only interact with each other peripherally, if at all. Their private stories enhance the thematic atmosphere of the overall story but neither advance nor clarify the plot.

If we eliminate all the neighbors who do not interact, we pare our list down to five actual characters: Jeffries, Lisa, Doyle, Nurse, and Thornton. If *Rear Window* is well written, we would expect all sixteen motivation Elements to be distributed among these five. Let's see if they are.

**Elements of the Top Five**

Who represents FAITH? Unquestionably Jeffries. He maintains his belief that a murder has been committed in the face of objections by each of the other characters. Lisa can't talk him out of it and neither can his Nurse. Thornton denies it by his actions and Doyle is not convinced until after the proof is irrefutable. In fact, Doyle personifies DISBELIEF, even while HELPING Jeffries gain information to which he would not otherwise have access. Lisa comes around to accepting the possibility and so does Nurse. Thornton already knows the truth, but Doyle is never convinced until he sees the proof with his own eyes.

In addition, Doyle relies on LOGIC to support his disbelief. He will not accept Jeffries' contentions without logical arguments. Then is Jeffries FEELING? No. Jeffries does not disregard Logic in his considerations; he merely can't supply it. Jeffries urges the others to CONSIDER what he knows and what he suspects. Lisa, on the other hand, continually acts on impulse without regard for logic, illustrating nicely the characteristic of FEELING.

If Jeffries is CONSIDERATION, we would expect his nemesis, Thornton, to cause RECONSIDERATION, and he does. Thornton's apparently guilt-free actions are a constant force that urges Jeffries (and the others) to RECONSIDER. All we ever see of him is that he acts methodically to carry out his plan, whatever that might be. It is his methodical approach that makes Thornton the CONTROL Character as well. He wastes no time or energy on anything but the task at hand, whereas Jeffries dabbles at whatever fills his view, even when it interferes with

his goal of getting the goods on Thornton. Jeffries plainly illustrates the Element of being UNCONTROLLED.

Even though Lisa SUPPORTS Jeffries in his quest, she manages to HINDER his efforts through distraction and re-direction of their conversations. She clearly TEMPTS him to give up PURSUING this crazy scheme. In contrast, Jeffries' Nurse OPPOSES his efforts, even while providing a moralistic philosophy or CONSCIENCE to his every comment. And, of course, Thornton would prefer to AVOID the whole thing.

**Characteristic Lists**
If we take a slightly different form, we can arrange the five Characters as column headings and list their characteristics beneath them.

## Rear Window

| JEFFRIES | LISA | DOYLE | NURSE | THORWALD |
|----------|------|-------|-------|----------|
| Faith | Temptation | Disbelief | Conscience | |
| Consideration | Feeling | Logic | | Re-Consideration |
| Uncontrolled | Support | | Oppose | Controlled |
| Pursue | Hinder | | Help | Avoid |

*Rear Window* **Characters in the Motivation Set**
Assigning the Character names of *Rear Window* to the Motivation Characteristic Quads we get:

Jeffries
PURSUE

Doyle
HELP

Jeffries
CONSIDERATION

Nurse
Conscience

---

Lisa
HINDER

Thorwald
AVOID

Lisa
TEMPTATION

Thorwald
RECONSIDERATION

---

Lisa
SUPPORT

Thorwald
CONTROLLED

Doyle
LOGIC

Jeffries
FAITH

---

Jeffries
UNCONTROLLED

Nurse
OPPOSE

Doyle
DISBELIEF

Lisa
FEELING

---

Using the grid above we can predict the principal conflicts of *Rear Window* simply by noting which characters are in Dynamic (diagonal) positions and the issues (Elements) over which each pair will diverge.

In summary, the set of sixteen Motivation Elements offers a valuable tool for understanding some of the essential building blocks of Objective Characters and how they can be distributed to create both Archetypal and Complex characters.

**Other Character Dimensions**

**What's the Purpose?**

When authors describe their characters, they are often asked to state a characters' motivations. A common reply might be, "The character Jane wants to be president." Often that is accepted as a valid motivation. In fact, becoming president is Jane's*Purpose*, not her motivation. Her motivation may be that she felt no control over her life as a child. Or she might be motivated by a love of the natural world, hoping to instigate a national conservation plan. She might be motivated by a desire for an equal rights amendment.

Just knowing what her purpose is does not tell us anything about what Jane is driven*by* but only what she is driven *toward*. Any of the stated motivations would be sufficient to explain Jane's purpose of becoming president. Conversely, if Jane's motivation were the first example - a lack of control over her life as a child - several different purposes might satisfy that motivation. She might become a school teacher, a drill sergeant, or a religious leader. Clearly, motivations do not specifically dictate purposes, nor are purposes indicative of any particular motivations.

**Step Into the Fourth Dimension...**

In Dramatica, we refer to Motivation as a Character Dimension. Often it is said that characters must be three-dimensional to seem like real people. Dramatica sees *four*dimensions as necessary to flesh out a character. Motivations and Purposes are the first and last dimensions, but that is not enough. Motivation gives a character the force to move, Purpose gives a character a direction in which to move. But how is he actually going to get to where he wants to go? For this, he needs a Methodology, which is the third dimension of character. Methodologies describe the kinds of approaches a character might use in its efforts to achieve its purposes.

This might seem like enough dimensions. After all, we have a beginning (motivation), a middle (methodology), and an end (purpose). Still, there is one remaining dimension lacking: Evaluations. Evaluations are the standards by which characters measure their progress.

**All right, Buddy...Where's the conflict?!**

As an example of the concept of Evaluation, imagine two business partners who share motivations, methodologies and purposes. They might agree on what drives them (a motivation to be independent), what they want to achieve (a purpose of creating a thriving business), and how to achieve that (word-of-mouth advertising as a methodology). Still, they might argue if sales are up but satisfaction is low because one evaluates based on gross sales and the other evaluates based on customer satisfaction. Their word-of-mouth methodology brings in more

business because their prices are good, but repeat business is non-existent because of poor customer satisfaction. As a result, the two partners argue all the time, even though they agree in all three dimensions of Motivation, Methodology, and Purpose.

Difficulties can arise between characters in any one of the four dimensions, even though they might agree completely in one or more of the other dimensions. In short, characters are never fully developed unless they are represented in all four dimensions, and they may come into conflict over any combination of Motivations, Methodologies, Means of Evaluation, or Purposes.

**The Sixty-Four Element Question**
Each of the character dimensions contains sixteen Elements, as we have already seen with Motivations. Each character dimension is referred to as a Set of Elements. All four Sets come together to create what is called a Chess Set (due to its eight by eight grid) as illustrated below:

## Purpose Set

| | | | |
|---|---|---|---|
| Knowledge | Ability | Actuality | Aware |
| Desire | Thought | Self Aware | Perception |
| Order | Equity | Inertia | Projection |
| Inequity | Chaos | Speculation | Change |

## Evaluation Set

| | | | |
|---|---|---|---|
| Proven | Theory | Effect | Trust |
| Hunch | Unproven | Test | Cause |
| Accurate | Expectation | Result | Ending |
| Determination | Non-Accurate | Unending | Process |

## Motivation Set

| | | | |
|---|---|---|---|
| Consider | Logic | Pursuit | Control |
| Feeling | Reconsider | Uncontrolled | Avoid |
| Faith | Conscience | Support | Help |
| Temptation | Disbelief | Hinder | Oppose |

## Methodology Set

| | | | |
|---|---|---|---|
| Certainty | Probability | Proaction | Inaction |
| Possibility | Potentiality | Protection | Reaction |
| Deduction | Reduction | Acceptance | Evaluation |
| Production | Induction | Re-evaluation | Non-acceptance |

A good way to get a feel for the content of and relationships between character dimensions is through the Archetypal Characters. Beginning with the Motivation Set, when we superimpose the Archetypal Characters onto the character Elements, an "archetypal pattern" appears as follows:

| Consider<br>Protagonist | Logic<br>Reason | Pursuit<br>Protagonist | Control<br>Reason |
|---|---|---|---|
| Feeling<br>Emotion | Reconsider<br>Antagonist | Uncontrolled<br>Emotion | Avoid<br>Antagonist |
| Faith<br>Sidekick | Conscience<br>Guardian | Support<br>Sidekick | Help<br>Guardian |
| Temptation<br>Contagonist | Disbelief<br>Skeptic | Hinder<br>Contagonist | Oppose<br>Skeptic |

**Mapping the Archetypal Pattern**

The archetypal pattern formed in the Motivation Set clearly illustrates the consistency and balance of the character Elements. In each quad of four Elements, the items that are diagonal from one another hold the greatest potential for conflict because they are exact opposites.

For example, Pursuit is the opposite of Avoid. As a result, when we place the Protagonist on the Motivation of Pursuit, we would expect the Antagonist to represent Avoid. As we have illustrated in the previous section, that is exactly the case. Similarly, when we place the Reason Archetype on Logic, it comes as no surprise to find Emotion residing on Feeling, since it is diagonal from Logic. In fact, every pair of Archetypes that are in a diagonal relationship will generate the greatest dynamics between them. This is why we call two Elements in diagonal opposition a *Dynamic Pair*.



| Consider<br>Protagonist | Logic<br>Reason | Pursuit<br>Protagonist | Control<br>Reason |
|---|---|---|---|
| Feeling<br>Emotion | Reconsider<br>Antagonist | Uncontrolled<br>Emotion | Avoid<br>Antagonist |

**Archetypal Methodologies**

Shifting our attention to the Methodology Set, a very useful thing becomes evident. Because the Methodology Elements are also arranged in Dynamic Pairs, we can simply duplicate the Archetypal pattern from the Motivation Set and the Archetypal Characters will cover the Methods they represent in stories as well.

## Motivation Set

| | | | |
|---|---|---|---|
| Consider<br>Protagonist | Logic<br>Reason | Pursuit<br>Protagonist | Control<br>Reason |
| Feeling<br>Emotion | Reconsider<br>Antagonist | Uncontrolled<br>Emotion | Avoid<br>Antagonist |
| Faith<br>Sidekick | Conscience<br>Guardian | Support<br>Sidekick | Help<br>Guardian |
| Temptation<br>Contagonist | Disbelief<br>Skeptic | Hinder<br>Contagonist | Oppose<br>Skeptic |

## Methodology Set

| | | | |
|---|---|---|---|
| Certainty<br>Protagonist | Probability<br>Reason | Proaction<br>Protagonist | Inaction<br>Reason |
| Possibility<br>Emotion | Potentiality<br>Antagonist | Protection<br>Emotion | Reaction<br>Antagonist |
| Deduction<br>Sidekick | Reduction<br>Guardian | Acceptance<br>Sidekick | Evaluation<br>Guardian |
| Production<br>Contagonist | Induction<br>Skeptic | Re-evaluation<br>Contagonist | Non-acceptance<br>Skeptic |

For example, a Protagonist who is Motivated by Pursuit employs a Methodology of Pro-action, and a Skeptic who is Motivated to Oppose employs a Methodology of Non-Acceptance.

This Archetypal Pattern continues through all four character dimensions such that a Protagonist will be motivated by Pursuit, employ a Methodology of Pro-action, Evaluate its progress by the Effect it has, and strive toward achieving Actuality as its Purpose. Each of the Archetypal Characters follows the same pattern for both its External and Internal characteristics, resulting in an alignment of character Elements in four dimensions.

**Complex Dimensional Patterns**
Most stories emphasize one dimension over the others. Character Motivations are often most prominent. Still, many stories compare the methods used by characters, question their purposes, or carry a message that a means of evaluation is actually the cause of the problem. Some characters become famous for characteristics other than Motivations, such as a notable detective who employs a methodology of Deduction.

Being aware of all four character dimensions adds versatility in creating complex characters as well. Characters might be Archetypal in one dimension, but fall into complex patterns in another. Also, a character may have three Motivations that drive it, yet strive toward a single Purpose that it hopes will satisfy all three. Some characters may not be represented at all in one or more dimensions, making them both more complex and less well rounded at the same time. To make the argument of any story fully, however, all sixty-four Elements must be represented in one character or another. In addition, a key point to remember is: Unless a character represents at least one Element, it is not fulfilling a dramatic function and is there for storytelling only.

**What's In a Pair?**

Finally, we can use our Chess Set of Elements to learn something more about our character's relationships. In each quad of Elements, we find not only Dynamic (diagonal) Pairs, but horizontal and vertical pairs as well. Horizontal Elements are called Companion Pairs, and vertical Elements are Dependent Pairs. Each pair describes a different relationship between the Elements, and therefore between the characters that represent them.

Besides the three types of pairs, we can look at each Element as a separate part and compare it to the overall nature of the quad itself. This Component approach describes the difference between any given Element and the family of Elements in which it resides (quad). Therefore, the degree of individuality the characters represent within the "group" can be explored.



**Dynamic Pairs**          **Companion Pairs**          **Dependent Pairs**          **Components**
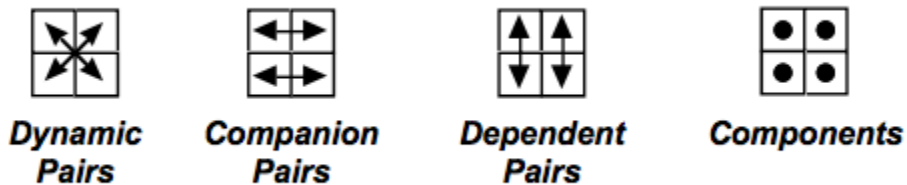
Dynamic Pairs describe Elements with the greatest opposition to each other. Whenever two opposing forces come together they will create either a positive or negative relationship. They can form a synthesis and create something greater than the sum of the parts or they can simply tear away at each other until nothing remains (destructive). Within a quad, one of the Dynamic Pairs is a positive relationship, the other a negative one. Which is which depends on other story dynamics.

Companion Pairs contain the Elements that are most compatible. However, just being compatible does not preclude a negative relationship. In a positive Companion Pair, characters will continue along their own paths, side by side. What one does not need they will offer to the other (positive impact). In a negative Companion Pair, one character may use up what the other needs. They are not against each other as in a negative Dynamic Pair, but still manage to interfere with each other's efforts (negative impact).

Dependent Pairs are most complementary. In a positive sense, each character provides strengths to compensate for the other's weaknesses (cooperation). Together they make a powerful team. In its negative incarnation, the Dependent Pair Relationship has each character needing the other to survive (codependency).

Components describe the nature of the Elements in relationship to the overall quad. On the one hand, the individual characters in a quad can be a group that works together (interdependency). The group is seen to be greater than the individual characters that comprise it, at the risk of overwhelming the individuality of its members. This is contrasted by identifying the disparate nature of each character in the quad (independency). Seen this way, the characters are noted for their distinguishing characteristics at the risk of losing sight of shared interests.

Dynamic Relationships are the most familiar to writers, simply because they create the most obvious forms of conflict. Companion and Dependent Pairs are used all the time without fanfare, as there has previously been no terminology to describe them. Components are useful to writers because they allow characters in groups to be evaluated in and out of context.

By building characters with thought and foresight, an author can use the position of Elements in the Chess Set to forge relationships that are Dynamic in one dimension while being Companion and Dependent in others. Characters created with Dramatica can represent both the structural Elements of the Story Mind's problem solving techniques and the dynamic interchange between those techniques.

**Summary**
Altogether we have outlined four dimensions of characteristics, each fostering an aspect of the eight Archetypes. We can subdivide each of the Archetypes into internal and external Elements resulting in sixteen Elements in each dimension—a total of sixty-four characteristics from all

four dimensions with which to build characters. Stepping out of the archetypal patterns and relationships can create complex characters.

**Subjective Characters**

In The Elements of Structure: Foundations we described four throughlines in a story—the Overall Story Throughline, Main Character Throughline, Influence Character Throughline, and Relationship Story Throughline. The Overall Story Throughline describes the relative value of the approaches of the Overall Story Characters. The Main Character Throughline describes the point of view and growth of the Main Character. The Influence Character Throughline describes the alternative point of view and growing impact of the Influence Character. The Relationship Story Throughline describes the growing relationship between the Main and Influence Characters.

A good way to think of these four throughlines is as four different points of view through which the audience relates to the Story Mind—the same four points of view we use in all of our relationships. The Main Character represents the "I" point of view. The Influence Character represents the "you" perspective. The Relationship Story Throughline covers the "we" perspective, and the Overall Story Throughline explores the "they" perspective. Taken together, the four points of view range from the most personal to the most impersonal, and provide all the angles we use to examine the nature of our problems and the relative value of alternative solutions.

We have previously looked at the Elements of Character from a purely objective perspective. When we stand in the shoes of a character, however, we get an entirely different perspective. Rather than seeing how the events of a story relate to one another, we become more concerned with how events affect us personally. Providing this experience is the purpose of the Main Character.

**The Main Character: One of a Kind**

There is only one Main Character in a story. Why is this? Because each complete story is a model of the Story Mind that reflects our own minds, and in our minds we can only be one person at a time. At any given moment, we have a position in our own thoughts. Our state of mind on a particular problem reflects the biases of the position on which we stand. If a story is to involve an audience fully, it must reflect this point of view.

**What Is the Story Mind?**

Dramatica is built on the idea that the structure and dynamics of a story are not random, but represent an analogy to a single human mind dealing with a problem. We call this idea the Story Mind. A Story Mind is not a character, the author, or even the audience, but the story itself. It's as if the audience's experience of a complete story were like looking inside someone's head. Every act and scene, the thematic progression and message, the climax, plus all the characters and all they do represent the parts and functions (or thoughts if you will) of the Story Mind.

A complete story successfully argues all possible sides of its message, thus it will address all the possible human perspectives on that specific issue. That is how the structure and dynamics of a single story create a single Story Mind. This is also why characters are common elements in all stories, along with theme, plot, acts and scenes. Each of these represent the way in which essential human psychology is recreated in stories so we can view our own thought processes more objectively from the outside looking in.

Now before we go on, we'll note that there can be many Main Characters in a completed work, but there will be only one Main Character in a completed story. This is because a work is the finished product an author puts before an audience. It may contain a single story, several stories, or several partial and complete stories all woven together or at least nestled in the same fabric of storytelling. This means that a book or a movie, a stage play or teleplay, may have no Main Character at all, or it may have many. But for any single story in that work, there will be only one Main Character. [NOTE: It is permissible to have several players act as one Main Character. For this to work, each of the players must represent the same worldview, the same view of the story's inequity.]

A Grand Argument Story does not allow the audience to stand in the shoes of every character, every Element, and see what the story looks like from there. Such a work would simply be too big to handle. Rather, the purpose of a Grand Argument Story is to discover if the Main Character is looking at the problem from the right place, or if he should change his bias and adopt another point of view instead.

**An Alternative Point of View**

There is also one other special character that represents the argument for an alternative point of view. The character who spends the entire story making the case for change is called the Influence Character, for he acts as an obstacle to the direction the Main Character would go if left on his own.

As with each of us, the last thing we question when examining a problem is our part in it. We look for all kinds of solutions both external and internal before we finally (if ever) get around to wondering if maybe we have to change ourselves and learn to see the problem differently. We can learn to like what we currently hate, but it takes convincing for us to make that leap.

When a Main Character makes the traditional leap of faith just before the climax, he has explored all possible means of resolving a problem short of changing who he is. The Influence Character has spent the entire story trying to sell the Main Character on the idea that change is good, and in fact, pointing out exactly how the Main Character ought to change. The clock is ticking, options are running out. If the Main Character doesn't choose one way or the other, then failure is certain. But which way to go? There's no clear-cut answer from the Main Character's perspective.

### A History of Success

The Main Character came into the story with a tried-and-true method for dealing with the problem featured in the story. That method has always worked for the Main Character before: it has a long history. Suddenly, a situation arises where that standard approach doesn't work, perhaps for the first time ever. This marks the beginning of the story's argument. As the story develops, the Main Character tries everything to find a way to make it work anyway. He holds out in the hope the problem will eventually go away, or work itself out, or is resolved by the tried-and-true method.

Along the way, the Influence Character comes into the picture. He tells the Main Character there is a better way, a more effective approach that not only solves the same problems the Main Character's tried-and-true method did, but solves this new one as well. It sounds a lot like pie in the sky, and the Main Character sees it that way. Why give up the old standby just because of a little flak?

As the story develops, the Influence Character makes his case. Slowly, an alternative paradigm builds up that becomes rather convincing. By the climax, the long-term success of the old view is perfectly balanced by the larger, but untried, new view. There is no clear winner, and that is why it is a leap of faith for the Main Character to choose one over the other.

Please note that the Influence Character need not even know he is having an effect on the Main Character. He may know, but he may easily not even be aware. Main Characters are defined by the point of view, Influence Characters by the impact on that point of view.

### A Leap or a Creep?

As a final thought in this brief introduction to Subjective Characters, the "leap of faith" story is not the only kind that occurs. Equally reflective of our own mind's processes is the slow change or non-leap of faith story. The Main Character gradually shifts his perspective until, by the end of the story, he has already adopted the alternative paradigm with little or no fanfare (for example, Hamlet in Shakespeare's *Hamlet*).

Usually, in such stories, a particular dramatic scenario occurs near the beginning of the story and repeats (in some similar manner) near the end. The Main Character reacted one way in the first scenario and the audience gets a chance to see if he responds the same way again or not. In the Slow Change story, the Main Character may never even realize he has changed. We, the audience, are able to evaluate the worth of the journey the Main Character has been through by seeing whether the Main Character has been changed and whether that is for better or worse.

In our current Western culture, the leap of faith story is favored, especially in Hollywood-style motion pictures. In other media and cultures, however, the Slow Change story predominates. In theory, each reflects the way our minds shift belief systems: Sometimes in a binary sense as a single decisive alternation, and other times in an analog sense as a progressive realignment.

### Main Character Resolve:
#### Does the Main Character eventually Change or Remain Steadfast?

In empathizing with the Main Character of a story, we nearly become this person. There are certain dynamics we expect to be able to find out about a Main Character as part of experiencing conflicts from his point of view. One of these is called Main Character Resolve.

Main Character Resolve answers the question "Does the Main Character ultimately Change or Remain Steadfast?" At the beginning of the story the Main Character is driven by a particular motivation. When the story ends, he will either still be driven by the same motivation (Steadfast) or have a new motivation (Change).

Main Character Resolve describes the relationship between the Main Character and the Influence Character. The impact of the Influence Character is what forces the Main Character to even consider changing. If the Main Character eventually does change, it is the result of the Influence Character's effect on the Main Character's perspective. If, on the other hand, the Main Character remains steadfast, then his impact on the Influence Character will force the Influence Character to change.

Some Examples:

*Star* *Wars*:
Main Character: Luke Skywalker (Change); Influence Character: Obi Wan Kenobi (Steadfast)
*The* *Story* *of* *Job*:
Main Character: Job (Steadfast); Influence Character: The Devil (Change)
*To* *Kill* *A* *Mockingbird*:
Main Character: Scout (Change); Influence Character: Boo Radley (Steadfast)
*The* *Fugitive*:
Main Character: Dr. Richard Kimble (Steadfast); Influence Character: Agent Gerard (Change)

## Subjective Characters

### and the Overall Story

One of the most common mistakes made by authors of every experience level is to create a problem for their Main Character that has nothing to do with the story at large. This usually occurs because an author works out a story and then realizes that he has not made it personal enough. Because the whole work is already completed, it is nearly impossible to tie the Main Character's personal problem into the larger story without a major rewrite. To improve the work, the author tacks on a personal issue for the Main Character.

Of course, this leads to a finished piece in which removing either the story's issues or the Main Character's issues still leaves a sound tale behind. In other words, to an audience it feels like one of the issues is out of place and shouldn't be in the work.

Now, if one of the two different problems were removed, it wouldn't leave a complete story, yet the remaining part would still feel like a complete tale. Dramatica distinguishes between a "tale" and a "story". If a story is an argument, a tale is a statement. A story explores an issue from all sides to discover what is better or worse overall, a tale explores an issue down a single path and shows how it turns out. Most fairy tales are just that, tales.

There is nothing wrong with a tale. You can write a tale about a group of people facing a problem without having a Main Character. Or, you could write a personal tale about a Main Character without needing to explore a larger story. If you simply put an Overall Story-tale and a Main Character tale into the same work, one will often seem incidental to the real thrust of the work. But, if the Main Character tale and the Overall Story-tale both hinge on the same issue,

then suddenly they are tied together intimately. What happens in one influences what happens in the other.

This, by definition, forms a Grand Argument Story, and opens the door to all kinds of dramatic power and variety not present in a tale. For example, although the story at large may end in success, the Main Character might be left miserable. Conversely, even though the big picture ended in failure, the Main Character might find personal satisfaction and solace. We'll discuss these choices at great length in The Art Of Storytelling section. For now, let us use this as a foundation to examine the relationship between the Subjective Characters and the Overall Story.