

- Title:

The Framework of Dream Membrane Theory: A Comparative Analysis of Yukio  
Mishima's *The Sea of Fertility* and David Lynch's *Twin Peaks: The Return*

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Abstract

This article proposes the Dream Membrane Theory as a framework for analyzing the structural and ethical logic of dreams in Yukio Mishima's *The Sea of Fertility* and David Lynch's *Twin Peaks: The Return*. The membrane—defined as the boundary between the narrative world and its reception—operates through intrusion, mediation, and preservation. Mishima's dream logic culminates in silence, while Lynch's regenerates through scream and rupture. Both works position actors within the dream and observers at its edge, creating tensions between embodiment and analysis. The nuclear bomb in *The Return* expands the membrane cosmologically, generating particles of tremor and memory. Through comparative topology and reception structures, dreams persist not by resisting destruction but by altering form before it occurs. Silence and scream emerge as

twin blades of ethical response, guiding both narrative structure and viewer engagement.

#### Keywords

Dream Membrane Theory, Tremor and Memory, Silence and Scream, Mishima and Lynch, Narrative Ethics, Structural Reception

**Introduction: Philosophical Questions of Dream and Time — Framework of the  
Dream Membrane Theory**

Both works share a common structural logic:

<b>Element</b>	<i>The Sea of Fertility</i> <b>(Yukio Mishima)</b>	<i>Twin Peaks: The Return</i> <b>(David Lynch)</b>
Time	Cyclical time through reincarnation	Reunion after 25 years; non-linear time structure
Dream	Memory of the reincarnated / truth within the dream	Black Lodge; Laura Palmer's scream
Identity	Matsugae Kiyoaki → Iinuma Isao → Ying Chan → Yasunaga Tōru	Cooper → Dougie → Mr. C → Richard
Silence	Ayakura Satoko's silence = defence of the dream	Laura's scream = collapse and regeneration of the dream
Observer	Honda Shigekuni = intelligence unable to comprehend the dream	Extra-diegetic observer = quasi-intruder held at the membrane's edge

This study reads the structure of dream and beauty through the axis of **actors** and **observers**.

- Actors live within the dream and embody beauty through body and silence.
- Observers attempt to touch the structure through narration, recording, and analysis, but cannot reach the essence.

The **Dream Membrane Theory** defines the membrane as the boundary between the intra-diegetic world of the narrative and the external realm (reader/viewer):

- **Intrusion (rupture):** Injection of reality or “tremor of the soul” into the membrane. Initiates beauty but leaves a wound.
- **Mediation (editing):** Translation of the injected tremor into ciphers, signs, and rhythms, making it sustainable.
- **Preservation (sealing):** Sinking the tremor into memory, re-closing the membrane; here the ethics of silence operate.

## Chapter 1: The Dream as an Inviolable Membrane — The Aesthetics of Silence and Structure

The dream functions as a membrane made of molecules—either **monolayer** or **multilayer**.

- A monolayer membrane: entering it equates to destruction of structure.
- A multilayer membrane: retains thickness through three-dimensional interaction; even peeling surface molecules is an act of destruction.

Mishima's dictum in *Sun and Steel*—to look into the “inside” of an apple or a person is death—functions as a metaphor for membrane rupture. The membrane's tension arises from the interaction of memory, emotion, and corporeality; intellectual intrusion dissipates that tension.

Two perspectives mark the limits of recognition:

- **Microscopic:** capturing molecular-level interactions (memory, emotion, corporeality) beneath thresholds of awareness.
- **Macroscopic:** treating the membrane monolithically, rendering only its function visible.

Silence is the means of preserving the inviolable membrane—permitted only to describe the viscosity of the scene (sound, colour, ma-ai) without breaking into causal explanation.

## Chapter 2: Mishima's Dream Theory and the Aesthetics of Action

In the early volumes (*Spring Snow*, *Runaway Horses*, first half of *The Temple of Dawn*), actors embody beauty inside the membrane; observer Honda is refused entry.

- **Rupture (intrusion):** Kiyooki and Satoko's union injects tremor into the membrane.
- **Repair (sealing):** Abortion removes the result, initiating repair.
- **Reception curve:** empathy dominates; structure remains latent.

In the later volumes (second half of *The Temple of Dawn* through *The Decay of the Angel*), actors' dreams fail; Tōru does not dream. External signs (e.g., "Coca-Cola in Sanskrit") permeate the Kyoto–Nara journey, marking foreign infiltration.

Gesshū-ji, modeled on Enshō-ji, becomes a private dream space replicating Satoko's silence and rejecting observation, interpretation, and intrusion. Entry requires a "qualification" akin to courtly or aristocratic status.

### Chapter 3: The Dream Membrane Theory in *The Return* — Intrusion, Mediation,

#### Preservation

In *The Return*, the dream world is sealed from the outside, analogous in function to Gesshū-ji.

- **Black Lodge = Red Room:** site of responsiveness, like Gesshū-ji's reception rooms and gardens.
- **White Lodge:** core density, akin to the temple's innermost spaces.  
Entry requires "qualification."

From the outset, the dream membrane's edge is exposed; the extra-diegetic observer becomes a quasi-intruder. Visual devices—red curtains, telephone poles, low-frequency hums—materialise this edge.

- **Intrusion:** Cooper's rescue impulse creates ruptures; over-injection of tremor manifests BOB.
- **Mediation:** Fireman, Mike, Log Lady translate tremor into ciphers and images.
- **Preservation:** Major Briggs receives—records—traces; ring and curtains act as valves to seal ruptures.

## Chapter 4: The Topology of Roles

Mapped along two axes:

### 1. **Intra- vs Extra-diegetic**

### 2. **Function:** intrusion / mediation / preservation.

### 3. **Intra-diegetic actors**

- *Intruders:* Dale Cooper (**Cooper**) in “Dougie” and “Agent” forms; Laura Palmer as origin and rupture.
- *Mediators:* MIKE, The Evolution of the Arm, Fireman’s apparitions.
- *Preservers:* The Arm’s guardian form, White Lodge emissaries.

### 4. **Extra-diegetic observers**

- *Intruders:* FBI agents (Gordon Cole, Albert Rosenfield).
- *Mediators:* Log Lady, Margaret’s coded calls.
- *Preservers:* Major Briggs’ posthumous messages, photos, coordinate transfers.

Shifts across quadrants destabilise roles; movement across the membrane remains

narratively productive yet ontologically unstable.

## Chapter 5: The Positioning of the Nuclear Bomb — Expansion and a Particle

### Cosmology

In *The Sea of Fertility*, pre-war actors (Matsugae Kiyooki, Inuma Isao, young Ying Chan) embody dream-logic beauty; observer Honda is rejected. Post-war, reincarnations (Ying Chan, **Yasunaga Tōru**) fail; Tōru has never dreamed. The observer's intervention resembles an occupying force.

In *The Return*, the **nuclear bomb** functions as a **Big Bang**—expanding the dream membrane's scale and multiplying its phases.

- **Expansion:** beyond the micro-cosm to galactic-scale Lodge physics; exposure becomes environment.
- **Particle generation:** BOB = nucleus of evil particles; Laura's orb = tuning particle of good. Both internal phases of the expanded membrane.
- **Update of mediation:** signs proliferate but clarity does not.

The bomb is an ontological pivot, not mere plot device.

## Chapter 6: Differences in Structures of Reception

<b>Work</b>	<b>Membrane Exposure</b>	<b>Empathy Entry</b>	<b>Timing of Structural Shift</b>	<b>Divergence</b>
<i>Sea</i>	Latent → final exposure	High	Late	Empathy → divergence
<i>Return</i>	Constant	Low–mod	From outset	Dissonance / fervor / rejection

*Sea*: empathy dominates until *Gesshū-ji* exposes membrane; readers shift to structural tremor, dividing in reception.

*Return*: constant exposure reduces empathy; surface genre diverges from deep Dream Membrane logic. Cooper’s paradox—surface savior vs deep intruder—mirrors BOB’s inversion.

<b>Observer’s expectation</b>	<b>Narrative reality</b>
Cooper = good detective	Cooper = membrane intruder / destroyer
BOB = pure evil	BOB = tremor embodiment
Fireman = advisor	Fireman = editor/translator

<b>Observer's expectation</b>	<b>Narrative reality</b>
Laura = victim	Laura = tremor / memory nucleus

## Chapter 7: The Ethics of Silence and Scream

Silence (*preservation*) and scream (*regeneration*) are two modes of the same self-defence circuit.

1. **Satoko's silence:** seals after rupture; refuses verbalisation; restores membrane.
2. **Laura's scream:** counters over-intrusion; shatters name–address link;  
regenerates structure.
3. **Actors' duty:** maintain and renew, not interpret; observers' most ethical act is non-intervention.

**Conclusion:** The dream survives by changing form before destruction.

- *Sea:* ethics of silence seals ruptures.
- *Return:* ethics of scream reverses intrusion to renew structure.
- **Structural Parallels: Dream Membrane and Tremor Memory**

<b>Element</b>	<b><i>The Sea of Fertility</i></b>	<b><i>Twin Peaks: The Return</i></b>
Dream Membrane	Latent as fragments of reincarnation/premonition/memory	Manifest as Black Lodge, Fireman, coordinates
Tremor Memory	Matsugae Kiyooki → Inuma Isao → Ying Chan → Yasunaga Tōru: succession of “soul-tremor”	Laura → Cooper → Major Briggs: succession as “coordinates of tremor”
Editing Point	“Collapse of memory” at Gesshū-ji	“Reconfiguration of structure” in <i>The Return</i>
Position of Reader / Extra-diegetic observer	Transition from emotional empathy to structural understanding	From structural dissonance to immersion in (or rejection of) tremor

- **Final rationale:**

The dream does not simply survive by avoiding destruction; it survives by

altering its form before destruction can occur. Sealing and regeneration function as twin blades enabling that survival.

- **Technique for the receiver:**

Define the core terms at the outset; thereafter, circulate only between *silence* = *sealing* and *scream* = *regeneration*. Capture the viscosity of a scene—sound, colour, ma-ai—rather than lines of dialogue. In moments of monolayer membrane, record only traces without attempting causal narration.

- **Ethical counsel:**

Restrain the desire to overstep boundaries. Synchronise bodily with the processes of preservation and rearrangement. This minimal technique serves the membrane's continued existence.

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