

# What's the Story?


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Principles of Complex Systems, Vols. 1, 2, & 3D  
CSYS/MATH 6701, 6713, & a pretend number, 2024–2025

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Computational Story Lab | Vermont Complex Systems Center  
Santa Fe Institute | University of Vermont



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The PoCverse  
What's the Story?

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Stories

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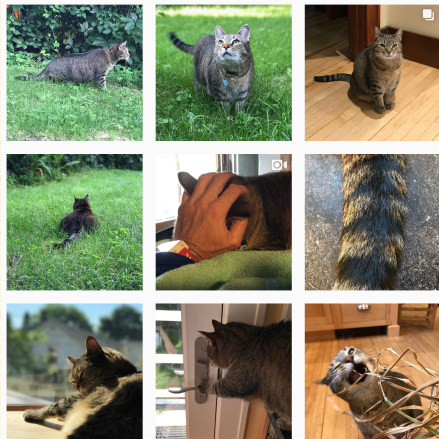
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Story editor  



Every can opener is a possible pillow.

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# Burning through stories for fuel in the Experimental Training Laboratory:



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## Super Survival of the Stories:



The Desirability of  
Storytellers ↗, The  
Atlantic,  
Ed Yong,  
2017-12-05.

- 🧱 Study of Agta, Filipino hunter-gatherers.
- 🧱 Storytelling valued well above all other skills including hunting.
- 🧱 Stories encode prosocial norms such as cooperation.
- 🧱 Like the best stories, the best storytellers reproduce more successfully.



## Major competing storytelling entities:


- News.
- Books, magazines.
- Art.
- Music industry.
- Television, movie studios, Netflix, HBO, Disney.
- Social media: Facebook, Instagram, Snapchat, ...
- All sports.
- Video games.
- Religions, ideologies, belief systems, Freemasons, ...
- Enduring coherent groups: Cultures, countries, cities, ...
- Mathematics ↗ (partial)


### Storytellers

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## Pantheon : The most memorable people of history

 HPI: Historical Popularity Index.

 Concept: Measure current importance of a figure based on a composition score derived from Wikipedia quantities.

### What is HPI?

HPI stands for Historical Popularity Index. It is a simple an ad-hoc metric that aggregates information on a biography's online popularity. HPI is based on the idea that fame needs to break multiple barriers, like those of time and language. HPI aggregates information on the age and attention received by biographies in multiple language editions of Wikipedia to provide a summary statistic of their global popularity.

HPI is currently made of five components: the "age" of a biography's character (e.g. Jesus is more than 2,000 years old), number of Wikipedia language editions in which the biography has a presence (L), the concentration of the pageviews received by a biography across languages (L<sup>\*</sup>), the stability of pageviews over time (CV), and the number of non-English pageviews received by that biography. We find that combining these metrics provides a more sensible ranking than using these metrics alone. **To validate HPI, we previously showed that it correlates better with accomplishments than single metrics**, when we focus on activities where individual accomplishments are measurable (e.g. Chess, Olympic Swimming, Tennis, Formula One).














While being an ad-hoc metric, HPI also attempts to correct for the internet's English bias. By using non-English page views, and giving a premium to biographies that have a presence in multiple languages, and whose pageviews are not concentrated in only a few of them, HPI tries to move away from a ranking dominated by English pageviews.

### Where can I submit a suggestion?

You can use the following form to suggest correction to Pantheon's data. Pantheon's atomic unit of data is the biography, so all corrections should be communicated as corrections to a biography (everything else is an aggregate).



# The all timers from the collective view of 2024

#	Name	Info				Birthplace		Deathplace		Stats								
		Occupation	Birth	Death	Gender	City	Country	City	Country	L	L'	PVne	CV	HPI 2024	HPI 2022	Rank 2024	Rank 2022	Δ
1	 Muhammad	RELIGIOUS FIGURE	570	632	Male	Mecca	Saudi Arabia	Medina	Saudi Arabia	210	26.31	6.2M	3.72	100.00	98.85	1	1	-
2	 Isaac Newton	PHYSICIST	1643	1726	Male	Woolsthorpe-by-Colsterworth	United Kingdom	Kensington	United Kingdom	225	29.77	3.3M	3.77	98.73	98.35	2	2	-
3	 Genghis Khan	MILITARY PERSONNEL	1162	1227	Male	Khentii Mountains	Mongolia	Yinchuan	China	170	26.45	3.3M	2.88	97.80	96.66	3	4	+1
4	 Jesus	RELIGIOUS FIGURE	4 BC	33	Male	Herodian kingdom	Israel	Jerusalem	Israel	265	17.96	5.3M	6.26	97.30	96.89	4	3	-1
5	 Leonardo da Vinci	INVENTOR	1452	1519	Male	Anchiano	Italy	Clos Lucé	France	233	18.54	4.0M	5.30	96.43	96.48	5	5	-
6	 Ludwig van Beethoven	COMPOSER	1770	1827	Male	Bonn	Germany	Vienna	Austria	203	24.99	2.7M	3.55	96.04	95.23	6	8	+2
7	 Aristotle	PHILOSOPHER	384 BC	321 BC	Male	Stagira (ancient city)	Greece	Chalcis	Greece	215	20.43	2.8M	4.74	95.87	96.24	7	6	-1
8	 Plato	PHILOSOPHER	427 BC	347 BC	Male	Classical Athens	Greece	Athens	Greece	210	20.64	2.6M	4.79	95.58	95.54	8	7	-1
9	 Marco Polo	EXPLORER	1254	1324	Male	Venice	Italy	Venice	Italy	174	26.09	1.5M	3.16	95.49	94.60	9	9	-
10	 Galileo Galilei	ASTRONOMER	1564	1642	Male	Pisa	Italy	Arcetri	Italy	198	20.00	2.7M	4.59	95.09	94.55	10	11	+1
11	 Napoleon	POLITICIAN	1769	1821	Male	Ajaccio	France	Longwood, Saint Helena	Saint Helena, Ascension and Tristan da Cunha	205	12.49	12M	6.08	94.95	94.47	11	12	+1
12	 Socrates	PHILOSOPHER	470 BC	399 BC	Male	Alopece	Greece	Athens	Greece	196	19.64	2.5M	4.67	94.88	94.34	12	13	+1
13	 Adolf Hitler	POLITICIAN	1889	1945	Male	Braunau am Inn	Austria	Führerbunker	Germany	234	15.08	8.9M	6.02	94.59	94.10	13	14	+1

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# The famous are storytellers—Japan:

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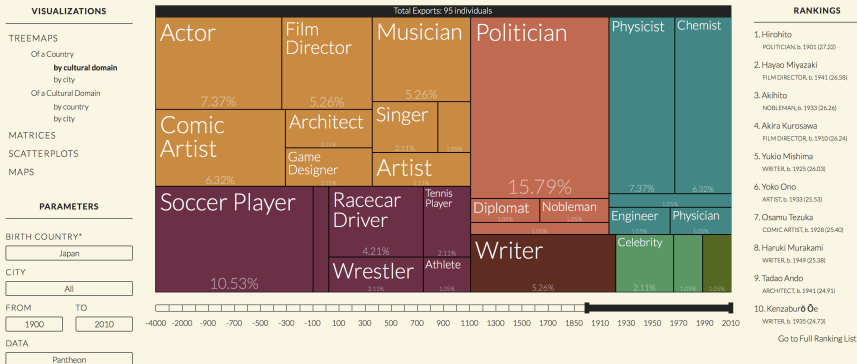
API

ABOUT

If you use the Pantheon dataset, please cite: Yu, A. Z., et al. (2016). Pantheon 1.0, a manually verified dataset of globally famous biographies. *Scientific Data* 2:150075. doi: 10.1038/sdata.2015.75

## Who are the globally known people born within present day Japan\*?

[1900 – 2010]



For people born 1900–

[http://pantheon.media.mit.edu/treemap/country\\_exports/JP/all/1900/2010/H15/pantheon](http://pantheon.media.mit.edu/treemap/country_exports/JP/all/1900/2010/H15/pantheon)

# The famous are storytellers—United States:

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## Who are the globally known people born within present day United States\*?

[1900 – 2010]



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#### TREEMAPS

Of a Country

by cultural domain  
by city

Of a Cultural Domain

by country  
by city

#### MATRICES

#### SCATTERPLOTS

#### MAPS

### PARAMETERS

#### BIRTH COUNTRY\*

United States

#### CITY

All

#### FROM

TO

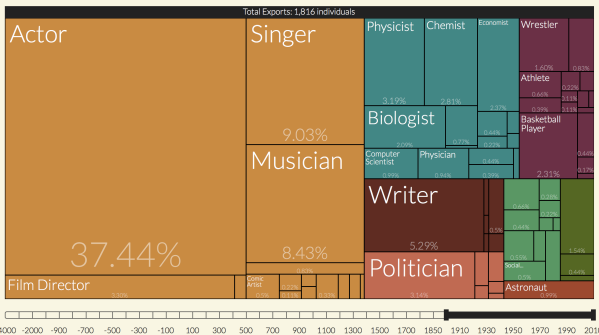
1900

2010

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### RANKINGS

1. Martin Luther King, Jr.  
SOCIAL ACTIVIST, b. 1929 (28.6%)
2. Elvis Presley  
SINGER, b. 1935 (28.6%)
3. Marilyn Monroe  
ACTRESS, b. 1926 (28.3%)
4. Walt Disney  
PRODUCER, b. 1901 (28.1%)
5. Jimi Hendrix  
MUSICIAN, b. 1942 (27.9%)
6. Andy Warhol  
ARTIST, b. 1928 (27.9%)
7. Bruce Lee  
ACTOR, b. 1940 (27.8%)
8. Bob Dylan  
MUSICIAN, b. 1941 (27.7%)
9. John F. Kennedy  
POLITICIAN, b. 1917 (27.6%)
10. Stanley Kubrick  
FILM DIRECTOR, b. 1928 (27.5%)

[Go to Full Ranking List](#)

## For people born 1950–

[http://pantheon.media.mit.edu/treemap/country\\_exports/US/all/1950/2010/H15/pantheon](http://pantheon.media.mit.edu/treemap/country_exports/US/all/1950/2010/H15/pantheon)





# The famous are storytellers—United States:

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## Who are the globally known people born within present day United States\*?

[1950 – 2010]



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#### BIRTH COUNTRY\*

United States

#### CITY

All

#### FROM

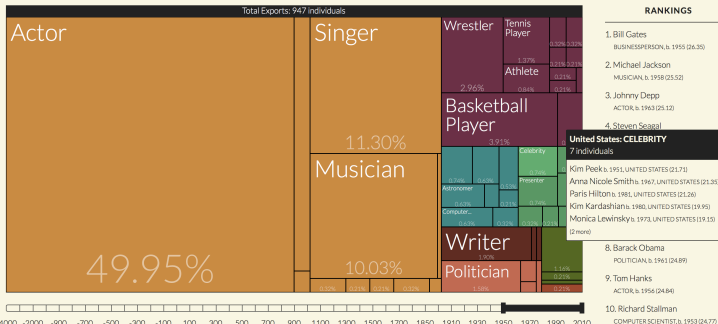
TO

1950

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#### DATA

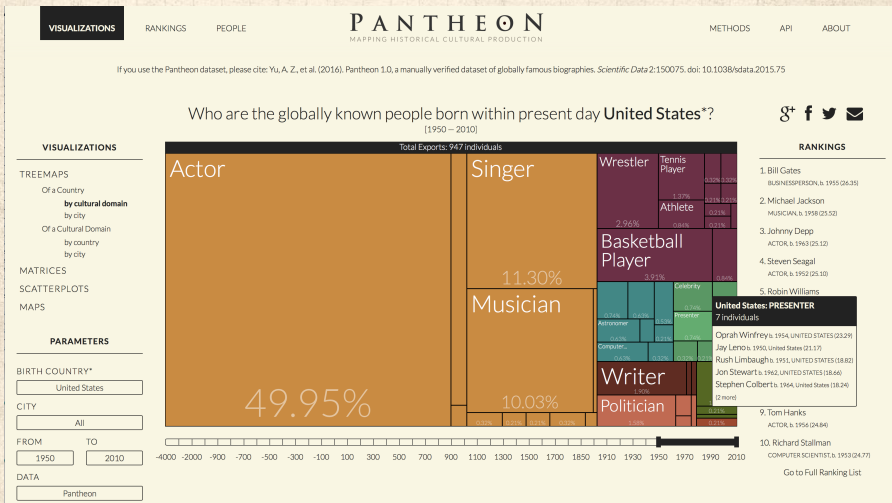
Pantheon



## For people born 1950–

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# The famous are storytellers—United States:



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[1950 – 2010]



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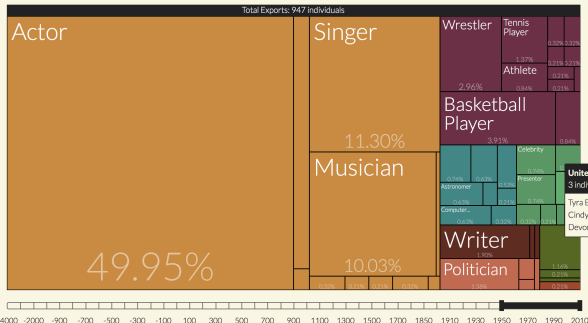
**PARAMETERS**

BIRTH COUNTRY\*

CITY

FROM TO

DATA



**RANKINGS**

1. Bill Gates  
BUSINESSPERSON, b. 1955 (26.25)
2. Michael Jackson  
MUSICIAN, b. 1958 (25.52)
3. Johnny Depp  
ACTOR, b. 1963 (25.12)
4. Steven Seagal  
ACTOR, b. 1952 (25.10)
5. Robin Williams

**United States: MODEL**  
3 individuals

Tyra Banks, 1973, UNITED STATES (20.98)  
Cindy Crawford, 1966, UNITED STATES (20.88)  
Devon Aoki, b. 1982, UNITED STATES (17.40)

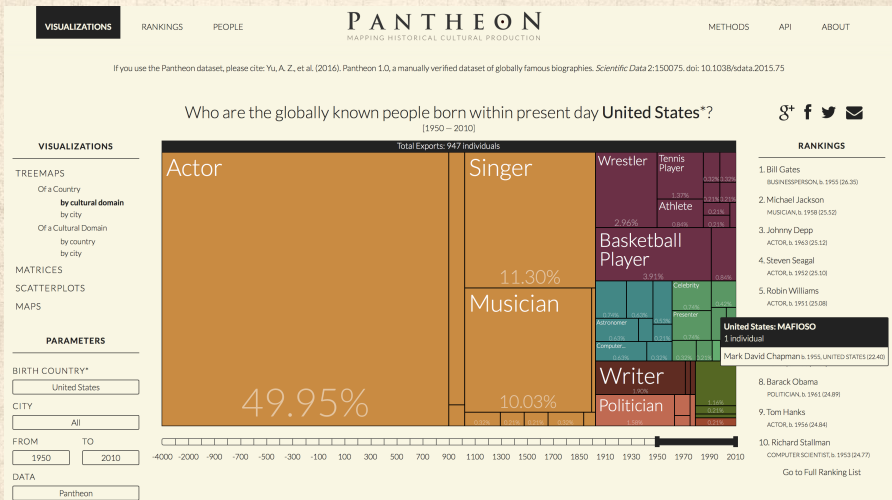
8. Barack Obama  
POLITICIAN, b. 1961 (24.89)
9. Tom Hanks  
ACTOR, b. 1956 (24.84)
10. Richard Stallman  
COMPUTERSCIENTIST, b. 1953 (24.77)

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For people born 1950–

[http://pantheon.media.mit.edu/treemap/country\\_exports/US/all/1950/2010/H15/pantheon](http://pantheon.media.mit.edu/treemap/country_exports/US/all/1950/2010/H15/pantheon)

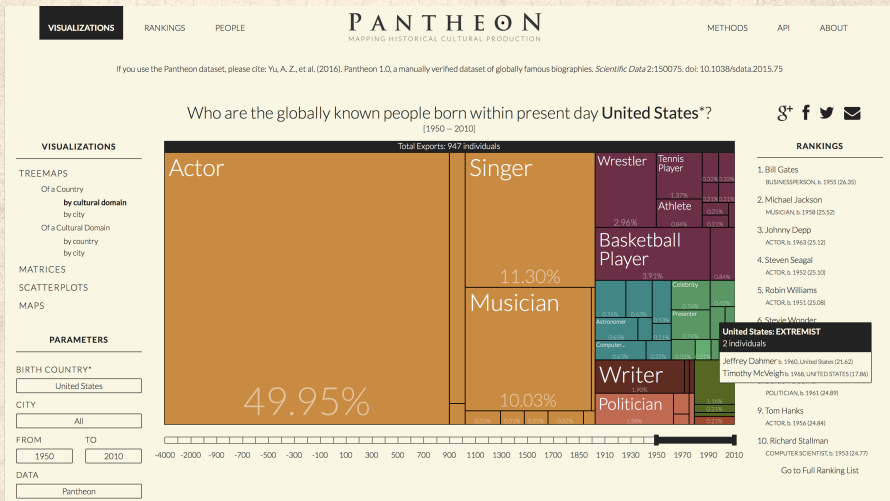
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For people born 1950–

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# The famous are storytellers—United States:



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Who are the globally known people born within present day United States\*?

[1950 – 2010]



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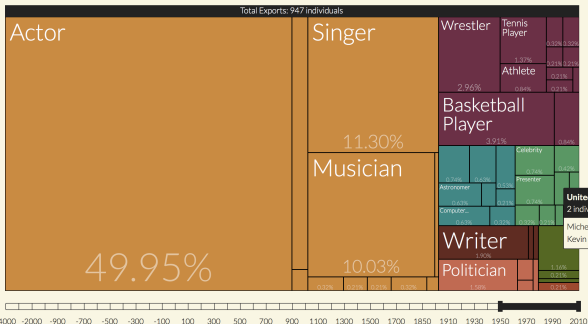
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## RANKINGS

1. Bill Gates  
BUSINESSPERSON, b. 1955 (26.35)

2. Michael Jackson  
MUSICIAN, b. 1958 (25.52)

3. Johnny Depp  
ACTOR, b. 1963 (25.12)

4. Steven Seagal  
ACTOR, b. 1952 (25.10)

5. Robin Williams  
ACTOR, b. 1951 (25.08)

6. Steve Wonder

**United States: COMPANION**  
2 individuals

Michelle Obama, b. 1964, UNITED STATES (20.68)  
Kevin Federline, b. 1978, UNITED STATES (17.20)

POLITICIAN, b. 1961 (24.89)

9. Tom Hanks  
ACTOR, b. 1956 (24.84)

10. Richard Stallman  
COMPUTER SCIENTIST, b. 1953 (24.77)

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Who are the globally known people born within present day United States\*?  
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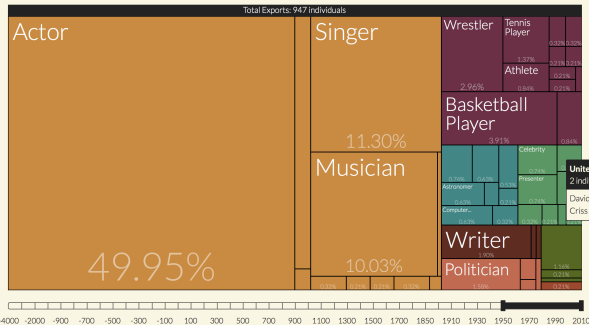
BIRTH COUNTRY\*

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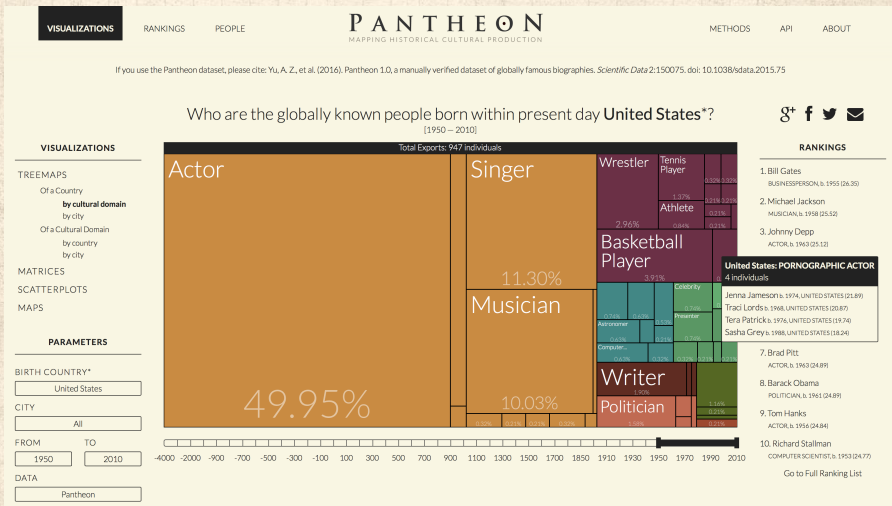
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  3. Johnny Depp  
ACTOR, b. 1963 (25.12)
  4. Steven Seagal  
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United States

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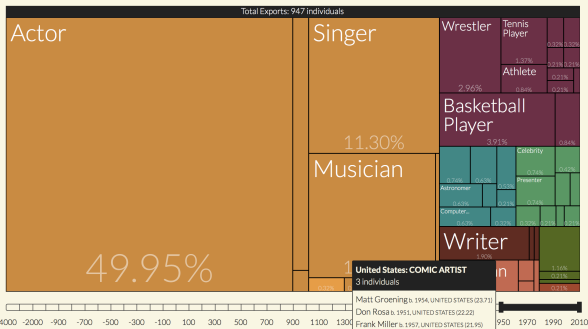
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2. Michael Jackson  
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3. Johnny Depp  
ACTOR, b. 1963 (25.12)
4. Steven Seagal  
ACTOR, b. 1952 (25.10)
5. Robin Williams  
ACTOR, b. 1951 (25.08)
6. Stevie Wonder  
SINGER, b. 1950 (25.02)
7. Brad Pitt  
ACTOR, b. 1963 (24.89)
8. Barack Obama  
POLITICIAN, b. 1961 (24.89)
9. Tom Hanks  
ACTOR, b. 1956 (24.84)
10. Richard Stallman  
COMPUTER SCIENTIST, b. 1953 (24.77)

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### Who are the globally known people born within present day United States\*?

[1900 – 2010]



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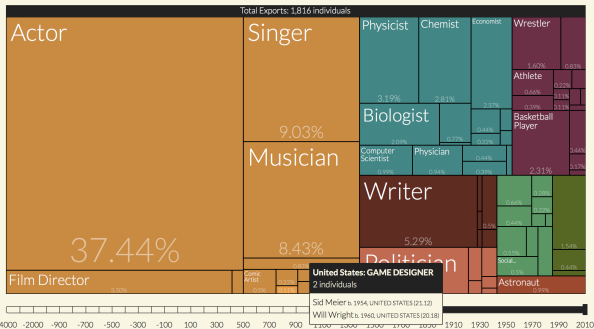
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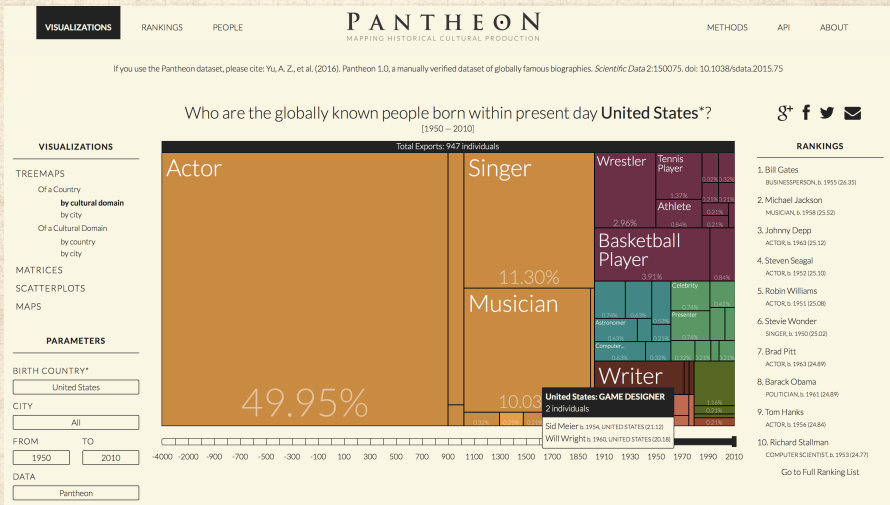
- Martin Luther King, Jr.  
SOCIAL ACTIVIST, b. 1929 (28.6)
- Elvis Presley  
SINGER, b. 1935 (28.6)
- Marilyn Monroe  
ACTOR, b. 1926 (28.35)
- Walt Disney  
PRODUCER, b. 1901 (28.17)
- Jimi Hendrix  
MUSICIAN, b. 1942 (27.93)
- Andy Warhol  
ARTIST, b. 1928 (27.92)
- Bruce Lee  
ACTOR, b. 1940 (27.81)
- Bob Dylan  
MUSICIAN, b. 1941 (27.79)
- John F. Kennedy  
POLITICIAN, b. 1917 (27.66)
- Stanley Kubrick  
FILM DIRECTOR, b. 1928 (27.52)

[Go to Full Ranking List](#)

For people born 1900–

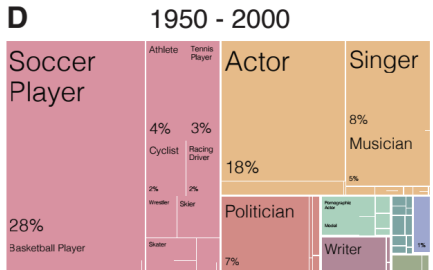
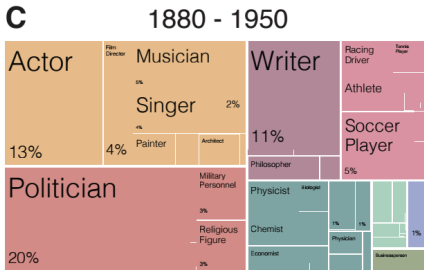
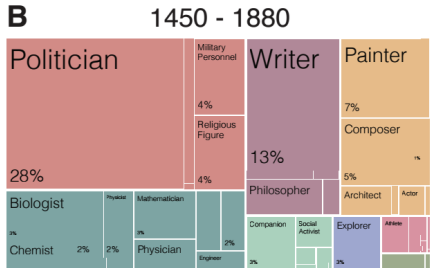
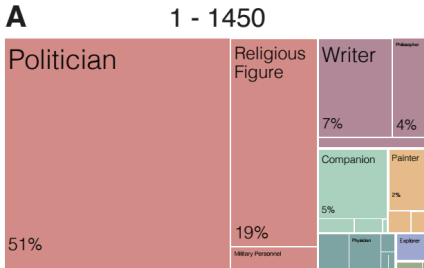
[http://pantheon.media.mit.edu/treemap/country\\_exports/US/all/1900/2010/H15/pantheon](http://pantheon.media.mit.edu/treemap/country_exports/US/all/1900/2010/H15/pantheon)

# Storytellers win:



For people born 1950–

[http://pantheon.media.mit.edu/treemap/country\\_exports/US/all/1950/2010/H15/pantheon](http://pantheon.media.mit.edu/treemap/country_exports/US/all/1950/2010/H15/pantheon)



# It's all about algorithms (stories):

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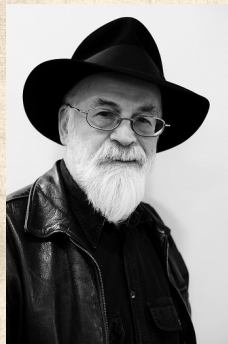
“On the Origin of Stories: Evolution, Cognition, and Fiction” [a](#) [↗](#)  
by Brian Boyd (2010). <sup>[4]</sup>



“The Storytelling Animal: How Stories Make Us Human” [a](#) [↗](#)  
by Jonathan Gottschall (2013). <sup>[12]</sup>



# (Sir Terry) Pratchett's Narrativium



“The most common element on the disc, although not included in the list of the standard five: earth, fire, air, water and surprise. It ensures that everything runs properly as a story.”



“A little narrativium goes a long way: the simpler the story, the better you understand it. Storytelling is the opposite of reductionism: 26 letters and some rules of grammar are no story at all.”



“Heroes only win when outnumbered, and things which have a one-in-a-million chance of succeeding often do so.”

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Stories are everything  



Full torturous scene is [here](#)  

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## Game of Thrones, S8E06: The Iron Throne

“What unites people? Armies? Gold? Flags?<sup>1</sup> Stories.  
There's nothing in the world more powerful than a good story.  
Nothing can stop it.  
No enemy can defeat it.”



---

<sup>1</sup>Character is the shortcut to story



Stories are the essence of ... oh no, no, no ...

## Game of Thrones **IMDb**

Great Good Regular Bad Garbage

Episode

	1	2	3	4	5	6	7	8	9	10
1	9.1	8.8	8.7	8.8	9.1	9.2	9.2	9.0	9.6	9.5
2	8.8	8.5	8.8	8.8	8.8	9.1	8.9	8.8	9.7	9.4
3	8.8	8.6	8.9	9.6	9.0	8.8	8.7	9.0	9.9	9.2
4	9.1	9.7	8.9	8.8	8.8	9.7	9.1	9.7	9.6	9.7
5	8.5	8.5	8.5	8.7	8.6	8.0	9.0	9.9	9.5	9.1
6	8.5	9.4	8.7	9.1	9.7	8.4	8.6	8.4	9.9	9.9
7	8.6	8.9	9.2	9.8	8.8	9.0	9.4			
8	7.5	7.8	7.4	5.4	5.9	4.0				

Series Heat for GoT 

Stories are the essence of ... oh no, no, no ...



Except for writers  
who destroy their  
own stories.

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	1	2	3	4	5	6	7	8	9	10
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2	8.8	8.5	8.8	8.8	8.8	9.1	8.9	8.8	9.7	9.4
3	8.8	8.6	8.9	9.6	9.0	8.8	8.7	9.0	9.9	9.2
4	9.1	9.7	8.9	8.8	8.8	9.7	9.1	9.7	9.6	9.7
5	8.5	8.5	8.5	8.7	8.6	8.0	9.0	9.9	9.5	9.1
6	8.5	9.4	8.7	9.1	9.7	8.4	8.6	8.4	9.9	9.9
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Also audiences. [↗](#)

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4	9.1	9.7	8.9	8.8	8.8	9.7	9.1	9.7	9.6	9.7
5	8.5	8.5	8.5	8.7	8.6	8.0	9.0	9.9	9.5	9.1
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Basic word of mouth.

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		Episode									
		1	2	3	4	5	6	7	8	9	10
Season	1	9.1	8.8	8.7	8.8	9.1	9.2	9.2	9.0	9.6	9.5
	2	8.8	8.5	8.8	8.8	8.8	9.1	8.9	8.8	9.7	9.4
	3	8.8	8.6	8.9	9.6	9.0	8.8	8.7	9.0	9.9	9.2
	4	9.1	9.7	8.9	8.8	8.8	9.7	9.1	9.7	9.6	9.7
	5	8.5	8.5	8.5	8.7	8.6	8.0	9.0	9.9	9.5	9.1
	6	8.5	9.4	8.7	9.1	9.7	8.4	8.6	8.4	9.9	9.9
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[Series Heat for GoT](#) [↗](#)

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And critics. [↗](#)

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	1	2	3	4	5	6	7	8	9	10
1	9.1	8.8	8.7	8.8	9.1	9.2	9.2	9.0	9.6	9.5
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3	8.8	8.6	8.9	9.6	9.0	8.8	8.7	9.0	9.9	9.2
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5	8.5	8.5	8.5	8.7	8.6	8.0	9.0	9.9	9.5	9.1
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Series Heat for GoT [↗](#)

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And other, better stories [↗](#).

## Game of Thrones **IMDb**

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		Episode									
		1	2	3	4	5	6	7	8	9	10
Season	1	9.1	8.8	8.7	8.8	9.1	9.2	9.2	9.0	9.6	9.5
	2	8.8	8.5	8.8	8.8	8.8	9.1	8.9	8.8	9.7	9.4
	3	8.8	8.6	8.9	9.6	9.0	8.8	8.7	9.0	9.9	9.2
	4	9.1	9.7	8.9	8.8	8.8	9.7	9.1	9.7	9.6	9.7
	5	8.5	8.5	8.5	8.7	8.6	8.0	9.0	9.9	9.5	9.1
	6	8.5	9.4	8.7	9.1	9.7	8.4	8.6	8.4	9.9	9.9
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Series Heat for GoT [↗](#)

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Basic word of mouth.



And critics. [↗](#)



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Character assassination works too.

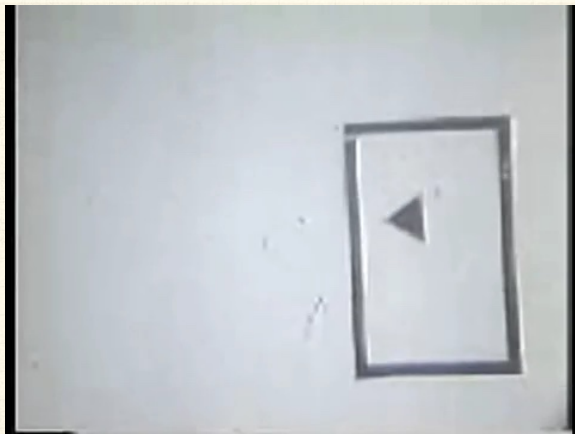
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		Episode									
		1	2	3	4	5	6	7	8	9	10
Season	1	9.1	8.8	8.7	8.8	9.1	9.2	9.2	9.0	9.6	9.5
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	8	7.5	7.8	7.4	5.4	5.9	4.0				

Series Heat for GoT [↗](#)

We see (certain kinds of) stories  





Heider and Simmel, 1944<sup>[13]</sup>, Source 





## Simple Definitions:

 Story: a laying out of a temporal sequence of events.

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 “Time is a great storyteller” (Irish proverb)

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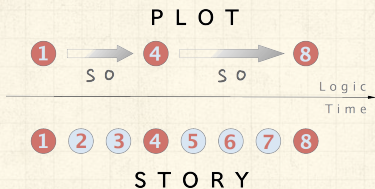
 Story ↗: a laying out of a temporal sequence of events.


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 Events may be any balance of real and imagined.

 Narrative ≡ Story.


 Plot ↗: Essential sequence of a story's elements.<sup>2</sup>





<sup>2</sup>By  — Own work, CC BY-SA 4.0,


<https://commons.wikimedia.org/w/index.php?curid=34054522> ↗


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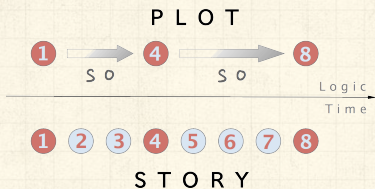
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 Plot = Algorithm



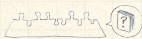
<sup>2</sup>By ██████████ — Own work, CC BY-SA 4.0,

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# Understanding the Sociotechnocene—Stories:



[xkcd.com/904/](http://xkcd.com/904/)



Goal: a Science of Stories.



Claim: Homo narrativus —we run on stories.



“What’s the John Dory?”



“They’ve lost the plot/thread”



Maybe: The narrative hierarchy and the Scalability of stories.

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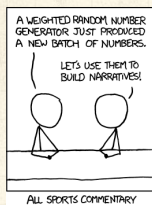
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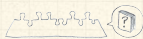
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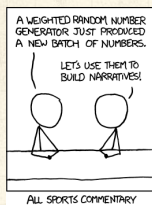
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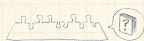




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Storywrangler, the smogasdahbord at the POTUSometer, ...

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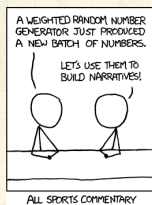
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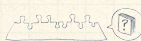
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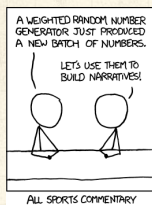
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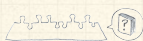
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Maybe: Stories ↔ Algorithms

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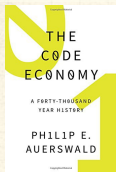


## Algorithms are everywhere:

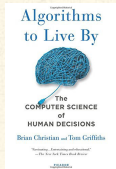
-  Communication/Language.
-  Economic systems  
(Shiller: “Narrative Economics” [20])
-  Legal systems.
-  Social norms, customs, cultures.
-  Food:  
growing, harvesting, preparing, distribution, ...
-  Safety codes and protocols
-  Military.
-  Stories ...



## Algorithms, recipes, stories, ...



“The Code Economy: A Forty-Thousand Year History” [a](#) [↗](#)  
by Philip E Auerswald (2017). [2]



“Algorithms to Live By” [a](#) [↗](#)  
by Christian and Griffiths (2016). [8]



“Once Upon an Algorithm” [a](#) [↗](#)  
by Martin Erwig (2017). [11]

Also: Numerical Recipes in C [17] and How to Bake  $\pi$  [7]

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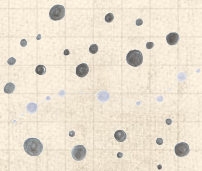
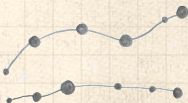
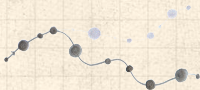
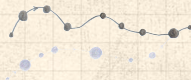
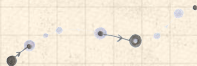
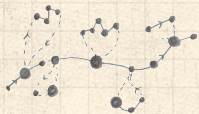
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# Adjacent narratives —why mistruths and conspiracy theories exist and flourish:



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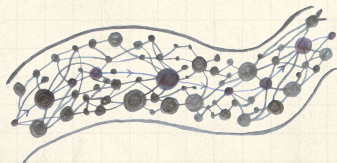
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# Why adjacent narratives exist and untrue stories flourish:

1/4. A real story is never recorded and retold completely



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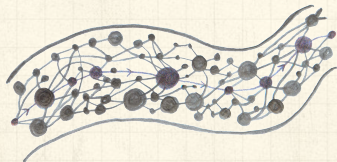




# Why adjacent narratives exist and untrue stories flourish:

1/4. A real story is never recorded and retold completely

 Impossible to record every detail.



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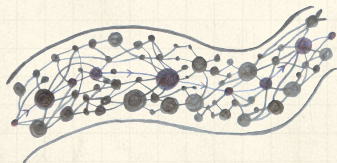
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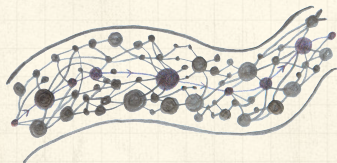
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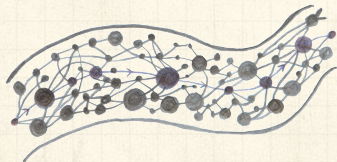
1/4. A real story is never recorded and retold completely

- Impossible to record every detail.
- Recording entails compression to scale of medium (narrative hierarchy).
- Story logic will be favored, and seemingly irrelevant aspects discarded.



# Why adjacent narratives exist and untrue stories flourish:

2/4. The infinitude of adjacent stories will afford “better” stories



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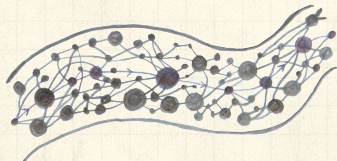
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# Why adjacent narratives exist and untrue stories flourish:

2/4. The infinitude of adjacent stories will afford “better” stories

 Better = More engaging, more motivating to spread, more durable under spreading.



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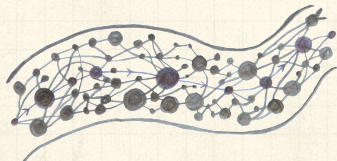
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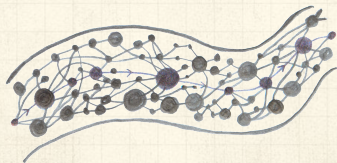
2/4. The infinitude of adjacent stories will afford “better” stories

- Better = More engaging, more motivating to spread, more durable under spreading.
- Better stories exist for truthful recorders and retellers (journalists).



# Why adjacent narratives exist and untrue stories flourish:

3/4. The infinitude of adjacent stories means “better” stories exist for those who would disinform



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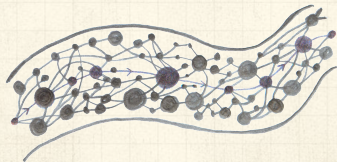
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# Why adjacent narratives exist and untrue stories flourish:

3/4. The infinitude of adjacent stories means “better” stories exist for those who would disinform

 Adjacent stories may be truth-limited and/or falsehood-bearing.



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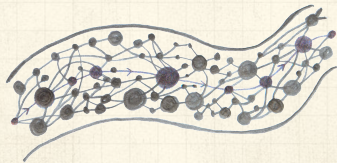
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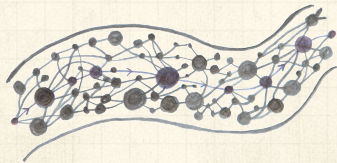
There may exist adjacent stories that conform to a world view/ideology.



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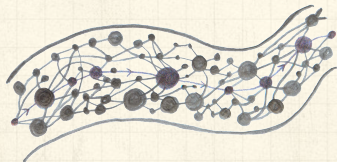
3/4. The infinitude of adjacent stories means “better” stories exist for those who would disinform

- Adjacent stories may be truth-limited and/or falsehood-bearing.
- There may exist adjacent stories that conform to a world view/ideology.
- Even the seemingly non-adjacent must have some plausibility (Pizzagate).



# Why adjacent narratives exist and untrue stories flourish:

## 4/4. Character is the shortcut to story



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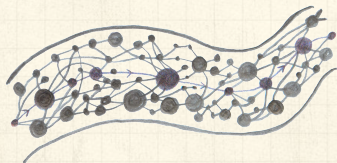
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# Why adjacent narratives exist and untrue stories flourish:

## 4/4. Character is the shortcut to story

 The barely implausible can be believed if the character can make it so.



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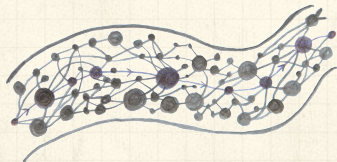
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# Why adjacent narratives exist and untrue stories flourish:




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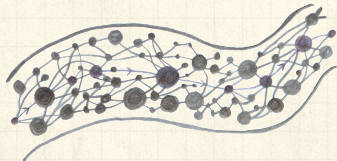
-  The barely implausible can be believed if the character can make it so.
-  A believe-to-be evil character can do anything.



# Why adjacent narratives exist and untrue stories flourish:

## 4/4. Character is the shortcut to story

-  The barely implausible can be believed if the character can make it so.
-  A believe-to-be evil character can do anything.
-  Iterate between character and story to make the character fixed.



# Conspiracy theories

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1999 Gallup poll: 

 6% of Americans said the lunar landings were fake.

 5% were undecided.

 Video replay 

 “The Comments, the comments, ...”



## Buzz Aldrin has enough



Source 

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JK Rowling doesn't exist: conspiracy theories the internet  
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
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 A. “Yes. Yes it is.”



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 Phantom time hypothesis :



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Phantom time hypothesis :



The years 614–911 AD never existed.





## Phantom time hypothesis



The years 614–911 AD never existed.






Straight up jump of 297 years orchestrated by a first millennium cabal.











## Phantom time hypothesis

-  The years 614–911 AD never existed.
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-  Crushed by reality: Records of solar eclipses, comets, dendrochronology.

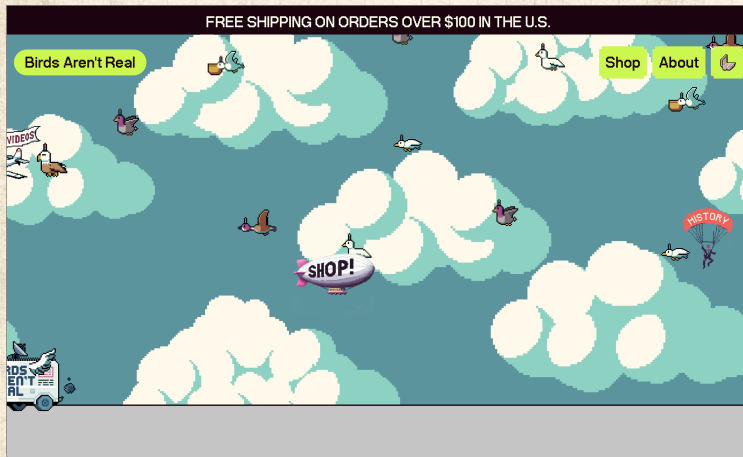




## Finland does not exist:



Birds aren't real: 



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[https://en.wikipedia.org/wiki/Birds\\_Aren't\\_Real](https://en.wikipedia.org/wiki/Birds_Aren't_Real) 

## Poe's law

 In short: There is no parody too extreme that, when taken out of context, someone somewhere won't take to be sincere.

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 Minor comment by Nathan Poe on christianforums.com:


*“Without a winking smiley or other blatant display of humor, it is utterly impossible to parody a Creationist in such a way that someone won't mistake for the genuine article.”*







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



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
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 Related: "Nobody ever went broke underestimating the intelligence of the American people" — H. L. Mencken (but not exactly .



## Stories influence people, for good or bad:

-  Parasocial relationships  (Cosplay)
-  Allusionist 82. A Novel Remedy 
-  Agatha Christie type murder mysteries: A salve post the Great War.
-  Representation matters—possible future paths (narrative hodology )



## Narrative therapy, 2020s:



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## Narrative therapy, 2020s:



Stories influence people, for good or bad:

 But representation of good is accepted as real, representation of bad is “just entertainment”



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Columbine, references to Natural Born Killers (NBK)







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- Columbine, references to Natural Born Killers (NBK)
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 Aurora, Colorado shooting  (Joker)



# Absence of story, meaning, sense:

Las Vegas, 2017/10/01:

 60 murdered, over 400 injured, 1000 bullets.

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- Why did the Las Vegas shooter do what he did?
- Why have we forgotten about it?

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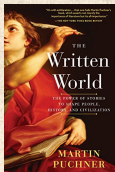
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## “The Written World: How Literature Shaped Civilization” [a](#) [↗](#)

by Martin Puchner (2017). [18]

We are what we read [↗](#) (NYT)

“Storytelling is as human as breathing. When **fabulation** intersected with writing, stories were empowered to propagate themselves in society and around the world as civilization-forming “foundational texts.””

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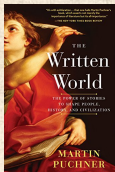
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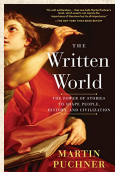
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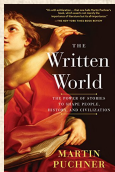
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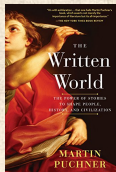
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 BBC, strawfree: [How stories have shaped the world](#) [↗](#)

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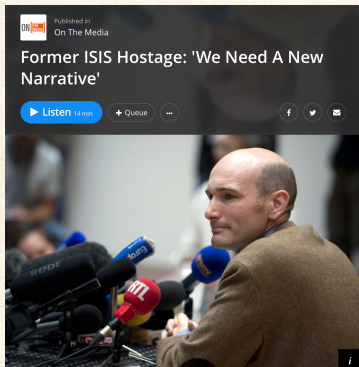
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## Story Wars:



 Nicholas Hénin   
French Journalist, held  
captive for 10 months 

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## From the end of the interview:

NICOLAS HENIN: No, it was just like in a movie. And, by the way, even the people going to Syria, joining ISIS in Syria to fight, even these people see himself as movie characters.

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## Stories make us do all kinds of things:

The Comet Ping Pong Gunman Answers Our Reporter's Questions: 



“According to court documents, Mr. Welch said he had come armed to help rescue the children.”

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🔗 “According to court documents, Mr. Welch said he had come armed to help rescue the children.”

🔗 “The intel on this wasn’t 100 percent,” he said.’

🔗 He said he did not believe in conspiracy theories, but then added that the Sept. 11, 2001, attacks needed to be re-examined. He has listened to Alex Jones, whose radio show traffics in conspiracy theories and who once said that Mrs. Clinton “has personally murdered and chopped up” children. “He’s a bit eccentric,” Mr. Welch said. “He touches on some issues that are viable but goes off the deep end on some things.””

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# The Attack on the United States Capitol



Photo: Evelyn Hockstein for The Washington Post

## Washington Post's massive analysis

### Red Flags, Bloodshed, Contagion

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# The Attack on the United States Capitol



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Red Flags, Bloodshed, Contagion

Senate Chaplain Barry Black:

“These tragedies have reminded us that words matter, and that the power of life and death is in the tongue.”

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## Massive informational misdirection as a cognitive denial of story:



“How the Chinese government fabricates social media posts for strategic distraction, not engaged argument” ↗

King, Pan, and Roberts,  
American Political Science Review, , ,  
Forthcoming. [16]



Make the truth a needle in a haystack





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“Surkov turned Russian politics into a bewildering constantly changing piece of theater. He sponsored all kinds of groups, ...no one was sure what was real or fake. ...it is a strategy of power that keeps any opposition constantly confused.”



# Stories generated the first surveillance state:



 Low tech, low cost.

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 Low tech, low cost.

 Infrastructure maintained in the Social Wild by storytellers and storybelievers.



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Infrastructure maintained in the Social Wild by storytellers and storybelievers.



Omnipresence and omniscience: The end of privacy.



# Defend the Story:

## The Eleven Commandments:

I am the LORD thy God  
No other gods before me  
No graven images or likenesses  
Not take the LORD's name in vain  
Remember the sabbath day

Honour thy father and thy mother  
Thou shalt not kill  
Thou shalt not commit adultery  
Thou shalt not steal  
Thou shalt not bear false witness  
Thou shalt not covet

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Windows: "No other installations before me"

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## Kier Egan

"Be content in my words, and dally not in the scholastic pursuits of lesser men."  
Compliance Handbook, Lumon Industries 

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# How 11 is 10:

## Jewish Tradition:

- ☞ The first commandment is often considered to be “I am the Lord thy God,” which is seen as a foundational statement of faith rather than a “command” in the imperative sense.
- ☞ The prohibition against idolatry (“No other gods before me” and “No graven images or likenesses”) is typically grouped as a single commandment.

## Catholic and Lutheran Traditions:

- ☞ Combine “No other gods before me” and “No graven images or likenesses” into one commandment.
- ☞ Split the prohibition against coveting into two separate commandments: one about coveting a neighbor’s wife and another about coveting a neighbor’s goods.

## Protestant Traditions (Reformed and Evangelical):

- ☞ Typically separate “No other gods before me” and “No graven images or likenesses” as two distinct commandments.
- ☞ Combine the coveting prohibitions into a single commandment.



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## Defend your mind:

If a storyverse—whether it be through storytellers, groups, books, movies—tells you that all other stories are wrong, then that storyverse is false.



# Book (story) burning ↗ (451°F)



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## The American Dream = Rags to Riches



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## The American Dream = Rags to Riches

 The story that anyone can become King or Queen.





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## The American Dream = Rags to Riches


 The story that anyone can become King or Queen.


 Story of individual, not the collective.



## The American Dream = Rags to Riches


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 But we know about fame and success:



## The American Dream = Rags to Riches

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 But we know about fame and success:  
The presence of outsized fame in a social system means social imitation is a driver of value.



## The American Dream = Rags to Riches

- 🧱 The story that anyone can become King or Queen.
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- 🧱 “Entertaining beliefs in economic mobility”: Effort to understand if rags to riches stories in popular culture affect people’s lives. <sup>[15]</sup>



## The story of Jermaine and Bret: Rags to Rags



Full scene here  .



If not Trump, what? ↗, David Brooks, New York Times,  
2016-04-29:

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“I don’t know what the new national story will be, but maybe it will be less individualistic and more redemptive. Maybe it will be a story about communities that heal those who suffer from addiction, broken homes, trauma, prison and loss, a story of those who triumph over the isolation, social instability and dislocation so common today.”



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Claim: Stories must have “real” substance to endure over generations<sup>3</sup>



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<sup>3</sup>Reality is being tested harshly

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Claim: Stories must have “real” substance to endure over generations<sup>3</sup>



Enormous disasters: Fabrications of real experiences.



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Enormous disasters: Fabrications of real experiences.



Plain old making stuff up: A million little pieces ↗



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

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#kudos
- Self-plagiarism and more standard badness: Jonah Lehrer .  
Amazingly: Made up Bob Dylan quotes.
- Lance Armstrong. Also got to meet Oprah.



Enormous power: Fiction that speaks to real experiences.



<sup>3</sup>Reality is being tested harshly



# “The game story space of professional sports: Australian Rules Football” ↗

Kiley, Reagan, Mitchell, Danforth, and Dodds.

Physical Review E, **93**, 052314, 2016. <sup>[14]</sup>

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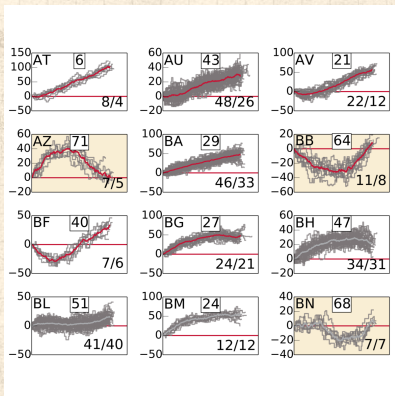
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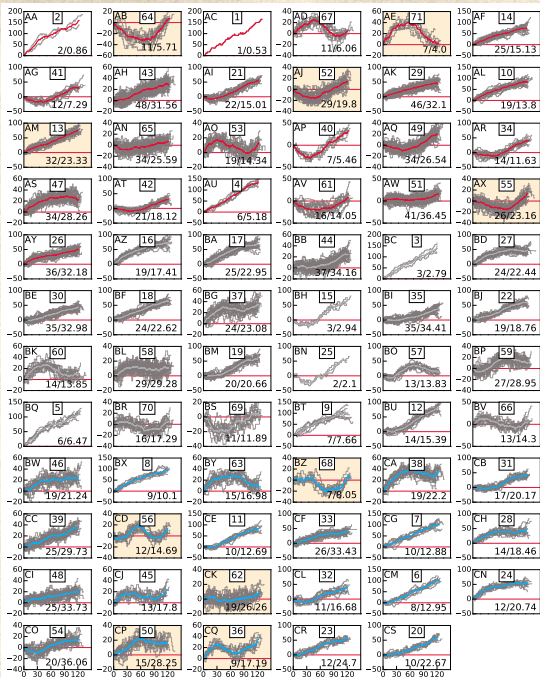
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Sports = Spontaneous story producing systems





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## The story trap ↗ by Philip Ball, 2015-11-12



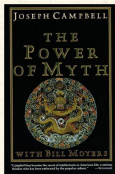
“We use neat stories to explain everything from sports matches to symphonies. Is it time to leave the nursery of the mind?”



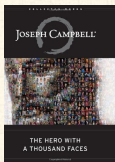
“...we might wonder if the ultimate intelligibility of the universe will be determined not so much by the capacity of our minds to formulate the appropriate concepts and equations, but by whether we can find a meaningful story to tell about it.”



## The “I wonder who wrote this?” Great Man Theory:



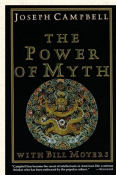
“The Power of Myth” [a](#) [↗](#)  
by Campbell and Moyers (1991). [6]



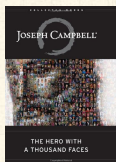
“The Hero with a Thousand Faces” [a](#) [↗](#)  
by Joseph Campbell (2008). [5]



## The “I wonder who wrote this?” Great Man Theory:



“The Power of Myth” [a](#) [↗](#)  
by Campbell and Moyers (1991). [6]



“The Hero with a Thousand Faces” [a](#) [↗](#)  
by Joseph Campbell (2008). [5]

Highly influential but it's a trap! [↗](#)



## How to write a screenplay:



“Save the Cat!” [a](#) [↗](#)  
by Blake Snyder (2005). <sup>[21]</sup>



9 acts.



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Someone important to the main characters gets toasted in the second act, blah, blah.



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Believes irony is key.



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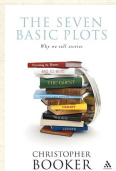


Logline fails to be a summary of logline.





## Seven “good” stories?:



“The Seven Basic Plots: Why We Tell Stories” [a](#) [↗](#)  
by Christopher Booker (2005). <sup>[3]</sup>

- 📦 Seven Gateways to the Underworld (?)
- 📦 Overcoming the Monster ×2 and the Thrilling escape from Death (plot).
- 📦 Rags to Riches (plot).
- 📦 The Quest (plot).
- 📦 Voyage and Return (plot).
- 📦 Comedy ×2 (plot but really structure).
- 📦 Tragedy ×3 (plot).
- 📦 Rebirth (plot).
- 📦 The Dark Power: From Shadow into Light (master structure).

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# The taxonomy of stories:


- **ANIMAL TALES** 1-299
  - Wild Animals 1-99
    - The Clever Fox (Other Animal) 1-69
    - Other Wild Animals 70-99
  - Wild Animals and Domestic Animals 100-149
  - Wild Animals and Humans 150-199
  - Domestic Animals 200-219
  - Other Animals and Objects 220-299
- **TALES OF MAGIC** 300-749
  - Supernatural Adversaries 300-399
  - Supernatural or Enchanted Wife (Husband) or Other Relative 400-459
    - Wife 400-424
    - Husband 425-449
    - Brother or Sister 450-459
  - Supernatural Tasks 460-499
  - Supernatural Helpers 500-559
  - Magic Objects 560-649
  - Supernatural Power or Knowledge 650-699
  - Other Tales of the Supernatural 700-749
- **RELIGIOUS TALES** 750-849
  - God Rewards and Punishes 750-779
  - The Truth Comes to Light 780-799
  - Heaven 800-809
  - The Devil 810-826
  - Other Religious Tales 827-849
- **REALISTIC TALES** 850-999
  - The Man Marries the Princess 850-869
  - The Woman Marries the Prince 870-879
  - Proofs of Fidelity and Innocence 880-899
  - The Obstinate Wife Learns to Obey 900-909
  - Good Precepts 910-919
  - Clever Acts and Words 920-929

Folkloristics: 



Academic area formally started around 1900.




Aarne–Thompson classification systems 



Motif-based taxonomy.



Online classification database 

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## “Computational folkloristics”

Abello, Broadwell, and Tangherlini,  
Communications of the ACM, **55**, 60–70, 2012. <sup>[1]</sup>



Motivation: “As a simple, historical example from the Danish materials, no one has yet classified (according to the ATU index) the several thousand fairy tales in the collections of the Danish Folklore Archive (<http://www.dafos.dk> ), nor does it seem anyone ever will.”





## “Computational folkloristics” ↗

Abello, Broadwell, and Tangherlini,

Communications of the ACM, **55**, 60–70, 2012. [1]



Motivation: “As a simple, historical example from the Danish materials, no one has yet classified (according to the ATU index) the several thousand fairy tales in the collections of the Danish Folklore Archive (<http://www.dafos.dk> ↗), nor does it seem anyone ever will.”



‘Imagine a system in which the complexities of a folklore corpus can be explored at different levels of resolution, from the broad perspective of “distant reading” ↗ down to the narrow perspective of traditional “close reading.” ↗’



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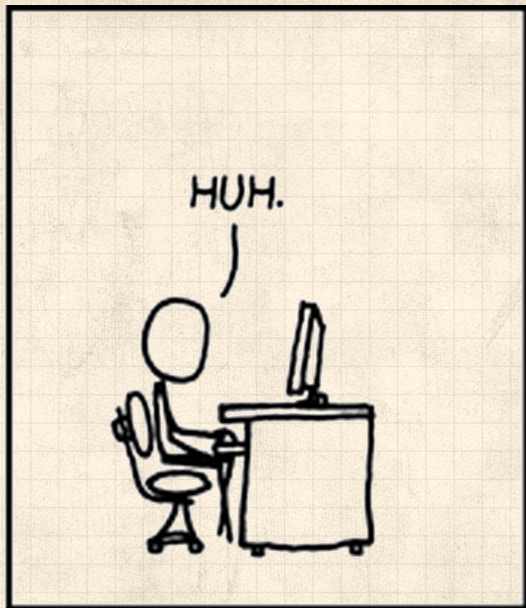
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I NEVER  
NOTICED THAT!



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HAHA, YEAH.



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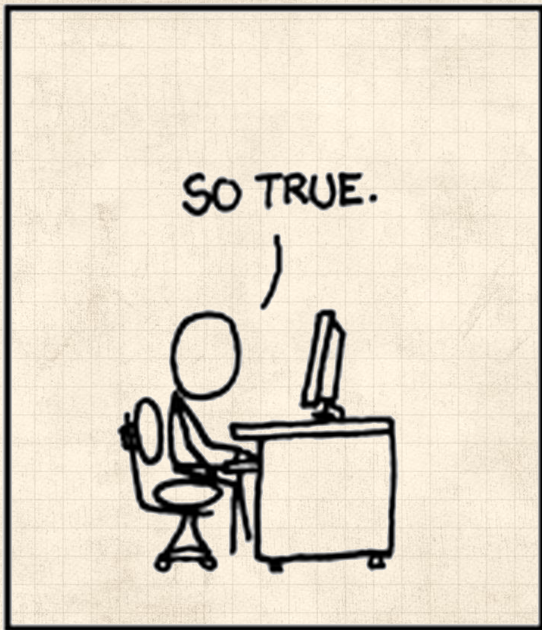
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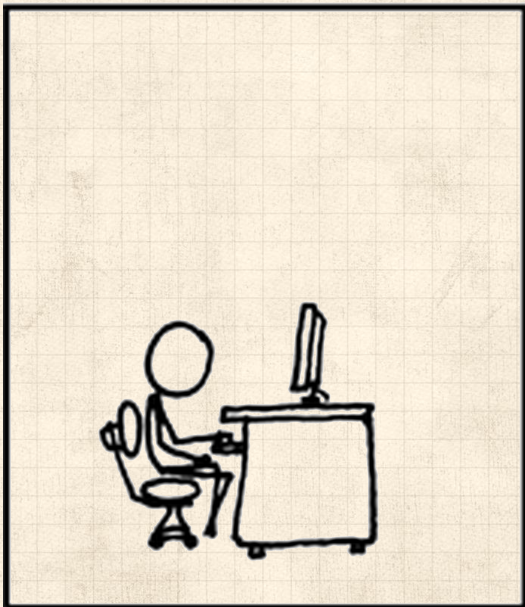
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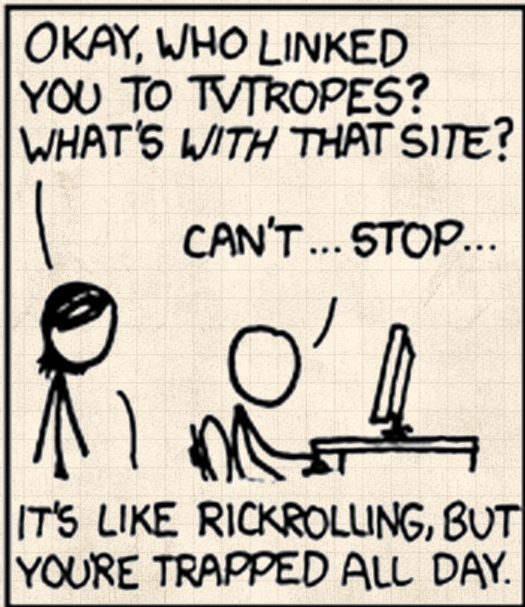
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# Motifs redux—TV Tropes

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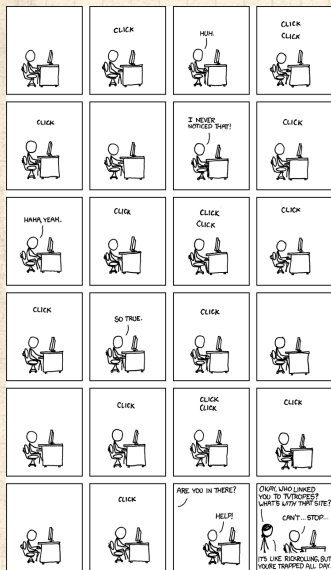
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xkcd comic links to Universal Tropes.  





# Motifs redux—TV Tropes

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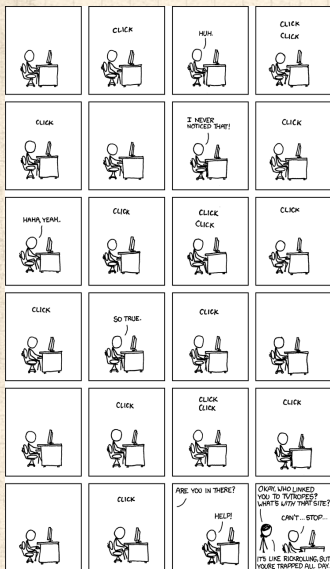
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xkcd comic links to Universal Tropes. 



Of course: xkcd is on TV Tropes. 



TV tropes will ruin your life. 









# Motifs redux—TV Tropes

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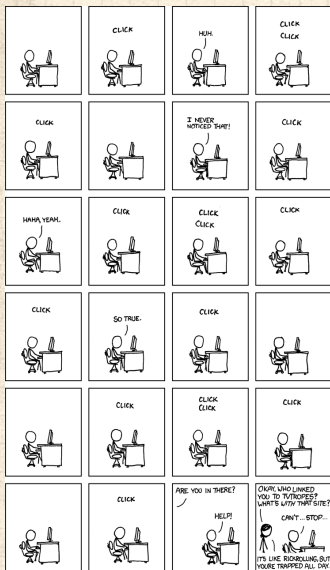
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xkcd comic links to Universal Tropes.  







Of course: xkcd is on TV Tropes. 



TV tropes will ruin your life. 



Origin story  : A wiki of story elements  in Buffy The Vampire Slayer. 



To create: Tropometrics.



To build: Tropometer, tropographs.



# Motifs redux—TV Tropes

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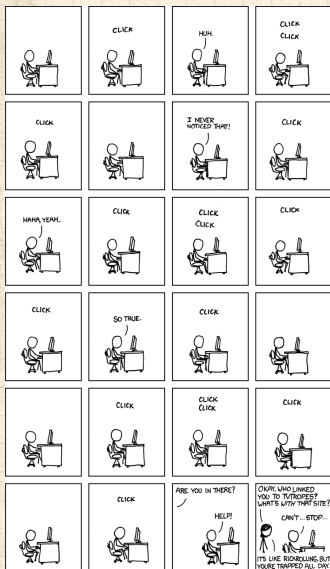
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alt text  


“[Cracked.com](https://www.cracked.com)  is another inexplicable browser narcotic. They could write a list of ‘17 worst haircuts in the Ottoman Empire’ and I’d still read through to the end, then click on all the links at the end.”





# Trope inception:


 [Chekhov's gun](#) 


 Chekhov's Chekhov's gun


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# Rules of Story:

	Gun	Cat	Razor	Law
Checkov's	If a gun is introduced in the first act, it must be fired by the third.	If a box is introduced in the first act, a cat must sit in it by the third	The simplest way to fire a gun is to pull the trigger	Every gun in a play will be fired
Schrodinger's	You can't know if a gun is loaded, or not, until the trigger is pulled	An unopened box may contain a dead cat, or an alive one, and you won't know until you open it	An unopened box may contain the solution to your problems	You can't know that things will go wrong, until they do
Occam's	The simplest way to kill off a character is to shoot them	If you hear a strange noise at night, it's probably a cat	The simplest explanation is probably the correct one	Everything that can be explained, will be explained
Murphy's	Any gun that can go off, will go off	Any box that can contain a cat, will contain a cat	Anything that can be simple, will be simple	Anything that can go wrong, will go wrong

Revx, MrBigLux, Maleenail, Venort, ATP

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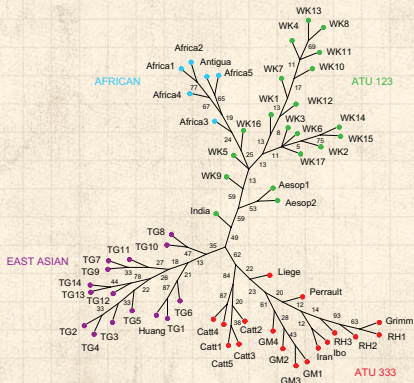
This is a bit of fun with bonus misspellings and only minor rage inducement. 



# “The phylogeny of Little Red Riding Hood” ↗

Jamshid J. Tehrani,

PLoS ONE, **8**, e78871, 2013. [22]



**Figure 2. Majority-rules consensus of the most parsimonious trees returned by the cladistic analysis of the tales.** Major groupings are labelled by region or ATU international type and indicated by the coloured nodes. Sub-types are indicated in the taxa labels (RH = Little Red Riding Hood; GM = Story of Grandmother; Catt = Catteninella; WK = The Wolf and the Kids; TG = Tiger Grandmothers). Variants by particular authors, or from countries/ethnic groups that are discussed in the text have individual labels. Numbers beside the edges represent the level of support for individual clades returned by the bootstrap analysis.  
doi:10.1371/journal.pone.0078871.g002

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# The taxonomy of stories:

## Fundamental arcs:

 Kill the Monster.

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# The taxonomy of stories:

## Fundamental arcs:



Kill the Monster.



Rags to Riches (and Riches to Rags—The Metamorphosis )

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# The taxonomy of stories:

## Fundamental arcs:

-  Kill the Monster.
-  Rags to Riches (and Riches to Rags—The Metamorphosis ).
-  Journey/Odyssey: Search for a salvation, a “Holy Grail”.

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-  Narratives in Left Nullspace: Again, All Stories of The Many.



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## What about comedies?



# The taxonomy of stories:

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- 🧱 Kill the Monster.
- 🧱 Rags to Riches (and Riches to Rags—The Metamorphosis [↗](#)).
- 🧱 Journey/Odyssey: Search for a salvation, a “Holy Grail”.
- 🧱 Romance.
- 🧱 Narratives in Left Nullspace: Again, All Stories of The Many.

## What about comedies?

- 🧱 Comedies are not in themselves a story, but a way of telling stories.



# Stories are algorithms for life:

Homo narrativus:

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# Stories are algorithms for life:

Homo narrativus:

 Provide dynamic paths and trajectories.

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# Stories are algorithms for life:

Homo narrativus:

 Provide dynamic paths and trajectories.

 If this, then that.

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# Stories are algorithms for life:

## Homo narrativus:

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-  Convey and reinforce how to behave, how not to behave.

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- Full ecology of stories =  
Competing, self-defending operating system for people's minds.



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Proverbs as algorithms (hero: Wolfgang Mieder):

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- “Pride cometh before the fall.”



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- “A stitch in time saves nine.”



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- “A stitch in time saves nine.”
- “Look before you leap.”



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- “A stitch in time saves nine.”
- “Look before you leap.”
- “Anti-aphorism: The one who hesitates is lost.”



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## Proverbs as algorithms (hero: Wolfgang Mieder):

- “Pride cometh before the fall.”
- “A stitch in time saves nine.”
- “Look before you leap.”
- “Anti-aphorism: The one who hesitates is lost.”
- Understanding randomness: “Shit happens”





## Hatchings, Matchings, and Dispatchings

30 Rock  
S4E19: Argus  
April 29, 2010



I HAVE AN ANNOUNCEMENT TO MAKE.



# The boiled-down essence of stories:

## The three fundamental events of (non-clone) life:

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# The boiled-down essence of stories:

The three fundamental events of (non-clone) life:

 Hatchings, Matchings, and Dispatchings.

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# The boiled-down essence of stories:

## The three fundamental events of (non-clone) life:

 Hatchings, Matchings, and Dispatchings.

 Stories encode survival algorithms.

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# The boiled-down essence of stories:

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# The boiled-down essence of stories:

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# The boiled-down essence of stories:

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-  Hatchings, Matchings, and Dispatchings.
-  Stories encode survival algorithms.
-  Survival algorithms for individuals and groups.
-  Dynamic paths: the true, the possible, the unlikely.
-  The unifying theme of existence is existence.

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## Kurt Vonnegut on the shapes of stories



Source: Kurt Vonnegut on the Shapes of Stories 

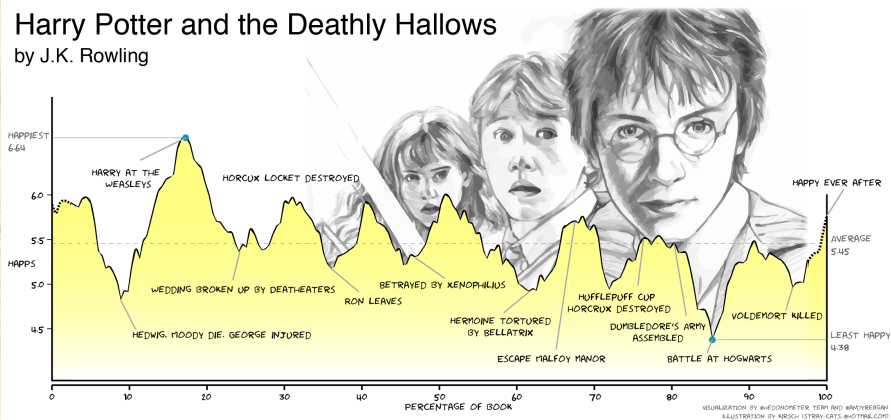
Longer piece  with bonus stories (Metamorphosis and Hamlet).





# Harry Potter and the Deathly Hallows

by J.K. Rowling



“The emotional arcs of stories are dominated by six basic shapes” [↗](#)

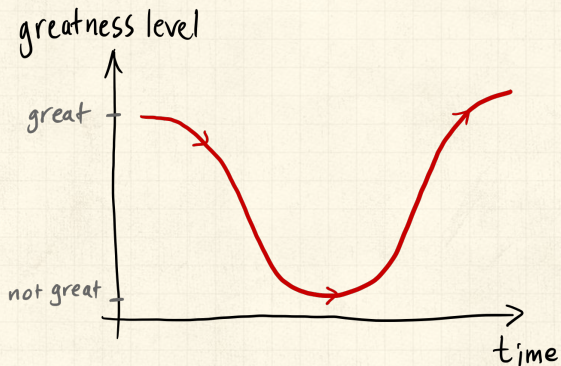
Reagan, Mitchell, Danforth, Dodds, and Dodds.

EPJ Data Science, 5, 31, 2016. <sup>[19]</sup>

## Harry Potter and the Trove of Plot Devices



## Stories matter:



Used by Reagan and Bush in 1980.

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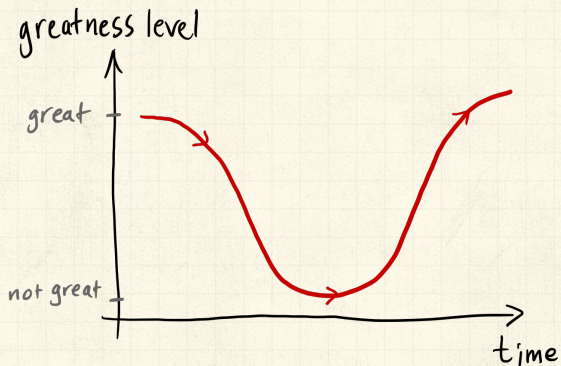
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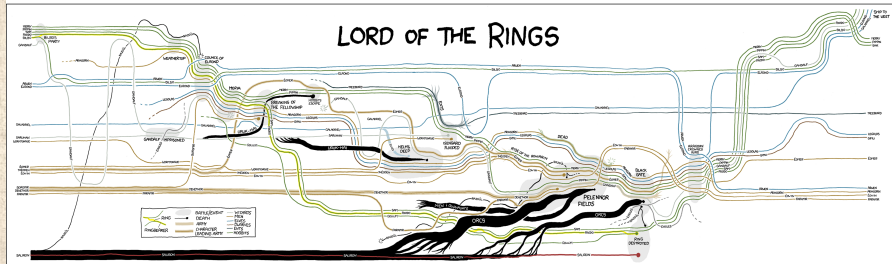
Template used by many others including Bill Clinton.



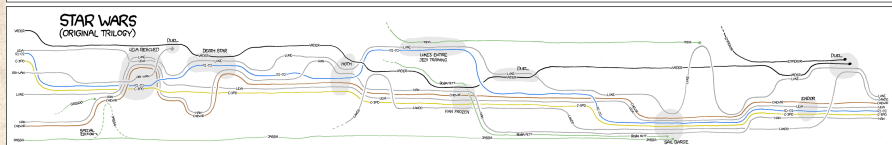
Emotional arcs are not plots. Temporal character interaction networks are closer but still miss events, environments, interaction types:

THESE CHARTS SHOW MOVIE CHARACTER INTERACTIONS.  
THE HORIZONTAL AXIS IS TIME. THE VERTICAL GROUPING OF THE LINES INDICATES WHICH CHARACTERS ARE TOGETHER AT A GIVEN TIME.

## LORD OF THE RINGS



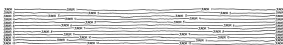
## STAR WARS (ORIGINAL TRILOGY)



## JURASSIC PARK



## 12 ANGRY MEN

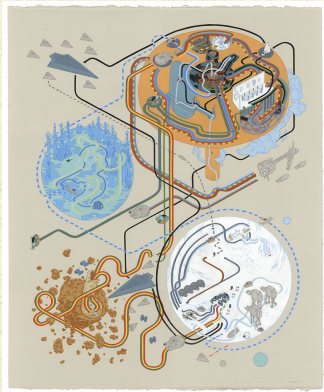


## PRIMER





“Plotted: A Literary Atlas” [a](#) [↗](#)  
by Andrew DeGraff (2015). <sup>[9]</sup>



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<http://www.andrewdegraff.com/moviemaps/> [↗](#)



# A Science of Stories?

## Stories are everything<sup>4</sup>

- Maybe? yes?
- Stories ~ Characters\* + Time.
- One of the most important, dangerous, enjoyable terrifying things we can study.
- Essence: Bare survival to flourishing ([“Danger Will Robinson”](#)) ↗

## We talk about and study stories everywhere but ...

- We don't have a central place academically.
- Departments of: English, history, political science, folklore, cognitive sciences, arts, musicology, communication, ...

## We're we are now:

- SOCKS: Science of Online Corpora, Knowledge, and Stories (\$20M, 2023-)

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<sup>4</sup>Okay, poems are everything



“George Green and physics” 

Freeman Dyson,  
Physics World, 6, 33, 1993. <sup>[10]</sup>

 “... scientific revolutions are more often driven by new tools than by new concepts.”

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“George Green and physics” 

Freeman Dyson,  
Physics World, **6**, 33, 1993. <sup>[10]</sup>

 “... scientific revolutions are more often driven by new tools than by new concepts.

 Thomas Kuhn in his famous book, *The Structure of Scientific Revolutions*, talked almost exclusively about concepts and hardly at all about tools. His idea of a scientific revolution is based on a single example, the revolution in the theoretical physics that occurred in the 1920s with the advent of quantum mechanics.

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## “George Green and physics”

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 This was a prime example of a concept-driven revolution. Kuhn’s book was so brilliantly written that it became an instant classic. It misled a whole generation of students and historians of science into believing that all scientific revolutions are concept-driven.”





“George Green and physics”   
Freeman Dyson,  
Physics World, 6, 33, 1993. <sup>[10]</sup>



“The concept-driven revolutions are the ones that attract the most attention and have the greatest impact on the public awareness of science, but in fact they are comparatively rare.

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“The concept-driven revolutions are the ones that attract the most attention and have the greatest impact on the public awareness of science, but in fact they are comparatively rare.



In the last five hundred years we have had six major concept-driven revolutions, associated with the names of Copernicus, Newton, Darwin, Maxwell, Einstein and Freud, besides the quantum-mechanical revolution that Kuhn took as his model.

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During the same period there have been about 20 tool-driven revolutions, not so impressive to the general public but of equal importance to the progress of science.”

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“George Green and physics” 

Freeman Dyson,

Physics World, 6, 33, 1993. <sup>[10]</sup>



“I will not attempt to make a complete list of tool-driven revolutions. Two prime examples are the Galilean revolution resulting from the use of the telescope in astronomy, and the Crick-Watson revolution resulting from the use of X-ray diffraction to determine the structure of big molecules in biology.

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 “I will not attempt to make a complete list of tool-driven revolutions. Two prime examples are the Galilean revolution resulting from the use of the telescope in astronomy, and the Crick-Watson revolution resulting from the use of X-ray diffraction to determine the structure of big molecules in biology.

 The effect of a concept-driven revolution is to explain old things in new ways.

 The effect of a tool-driven revolution is to discover new things that have to be explained.”

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## Observations/Claims/Questions:

- Primacy of storytelling and storybelieving in for individuals and populations.
- Maybe: Stories are dynamical paths; plots are algorithms that give rise to stories.
- Internet gives extraordinary power to propaganda, disinformation ↗, conspiracy theories, ...
- Global social media creates a global robust-yet-fragile social system.
  - Failure can be endogenous (infighting) and/or ignited/supported from the outside.

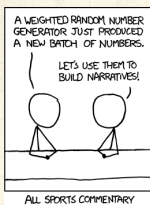


## Observations/Claims/Questions:

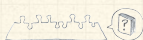
-  Basic social fabric: What is the spectrum of stories in the media being told about classes of people, from within and without.
-  Story decoherence: telephone game
-  What about stories about global problems like climate change? Government? Journalism (death of)?
-  All separately powerful: Words, Music/Sound, Visual, ... interplay?
-  Outcome: How to communicate scientific findings powerfully.



# Understanding the Sociotechnocene—Stories:



[xkcd.com/904/](http://xkcd.com/904/)



Goal: a Science of Stories.



Claim: Homo narrativus —we run on stories.



“What’s the John Dory?”



“They’ve lost the plot/thread”



Maybe: The narrative hierarchy and the Scalability of stories.



Research: Extraction of metaphors, frames, narratives, motifs, tropes, and stories from large-scale text/corpora.



Storywrangler, the smogasdahbord at the POTUSometer, ...



Research: What’s the taxonomy of human stories?



Maybe: Stories ↔ Algorithms

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