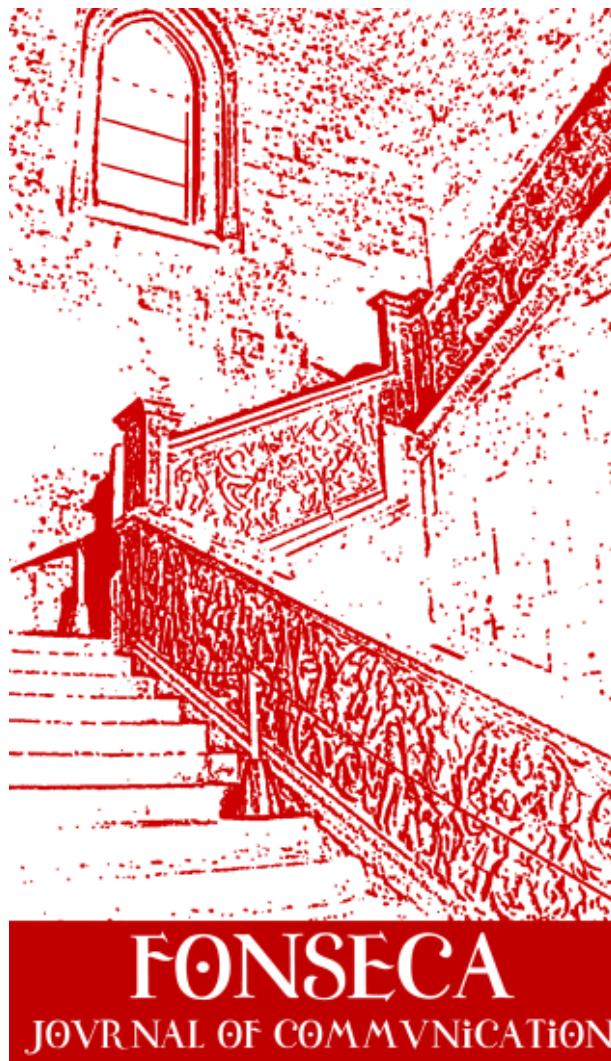


# The master plot in the audiovisual narrative. The western case.



## THE MASTER PLOT IN THE AUDIOVISUAL NARRATIVE. THE WESTERN CASE

*La "trama maestra" en la narrativa audiovisual. El caso del cine del Oeste*

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### ABSTRACT

A plot provides us the story that it offers a hyphen and later a film. Plots are limited, however possibilities, argument them that these offer music infinite. At the same time, we can say that all cultures avail themselves of some plots and similar arguments to structure their mythical stories. In addition, United States is the modern nation where better a dialectic relation between the myth and story keeps. At this nation, the significance of the event has been shown and you have gotten free through the myth. We will see through this article how the western is the kind of American cinema what else and better answer for the folkloric traditional story to the cánones, because your plots have been taken directly of the classical legends.

**Key words:** Plot, structuralism, formalism, myth, kind, hyphen, western.

### RESUMEN

Una trama nos proporciona la historia que ofrece un guión y más tarde una película. Las tramas son limitadas, sin embargo las posibilidades argumentales que éstas ofrecen son infinitas. Al mismo tiempo, podemos decir que todas las culturas se valen de unas tramas y argumentos semejantes para estructurar sus narraciones míticas. Por otro lado, Estados Unidos es la nación moderna donde mejor se mantiene una relación dialéctica entre el mito y la historia. En esta nación, el significado del acontecimiento se ha mostrado y se ha liberado a través del mito. A través de este artículo veremos cómo el western es el género de cine americano que más y mejor responde a los cánones del relato folklórico tradicional, pues sus tramas han sido tomadas directamente de las leyendas clásicas.

**Palabras clave:** trama, estructuralismo, formalismo, mito, género, guión, western.

## **1.- Introduction. Present-day situation of the object of study**

All the stories are compound for a few structural elements that we found in the myths, the infantile tales, the films and dreams. The understanding of these elements and his practical application has disquieted from to the first classical playwrights even to the modern authors of hypens. But, what standards do the secrets of a so ancient occupation govern?, What beginnings does his design to achieve such recognition with the public enclose?. In order to answer to these questions, the manuals of hyphen show a theoretic line that you contribute to the narrative analysis of the film, because they are interested in the myths from a perspective semantics and syntactic (plots, characters, arches, etc).

To sorrow of than of late years have proliferated a great deal the publications about manuals of hyphen, or on certain movie textiles, however, the classical textiles of adventures, and specially the western, they have gone out of mind practically by the industry, the criticism and the public. The progressive abandon verifies itself that you have suffered in last decades the western movies in relation to another textiles, so much from the perspective of the production like from give it investigation.

After examining the bibliography on this matter, we took notice of the scarcity of works about the western that they treat in depth the overlapping of this kind with the arguments and plots than vertebran you tell the story of them in the movies. This scarcity encouraged us to formalize the present article.

## **2.- Hypothesis and objectives**

Our fundamental hope is: Examining the characteristics of the master plots that are articulated in the western.

We formalized, like pattern of work, the following hypothesis: "All the master plots are easily adaptable to any movie kind, specially to the western".

We propose getting through this analysis the following complementary objectives in addition to answer to the central issue:

- 1) Checking the definition of master plot, collective irresponsible person, universal argument and poetical myth.
- 2) Checking the term master plot in his application to the western.
- 3) Checking the fact-finding lines that have tackled the study of the master plot of the universal arguments from different perspectives and interdisciplinaries, specially, from the audiovisual narrative.

### **3.- Methodology**

We have gone for a better approach to the theme in point concretizing a method of analysis multidisciplinary, by-product always of social sciences; in essence, a case study (the western movies) and an exhaustive bibliographic revision about our object of study (the master plot). The reason that you led us to the use of this methodology was to appraise with rigor all what's been said until now about these terms, stops that way could have inferred and contributing knowledge to the status of the issue.

### **4.- Results**

In relation to the results, we could have evidenced how all arguments get constituted in a series of recurrent plots that they connect with the collective unconscious of all the cultures. These plots and arguments incorporate themselves a narrative initial continuity, that is, they result from a previous legacy and they generate new other.

With all, our principal contribution in this work has been the proposal of two new master plots: "Caín's shade" and "Traveling or dying". We hope that they have the enough solvency as if to be considerate in the next works that they develop with regard to this matter.

### **5.- The status of the issue**

#### **5.1.- Contributions of the Russian Formalism: Plot and history**

In spite of the fact that formalists worried about literature principally, in his Poetika Kino's volume (1927), -tuck, finally, for ALBÉRA in his work The Russian formalists and the movies (1998)-, they applied these categories to the study on the movie stories. By means of the narrative analysis, they proposed defining themselves and to understand the functioning of elements such I eat:

The scheme of history and the structure of the plot, the spheres of action of the characters, the temporary structure of his production, or the relation between the narrator and characters.

With these elements, the Russian formalism tried to define the movies as such, considering that it has to do with a capable material to construct significant operations without need to have that to turn to reality autonomously. Of concrete form, Skolovski in his work *Cine and language* (1971: 37) define the history or fable, like the model of relations between the characters and the model of actions such and as they open out chronologically.

They have inspired posterior authors' majority that they bring about in the discipline of the theory of narrative in this proposal, that you underline the acquaintance causes effect of the facts of the history that follow in a space and one fixed terms.

A good example is Bordwell, than with his work *The story in the movies of fiction*, (1995) interpret the history like an imaginary appliance that the onlooker creates or abstracts of the various proofs provided by the interaction of the screen. This author (1995: 49) define history as the imaginary construction that we created, progressive and retroactively such and as it was formulated by the formalists.

That way, Bordwell's fundamental contribution involves determining that the show of the plot is to present the information that the onlooker utilizes to construct a history. This show encompasses the presentation of the narrative logic, the narrative time and the narrative space. The story would be the process which the argument and style interact thanks to make easy the construction of the story to the onlooker throughout it, for Bordwell.

## **5. 2.- Studies structuralists: semantics and syntactic**

The contributions done in this respect by the studies seem essential to us in our interest for the study of the plots that they articulate the writing of films structuralists, in particular the theory enunciated by LÉVI-STRAUSS in his *Structural Antropología* (1987), and the studies on the wonderful Russian story accomplished by PROPP picked up in his *Tale's morfología* (1981). These two authors reanimated the debate on the importance of the story regarding the style that the plot organizes. His works were retaken in the decade of the ninety

and they have become the two currents of bigger influence in the development of the film story.

### **5,2,1.- Lévi-Strauss and the structural anthropology**

The kind is true, Lévi-Strauss utilized a methodology of linguistic inspiration that led into, in future authors, the proposal of analysis about certain movie ample cultural specter's textiles, in particular that you employ us, the western. The author departed from the study of big corpus of mythical stories and it indicated than these stories show a great characteristic sistematicidad of the deep structure of the myths.

Besides that Lévi-Strauss had great repercussion in investigation semiótica<sup>1</sup>, his influence in the beginnings of the Narrative applied Theory the movies was decisive, inspiring, as we right now affirmed before, an approximation that was utilized at a later time to produce very popular readings of certain movie textiles like the western.

Basically, Lévi-Strauss broke the linear relations of cause effect that they use to configure the plot and aligned situations, facts and characters in new paradigmatic groups. The syntagmatic relations, or the order of the facts, you considered like a kind of superficial structure that you concealed the deep logic of the myth, understood like the imaginative performance of fundamental and universal experiences translated in the fantastic stories of the viscissitudes of gods and heroes.

The myth was based on, from a Linguistic perspective, the construction of elements for Lévi-Strauss whose significance grows from his contrast with another elements. Therefore, a determined myth only achieve true entity in his differential relation with another myths, the ones you come face to face with in a dispute where his structural features resist.

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<sup>1</sup> Nevertheless, SAUSSURE is the European structuralism's constituent figure, and with it in good measure of Semiotics. I take a course in his work of general linguistics (1991) the prelude of a sort of revolution was copernicana in the linguistic thought: The language no longer was one of our understanding's very appendixes of reality, but the formative element of this. Saussure maintained that linguistics should have receded from the historic orientation (diachronic) due toward an enf synchronic oque that go into the language like functional totality in a determined point in the time. That way, you give yourself a structural emphasis on the language in so much functional system. Lévi Strauss used the method saussuriano at Anthropology's lot, founding the Structuralism like movement.

This way, Lévi-Strauss transferred Saussure's linguistic items to Anthropology's field and applied the system of oppositions like method been worth of study of phenomena and social structures. That way, the binarismo, or feature of opposition between structures, estructurador became the principal tool of analysis and factor so much of the language seemingly as of the human culture in general.

### **5,2,2.- Propp and the shows of the characters**

An alternative method to the approximation the structuralist rose between the writers that were following Propp's work. The fashion model that this Russian analyst developed puts especial attention to the facts of history and the temporary sequence, and it insists on the development of the plot.

If for Lévi-Strauss the plot lacks interest, for Propp the deep structure of the story consists precisely in the causal logic of diachronic facts, and no in the acronical binary system enunciated by the anthropologist.

Therefore, Propp's narrative analysis is going to get away from the one belonging to Lévi-Strauss, with the intention always of revealing the structural syntax of the narrative work more than the semantic messages transported through models of contradiction and opposition.

Numerous slight knowledge in the model proposed by Propp, the majority of them exist they have been adapted by the posterior analysts; enter these it is necessary to highlight the notion of show. Propp, when trying to define the characteristics of the so-called Russian folk tales, discovered that these are a succession of sequences of shows, that they always try to repair a damage or an initial lack in the story that they delimit the number of possible stories and. All facts or actions of the tales that you examined could be summarized in a list of thirty one shows that they remain constant to I deliver it of all the corpus. Besides, these invariable facts (such like the hero is something forbidden, or The villain tries to deceive his victim), they happen always exactly in the same sequence in each story, although some may omit themselves.

But Propp not only discovered that shows are unchanging, also the characters that trigger the events are him. That way, you concentrated the thousands of characters of these tales in seven prototypical figures or roles of the story: "The princess and his father", the villain, the donor, the hero, the false hero, the

assistant, and the emissary. Several roles of the story control several shows; for example: the villain controls shows of fight with the hero and the hero's persecution. The spheres of action get constituted thanks to the union between the shows and roles, in such a way that each one of the seven roles of the story directs a specific sphere of action. The roles of the story are different to the characters of history, which is why a character can perform different roles for Propp. For example, the princess can be also the hero's assistant...

Besides, Propp called actantes to the characters that for him they do not define themselves for his social status or his psychology, but for his sphere of action, that is, for the bundle of shows that they do their job in the inside of a history. Propp also talked about movements that consist in several interlaced shows that represent a different line of action. An author clearly influenced by this ordinary structuralist is GREIMAS, that in his *Structural Semántica the fashion model* (1971) completed Propp's actancial model<sup>2</sup>.

### 5. 2. 3.- influences of structuralism

Levi-Strauss's and Propp's influences keep on directing the two principal fact-finding schools on the story; semantics, that you take care of the relation between the messages produced by the story and the cultural system that significance gives them; and the Sintáctica, that you take care of the study of the structure in which the elements of the story are arranged.

Thanks to the extrapolation of the thirty one shows of the wonderful story and his application to various films, writers like Wright or Kitses, that we will see from now on, noticed an obvious parallelism between plots of certain films and Propp's morphology.

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<sup>2</sup> Greimas actancial with six terms constructs a model: the subject (that it corresponds to the hero), the object (that she can be the person that you crush the hero in search of ), the destinador (the one that fixes the mission, the task or the action to do your job), the addressee (the one that will pick up the fruit), the opponent (person in charge to make difficult the work of the subject) and the assistant (that you help the individual in that work). An only character can be simultaneously, or alternatively, destinador and addressee, object and destinador. For example, in *Ríobravo* (Howard Hawks, 1959) the subject and the assistant are represented for four different characters: the sheriff and his three assistants. However, the four can be regarded as an only character, because they all accomplish hero's actions and, at the same time, of assistant.



It can be considered that you, therefore, the movies of fiction is composed of invariable elements, on the model of the shows indicated by Propp for the Russian folk tale, or else for the mythical structures defined by Lévi Strauss.

One of the first approximations to the film story that arranged Levi Strauss's work was the analysis of the movie textiles like a form of mythical texts. The best example we found it in Kitses's and Wright's works on the western. In *Six guns and society: To structural study of the western* (1975), WRIGHT accomplishes explicit comparisons between the mythical discourse and the western. The author (1975; 23) affirm that an obvious set of messages and moral values transmits this kind to the society that they reinforce more than they defy the social order. They would be able to define these messages by means of the analysis of the models of oppositions that they form the western's semantic universe. Wright discovers well then these binary oppositions (antinomías) like "savage world civilization, interior exterior, weak fortress..." They repeat to I deliver it of the generic movie western corpus. Wright also defends that the myths that the western transmits help the spectators to interpret their world and tells the story of her, because they materialize fears and humanity's more common longings. This way, the myth helps to concoct the collective unconscious.

For his side, KITSES applied an approximation between opposed terms, match to give it Wright, in *Horizons west* (1977). Although you were not directly influenced in favor of Lévi Strauss, Kitses a number of structural characteristic oppositions of the kind circumscribed western. That way, the author manages to describe the intervening kind's semantic universe the composition of a board of oppositions that they flow of the central antithesis that you give to life the western. For example: the American west is conceived at the same time like a garden and like a desert. Therefore, basic elements like the savage world in front of the civilization, the individual in front of the community that they possess an ample variation margin, the nature in front of culture, music held by accessory oppositions, and that they allow telling apart a director's works of give them the rest.

The impression than works the structuralists quit on the movie theory and the influence that they exercised in several spaces of analysis and the movie criticism has kept on to recent dates. In this way, the person giving a reference

to the myths and the use of the binary oppositions like analytical tool are employed frequently by the studies of the movie textiles.

That way American Film Genres succeeds, for example, in KAMINSKI's work (1974), where the author maintains that textiles show universal roots just like all the narrative popular forms. Of the same mode than another court's scholars structuralist, Kaminski turns to the western to exemplify the trans-historic nature of the textiles, and notice how this kind, in spite of the fact that utilizes archetypes delimited in nineteenth century, sinks his roots in the ancient myths. The textiles elicit the same themes that represented those myths continuously according to this investigator: Fight between right and wrong, between the individual and the community, between the law and desire, etc.

Another North American author, SCHATZ in Hollywood Genres (1981) follows also the trail of Kitses's contributions and Wright, and the structuralist of the myths accomplished by Lévi Strauss projects also an obvious influence of the reading with it. That way, Schatz, you apply the method of the binary oppositions and divide the textiles of Hollywood they work between to reestablish the civic social order, that I eat between the case comes from the western and of the black movies, and the ones that act as social integrators eat, for example, the musical, the comedy or melodrama. For this author, the kind has the essential show to integrate and cohesionar to a community at odds.

Also, in Spain several analysts go over the road once the hour was drawn by the structuralism from considering and circumscribing the different textiles. The case of GUBERN and PRAT in The roots of fear (1973), LATORRE in the fantastic Movies (1987), LOSILLA in The Movies of terror (1993), HEREDERO and SANTAMARINA in The black Movies. Maturation and crisis of the classical writing (1996), BASSA and FREIXAS in The Movies of science fiction (1993), or GONZÁLEZ in The crepuscular western's hero. Sam's Peckinpah Dinosaurs (2007).

#### **5,2,4.- Altman and the semantic syntactic pragmatic perspective**

But he is not even mediated of the decade of the eighty when the theory of the movie textiles attains its true development. The currents and criteria from which the study of the textiles had been gone aboard become separated definitively in this epoch. Split, most of all, court's works structuralist of those that they

examine the intervening films his iconographic and narrative elements. In this time of changes bursts in strongly ALTMAN with his revision of the concept of kind once A semantic syntactic approximation was published in his article "To the movie kind" (2000; 291-304). In this work, the North American author tries to explain the historic evolution and the change in the corpus of the principal textiles of Hollywood through the characterization of the semantic and syntactic elements that are articulated.

From a first moment, Altman recognizes that an agreement on the exact frontier that the perspective semantics of the sintáctica<sup>3</sup> separates does not exist. This author notices that the semantic codes provide the linguistic basic material with which the textiles are configured, while the syntactic create textual specific significances. That way, within each film a significance can have the same phenomenon over, according to approach it from a textual or linguistic diagram. In the western, for example, the horse is an animal and a means of locomotion. This primary level of significance, that the horse within the language loves one another with the normal reach of the concept, goes accompanied from some significances derived of the structures that the western places the horse in. The opposition of the horse to the automobile or to the locomotive -The iron horse (John Ford, 1924)- reinforces the organic sense, mechanical, term no right now implicit horse in the language, transferring that concept from the half a paradigm of locomotion that way to the paradigm pre-industrial transportation about to become obsolete.

But not all films of kind relate with a kind in the same way or in the same grade. The semantic and syntactic vision of kind contributes an efficacious critical method to approach those to us several genericidad's levels. We found oceans of examples of unequal generic implication in the western, even within the same thematic current. This way, and in relation, for example, to the pro-Indian

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<sup>3</sup> This semantic syntactic convergence can link up also, of general form, with the work developed by BARTHES in the narrative analysis of literary texts that influenced enormously the film analysis of the seventies. Particularly transcendent has been his work S/Z (1991) where the semantic and syntactic approximation fuses of efficacious form, and demonstrates that narrative way's both records interact and they keep on one another. Barthes defines the readable classical text as that one that puts into operation five several codes, three of them (the symbolic codes, the sémicos and the referential) can consider like semantic, however, the two remainders (the proairético and the hermeneutical) are directly united to the syntactic development of the plot.

contents, there are films like *Broken arrow* (Delmer Daves, 1950) or *the Devil's doorway* (Anthony Mann, 1950) that they prove to be infinitely superior in his treatment of generic elements and more convincing in his racial postulates, than the following surge of pro-Indian westerns received at the beginning of the seventy that you left like wasteland once the stereotyped was proven to be *Little big man* (Arthur Penn, 1970) and *Soldier blue* (Ralp Nelson, 1970 ) inside right now of the crepuscular frame that only certain topics utilize westerianos to criticize, by means of metaphors, coetaneous genocides like the Vietnam's War. The election of the semantic elements is very important to the hour to create a determined answer in the public, because a concrete semantics utilized in a cultural specific situation will remind the onlooker the syntax that he had correlated traditionally that semantics in another texts with. Therefore, the syntactic specific signs take us to semantic predeterminate territories. For example, in any western, an alternation repeated between masculine and feminine character creates an expectation of semantic elements of their own of a romantic drama as the case comes from *Pursued* (Raoul Walsh, 1947) in the meantime than an alternation between two men to I deliver it of the text take aim to a confrontation and to the semantics of the duel, as it happens with *Ride the high country* (Sam Peckinpah, 1962). In anecdotic case *Duel at the sun* (king Vidor, 1947), the manly womanly alternation leads into a duel to pistol between the two lovers. So much if we circumscribed the western iconographic I eat structurally, the westernidad resides nail of the film in aspects. In comparison, the definitions of the kind of terror use to become centered more in the onlooker's experience. Therefore, the race does not reside in permanently an only place rather you can depend, in several moments, of diametrically several criteria.

But without a doubt, Altman's great contribution resides in his pragmatic proposal, and he is the author you consider necessary to complete the semantic syntactic analysis with a pragmatic study, because the kind does not utilize an only dominant language, rather generate numerous significances as from the codes utilized by the different groups that take part in your definition. That way, leaning in the precepts of pragmatics, Altman defends an efficient process of feedback between users' different groups (criticize, instructs, public, etc) that the textiles conform existing. For this motive, it is convenient to bear in mind

that the kind does not use an only dominant language, rather you generate numerous significances as from the codes that the various groups that define that kind and that get in touch in generic key drive.

This new semantic syntactic pragmatic focus proves to be very innovative because you regard the movie textiles as a sort of field of battle where grave tensions get solved, at the same time as they close alliances and cooperations enter his several users. That way the pragmatic analysis includes the complicity of users' various groups of the kind and the feed back that you connect them.

In order to come to an end, we can synthesize in three points Altman's contributions to the theory of the textiles: first, affirming that textiles are entities that are in constant transformation, secondly, to declare that the semantic codes give to the kind the linguistic basic material in order that they take shape and maintain, while the syntactic create textual specific significances for each kind, and third party, relating to the pragmatic perspective, asseverating than the public, to the equal than users' rest of the textiles, they have an active paper in her genesis of these, thanks to that they are able to create his own generic language.

### **5,3.- mythical plots, universal plots**

A plot provides us the history that it offers a hyphen and later a film. However, according to the poetical myth we can, besides, to reflect on the achievement or the loss of happiness, we can speculate on humanity's grade that you contain that work and how you affect us like individuals. That way, the fact that we identify with the main character achieves the poetical myth, and that we accept an unreal and far away history of our immediate surroundings like something accurate and close to our innermost reality.

From this perspective, for example, a classic like *The searchers* (John Ford, 1956) does not consist only in the adventures that Ethan Edwards (John Wayne) and its nephew Martín live (Jeffrey Hunter) in the meantime they look for Debbie (Nathalie Wood). In addition to the obsessive enthusiasm of revenge that Ethan shows, what really you fascinate of this film is an issue of personal identity. Ethan is the dark reflection of Scar that has kidnapped Debbie, the Comanche boss really, and that his pulsión personifies incestuous (Debbie is in junior Ethan's reality). To another more deep level, also you fascinate the fact

that the journey of the film (and the characters's arch of transformation) implies Martín's progressive ethanization and Ethan's martinization.

### **5,3,1.- Tobías and the master plot**

For his part, TOBIÁS in the essay *The hyphen and the plot: Dramatic audiovisual writing's foundations* (1999) the term retakes plot to imbricate it of definite form in the hyphen on the one that holds any story itself. The history consists in the narrative exposure and dramatic art for this author, well organized (plotted) of the acts of his main character. The relation between history and characters, in this sense, is the relation that they keep these two components of a same whole that they give coherence and *raison d'etre* to, however, the stories are something more than some characters's action.

In this respect, the author maintains that the myth is the catalyst that it permits that the articulation of stories and characters have felt vital for writers and readers. The poetical myth constitutes somewhat more original, closer and intimate to the reality than the simple game between characters (names) and stories or plots of action (verbs), because you allow guessing some new aspect of our character like free individuals to be able to manifest every kind of sentiment. A myth reflects many times something more deep so that you show the simple history, because it is vivid by all of us - to determined level -. It is a story that you connect with all and speaks us of all, therefore you are a part of the collective unconscious that governs the symbolic elements that concern all humanity.

With all, we can define the plot as the force that attracts all of the elements of the language (words, paragraphs, sentences) and organizes them giving them sense (characters, actions, places). According to this definition, story's principal components relate to each other and depend some of other ones. The plot is, then, a character's show, and the character a show of the plot, she can not separate from one of their significant ways. The action is its common base, without her neither would not exist. While you develop the history, the onlooker wishes to main characters know why they do what they do. We can say that to the character you determine the plot therefore, in order that a plot be credible we needed to construct a character that adapt himself to the characteristics of this.

Tobías, in the same way, has worried about the symbols, stories and characters that have become narrative cánones, thanks to a literary tradition that also evolves with the movies. These plots are common employers that make easy the structural strategy of the future story. A master plot is, therefore, the guide that inspires the story of a concrete story. Tobías (1999; 29) you propose twenty several types of master plots. Another authors do not come to an agreement in the exact number of plots, but what's interesting does not rest on the quantity but in the fact that these dramatic cánones are limited, in the meantime than possibilities, argument them music infinite. That way, the number of stories is infinite but the number of master plots not.

We can distinguish three master relational plots between characters within this cánones's cast: "love", "prohibited love" and "rivalry". Interior stories that the arches of transformation in the characters of the story reveal are ten: "helpless", "temptation", "metamorphosis", "transformation", "maturation", "sacrifice", "price of the excess", "promotion" and "fall". The seven remaining are argument them, actual plots, the ones that a determined main character chases a tangible object in, like the "finding" of a character of an object or quest, the resolution of a mystery "enigma", the inclement reparation of an injustice "revenge", the uncontrollable enthusiasm to live new experiences, "risk", the liberation of somebody or something, "rescue", the "escape" of a fled prison, and the implacable hunting of the subject "persecution".

Arches of transformation	Relations between characters	External plots
Helpless	Love	Quest
Temptation	Prohibited-love	Risk
Metamorphosis	Rivalry	Persecution
Transformation		Rescue
Maturation		Fled
Sacrifice		Revenge
Discovery		Enigma
Price of the excess		
Promotion		
Fall		

We have in this board master Tobías's plots in interior stories, acquaintances between characters ordered, and plots, argument them.

According to I dress you, in all hyphen of kind they narrate three stories at the very least and at the same time: A plot of action, a history of relation (or you vary), and an interior history.

### **5,3,2.- Studies in Spain: Sánchez Escalonilla, Balló and Pérez**

In the same way, Sánchez Escalonilla in his book *Guión of adventure and forging of the hero* (2002; 59) you order the master plots enunciated by Tobías and elect seven, the fact that we have called of external object, for his analysis in terms of the mission commissioned to the hero: Quest, adventure, rescue, persecution, fled, revenge and enigma.

These universal plots do us to think than whichever it be our culture, common legends to all humanity that they form the base of all our particular stories exist. The psychologist Campbell already indicated in *The hero of the thousand faces* (1949) that circumstances can be different, but we found always the same history in all of them, drawn as from the same experiences. These are our stories, and the films that they have attained greatest hit they are based in these universal experiences - staff and collectively -. To these stories called them myths, music the common stories to our universal existence's root. They



find themselves in all of cultures and in all the literatures, from the Greek myths to the fairy tales and the Nordic legends. The myth is the universal pattern that it evidences us the steps that Tom Doniphon and Ramson Stodard to destroy Liberty Valance and to carry the progress to Shimbone, or the road follow, for example, that Nevada Smith to end up with the men that killed his father travels. For his part, and sticking at the theme of the classical origin of the plots in the movies, the work of Spanishes Balló and Pérez The immortal seed (1997) also speaks to us of the mythical procedence of the movie arguments. These arguments, the authors, music say originals (going after Big Dish) when they become incorporated to a narrative germinal continuity, that is, when they are a previous legacy's fruit and they generate new other.

The stories that you tell the movies would be a singular and last form to recreate the immortal seeds than the evolution of her dramatic art has matched chaining and multiplying. Since the movies has the capacity to refresh the narrative previous models, you plot them right now evoked in outstanding works of the past.

These classical chosen characters play the lead in universal arguments that still last in the movies, and that they can inspire the development of new lines of action. We contributed with models to the classical examples contributed by these authors, us been worth of the western.

To the quest of the treasure.	Jasón and the argonautas	Sierra Madre's treasure Veracruz
The return to the home.	The Odyssey.	The searchers The war wagon
A homeland news's foundation.	The Eneida.	When the the west had conquest Caravan of peace The big trail
The beneficial intruder.	The Messiah	Shane The pale rider
The destructive intruder.	The Maligno	The last hunt Yellow sky
Revenge	The Orestiada.	Nevada Smith

		Revenge bullets
The martyr and the tyrant	Antígona.	Montana Belle The professionals
The old and what's new.	The garden of the cherry trees	The ballad of Cable Hogue Lonely are the braves
The changeable and changing love.	The dream of a night of summer	Rancho Notorius Distant horizons
The redeeming love.	The Beautiful and The Beast.	Broken arrow The misfits
The prohibited love.	Romeo and Juliet	Pursued Side by side to the bitter end
The woman commits adultery.	Madame Bovary	The queen of Montana The stalking moon
The untiring seducer.	Don Juan.	Duel at the sun The beguiled
The ascension for love.	The Cinderella.	Johnny Guitar Going South
The desire to can.	Macbeth.	The big country Horizons West
The pact with the devil.	Happy.	The poker of death Terror in Texas town
The split being.	Jekyll and Hyde	The hanged tree They died with the boots on
Self-knowledge.	Edipo	Ride lonesole Jeremiah Jhonson
In the inside of the maze.	K at The Castle	Track of the Cat High Noon
The creation of artificial life.	Prometheus and Pygmalion	The man who shot Liberty Valance
The descent to hell.	Orfeo	The Ox bow incident Little big man

We have seen in this picture how it is not difficult to identify the universal paradigms that Balló and Pérez with the western works propose:

In his work *Estrategias of screenplay* (2001), Sánchez Escalonilla adds, to this set of master plots, other ones five literary and film, appropriate commonplaces of the crystallization of stories in the contemporary cinematography.

These master plots that the author contributes are more difficult from identifying with the western because science fiction compares them to textiles films like the fantastic or the. However, definitely any interesting affiliation can be discovered like:

Love from the dead	Don Juan at hells	She wore a yellow ribbon
Haunted houses	The other ones	Rio Conchos
The eternal return	The apes' planet	The shearchers
Descent to hells	Apocalypse now	Blue soldier
The game	The most dangerous game	One eyes Jacks

### 5,3,3.- Our contribution to the status of the issue

We added without no taxonomic enthusiasm to give them Balló and Pérez, and to these of Sánchez Escalonilla two more, very recurrent plots in our kind: “Caín's shade” and “Traveling or dying”. The cainismo's theme and the fratricidal tragedy are arguments dear for the western scriptwriters, two biblical redundant subjects in this epic in search of the promised land that the western is. The other master plot that we propose, traveling or dying, it has much to see with the concept of itinerary and with the circular structure many stories of the west have a base on, that he is what today knows like road movie itself, risks her through the travel<sup>4</sup>.

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<sup>4</sup> En these films of frontier plot's nucleus collects a lot of importance: The journey full of unforeseen obstacles, allies on the way over, the need of movement; As if stopping be equivalent to death. Heroes that know that happiness is a scarce good, and that this only finds itself in nomadism, in the endless flight. John Ford in *Centauros* (*The searchers*, 1956) already the need of the return presented the fireplace of the desert, like also did it Wim Wenders in *Paris, Texas* (1984).

The film that agglutinates edifyingly these two weaves is Winchester 73 (1950), this Anthony Mann's work tells the story of two brothers Lin (James Stewart) and Dutch McAdam (Stephen McNally) that intend to get an extraordinary rifle. Mann utilizes the weapon like pretext of the action, his possession dials the characters's character, and from hand to hand the circular structure that serves as, besides, abridgement of themes (revenge, learning, rivalry between brothers) and situations profiles his journey (fight of living room, I hold up the bank, Indian attack, final shoot-out). Lin kills his brother Dutch (that you had murdered the father of both) and he gets the weapon, but you do not surpass that vacuum that all hero of the west after achieving his revenge suffers.

We presented our two master plots (“The Shade of Caín” and “Traveling or dying”) that we have incorporated in the following picture to give them Balló and Pérez, and to give them Sánchez Escalonilla. In this case, also we have associated them to a classical film (no western) and to a text western, in order to observe how the arguments and the master plots utilized by the western can become affiliated trouble-free with the universal classical paradigms.

Caín's shade	The godfather part II	Winchester 73
	Butterfly's wings	Horizon West
	Thundered of blood	Duel at the sun
	Dead ringers	Pat Garret and Billy the Kid
	Ran	Track of the Cat
	Return of the Jedi	Red river

Traveling or dying	Thelma and Louis	Women's caravan
	Wild heart	Winchester 73
	Sullivan's travels	The stagecoach
	Paris, Texas	The searchers
	Lost highway	Ride lonesome
	Savage strawberries	Comanche Station
	At the end of the escape	The wild bunch

## 6.- Findings

We have verified, through the example of the western, than these arguments in relation to our hypothesis and universal plots are easily adaptable to any movie kind.

Besides, we could have evidenced how they structure all of the arguments in a series of recurrent plots that they connect with the collective unconscious of all the cultures.

All what's been shown confirms the idea that the legendary arguments of the oral tradition were abducted by the literary practice than, in turn, it modulate myself to suit someone's purposes to the narrative movie needs. These plots and arguments incorporate themselves a narrative initial continuity, that is, they result from a previous legacy and they generate new other.

We have also checked how the western movies feeds on, specially, these universal arguments that they germinated in literature and in the folclore of all of the times. We can think, then that, the United States have invented through the western that mythical past they were lacking of.

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