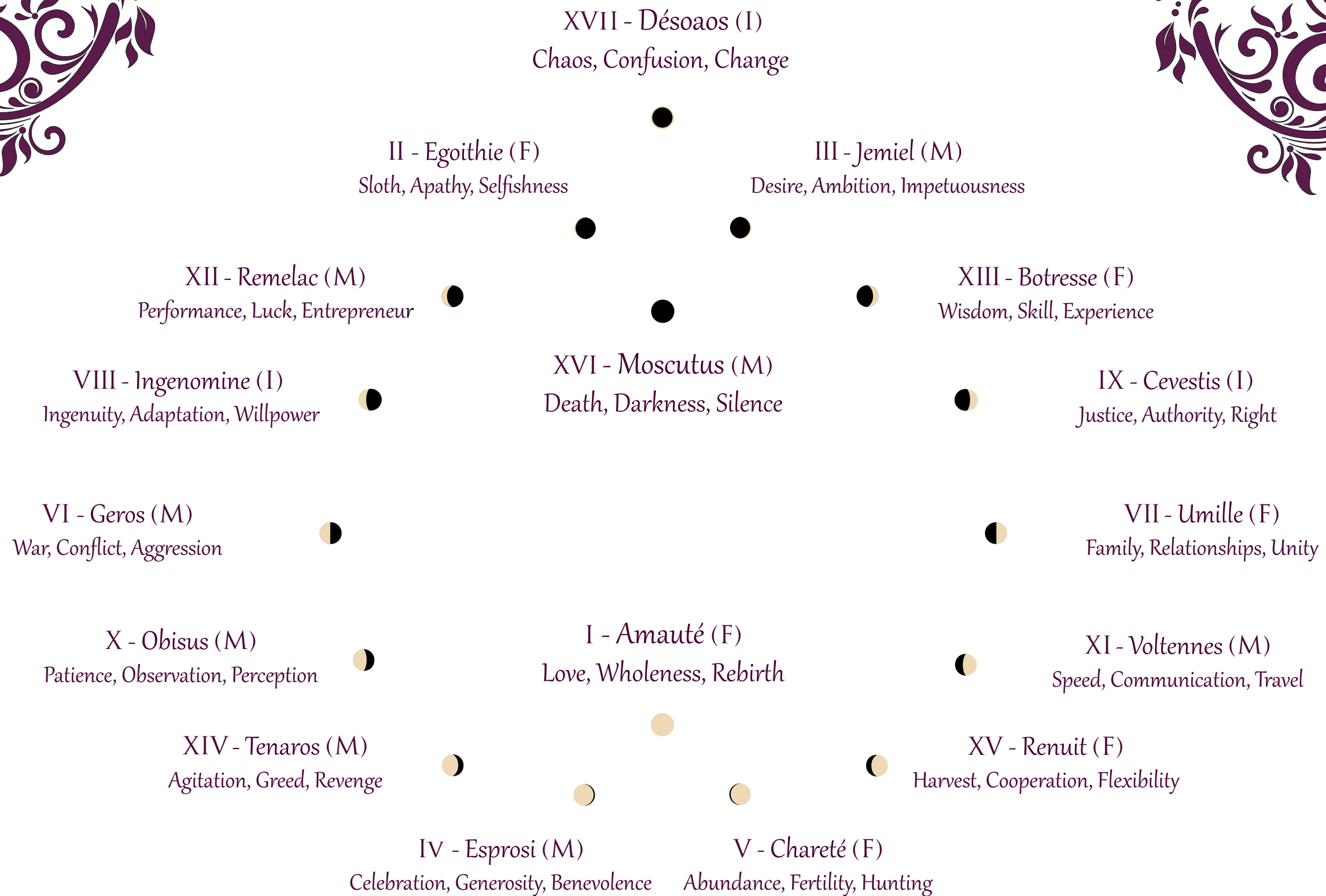


THE GAROUN LUNARIES



THE GAROUN PANTHEON consists of a multiplicity of gods that find representation in the hundreds of daily objects and concepts that preoccupied early Garoun civilization.

The Lunaries are 17 major deities, organized by the number of moons orbiting Gallente Prime which slowly adopted the proper names of their ruling deity. Today, these moons are usually referred to by number, as per interstellar standard, but many natives retain the cultural habit. The Seventeen are the most likely gods to be immediately recognized in the secular arena that predominates modern Gallente culture.

Unlike many pre-spacefaring cultures, the sun was never worshipped by the Garoun as a god unto itself, but instead was considered an important relic guarded, fought over, and maintained by the Lunaries.¹

It should be noted that before the invention of advanced observational tools, the early Garoun acknowledged the existence of one fewer moons, the 17th of which being a discovery of historical note, due to its distance. Folk tales notably omit it, and even certain modern fortune-telling dealers will retain this anomaly as authenticity or account that the furthest moon has little influence, sometimes attributing its associations with space at large.

‘Scripture’ surrounding the pantheon tends to exist in the form of fables, folk tales and moral plays, and these are increasingly concerned with human relationships. Deities were not normally painted as good or evil in later works, but instead as representative of natural human traits or experiences. As in modern Gallente entertainment, with its baffling layers of drama, intrigue, and double meanings, retellings of classic stories eventually evolved to become Dialogues not solely for moral correctness but a wider platform for discussion or exercises in virtuoso literacy. Stories that concern these deities, however, tend to maintain the convention of moral tale, save for instances of artistic deconstruction - which as it turns out are also usually considered valid moral study (usually to the dismay of its creators and critics).

While there are no particular texts that can be considered a canonical manual for behaviour or religious practice, the stories themselves are ingrained even in the most spiritually negligent of ethnic Gallente. While catchphrases are constant and cheapening, they call to certain deeply familiar story conventions heard by children and adults alike: the freedom of choice and morality, the personal joy and honour of altruism, cooperation and advancement understood through the lens of tolerance, and the reward of effort.

Despite the free-form nature of it, the Garoun Pantheon still has a distinct structure and surrounding religion, which includes temples, ascetics², festivals, and ceremony of befitting scope for a liberal religion.

Celebrations for the eight pairs occur at special celestial event intervals for each aspect, and they were once planetary-wide holidays which expressly forbade work, as Gallente Prime did not traditionally have a designated ‘weekend’ (as we take for granted). Instead, off-day timing was usually chosen by the business or by the individual, depending on the service provided, sometimes resulting in extremely dense working schedules. By the same token, many companies offered four-day weeks, one-day off/one-day on monthly schedules, half-day/7 days a week, or other creative or tailored solutions, often including extra days off around monthly holidays (colloquially referred to as ‘recovery days’).

These arrangements are usually some of the most carefully scrutinized legal documents to the average Gallente Citizen, as free time is considered essential for personal growth. New interstellar norms have disrupted business organizational tradition however, so ‘weekend’ practice has been adopted where tradition is impractical. It has been some time since this has been the norm.

¹ Because of the small nature of Gallente Prime’s many moons, its tides are primarily solar, with moons only marginally affecting its height at any given moment. Luminaire VII has only very subtle tides overall.
² Ascetics are generally regarded in the greater body politic as philosophers as well as authors and creators, but take their study as incredibly serious spiritual, if not mystical, work.

STORIES CONCERNING the interactions between the Lunaries and the multitude of other gods are essentially innumerable and greatly varied; the ages have provided numerous calculations, mystical arrangements, categorical aggregations and elaborate inventories not normally associated with the whimsical, prosodic Gallente mindset. However these prove to be enduring assets to entertainers and audiences for ages, positing an innate attraction to patterns in even the most playful of human races.

One of the most common arrangements is the one shown on the first page, set to a Certain infinite, self-similar equation that is considered to be a reasonable allegory for Life. Sometimes flowers are substituted to illustrate the pattern instead of a graphical plot of the math involved.

In addition to the arrangement itself, each moon and respective deity is attributed a phase through 'waxing' and 'waning' considered appropriate for the sentiment the deity is supposed to express. Through the juxtaposition of figures in the arrangement, the deities can be seen to have relationships horizontally across the figure, and are considered to also—more esoterically—have correspondence vertically with their matching pair. These are sometimes respectively called the Marriage and Conflict Axes in analysis (where 'Conflict' actually translates roughly to 'narrative').

VI and VII do not have vertical pairs and are generally considered capable of generating plot by themselves.

One will note that most horizontal pairings constitute male/female relationship pairs and this is frequently followed literally in tandem or in clever opposition to narrative. Two exceptions appear in the diagram for a male and a female pairing, which have narratively been handled differently throughout the ages and tend towards the more cerebral in nature. In most modern media, plots referencing this structure currently treat these sets the same as the other relationships in their most literal layer, though the harmonious legacy of the depiction of these relationships is hard to miss - or to understand correctly in analysis, particularly by foreign parties, who often view the insistence of harmony to be a curious and altogether expected glorification of so-called 'alternate lifestyles', with the traditional subtext entirely lost in literary translation.

Another inconsistency perhaps attributable to the Gallente inability to concentrate very long on patterns is a third anomaly regarding VIII and IX, who have been depicted as either gender so often as to obscure any scholarly absolute. Most charts subscribe both genders for mystical applications, female for balancing reasons, state 'either gender can be substituted', or deliberately write-in the current gender minority applicable to the era.

The Garoun were not above superstition and mysticism, and many old conventions are still reflexively followed today among ethnic Gallente and Gallente Prime natives, too numerous to explore here.

While scholars have hacked this and other diagrams into the most outrageous breakdowns of numerological meanings, the simplest noticeable patterns are the most enduring habits - 7, for the number of men and women in the arrangement and for each side, with the observation that waxing is weighted more heavily female than waning, which appears primarily male. Chromacity has so come to be an indicator of gender, (where colour is a matter of personal preference). It can be observed that males on the feminine half of the diagram are often depicted as 'more female' and the reverse on the opposing side, to file down the discrepancy. The overwhelming consensus appears to have settled on female-male gender pairs rather than biological sex in narratives.

While in creating holoreels, books, and media, the supposed ascribed genders normally associated with each deity in charts appear to be merely suggestions, it would be misrepresentation to claim those roles portrayed are now being assigned arbitrarily. Often commentary is built into a reversal of archetypes, situations, or plots, so familiarity with mythos and deity identity is often crucial to comment on what is happening literally.

EXAMPLES GIVEN BELOW are to further illustrate each god's attributes with more detail on how a character - or metaphor - might be identified using contemporary analysis. Literal tellings are usually only used in work aimed at a young audience, and is rarely seen overtly in more complex work in this era.

XVII - Désoaos (I) Chaos, Confusion, Change

As the last moon discovered, it is not usually attributed to a phase, but instead the events of lunar eclipses, which are seen as a phase rather than as unique events. It is not visible from the planet. Generally attributed to the mostly-negative aspects of Change - it should be noted that there is significant bodies of work that focus on the complex positivity of change, and Désoaos' interpretation is very much a reflection of the times.

II - Egoithie (F) Sloth, Apathy, Selfishness

III - Jemiel (M) Desire, Ambition, Impetuosity

The archetypal youths; prince/princess, or any other combination of young spirit, frequently prone to lapses of wisdom. When depicted in favorable light, these elements tend towards radical actions and heroes in the guise of ambition defeating apathy, a self-centered hero styling himself/herself a vigilante against a tyrant, or the tale of the wastrel and the hard worker when the hard times come, would be some of the simplest and most literal moral tales available.

IV - Esprosi (M) Celebration, Generosity, Benevolence

V - Chareté (F) Abundance, Fertility, Hunting

The archetypal adults; professionals, community leaders, active to whom accomplishment and fulfillment is most important. Traditionally, marriage was considered a part of becoming an adult, and choosing the right partner figures prominently in a lot of morality tales and drama works. In Gallente marriages much consideration is traditionally put into the balance of the harmony of like minds versus the importance of a partner willing challenges one to a higher ideal. Romanticism regarding relationships often centres around lack of regard for oneself in the face of improving the other.

XVI - Moscutus (M) Death, Darkness, Silence

I - Amauté (F) Love, Wholeness, Rebirth

The archetypal seniors; beginning to slow, aged Gallente are sometimes seen as ultimately less relevant, however, in ideal terms this population is held up as crucial; the wise or skilled rocks of a community or family. Because the deities' numbers add up to 17, the shorthand for this identity is often denoted as the same as Désoaos, and is generally treated to be the traditional version of the modern form of Desoaos, often also including concepts of mystery, death and change - which are, in turn, old interpretations of space, the spirit's final journey, characterized as mysterious, infinite and enlightening.

VIII - Ingenomine (I) Ingenuity, Adaptation, Willpower

IX - Cevestis (I) Justice, Authority, Right

Ingenomine and Cevestis represent facets of life - order, the struggle and even the human capability of dominion over nature and instinct. Cevestice ultimately represents human civilization, while in many cases, Ingenomine represents life in its wild forms, free to take its course. Many stories discuss the virtues of each, usually in tandem.

X - Obisus (M) Patience, Observation, Perception

XI - Voltennes (M) Speed, Communication, Travel

These facets generally involve the realization of something, be that a skill set or a project. Wisdom, a willingness to learn, experience and adapt to new circumstances in somewhat more concrete terms than 'adaptation' as a means of survival - the two words are in fact different in modern Gallentean.

XIV - Tenaros (M) Agitation, Greed, Revenge

XV - Renuit (F) Harvest, Cooperation, Flexibility

Giving and receiving have negatives and positives each - the balance of working together for the express purpose of gain is how one gets anywhere in stories revolving around this topic. Cooperating without waffling usually requires discussion - and doesn't generally go very well with 'stuff' on the line.

VI - Geros (M) War, Conflict, Aggression

VII - Umille (F) Family, Relationships, Unity

War is rarely vilified outright in Gallente culture as a persona devoid of context, that sweeps in as an act of Nature, and is instead usually analyzed as a failure to unite as a ‘family’—often unavoidable—with this analogy scaling as small or as broad as necessary. The Gallente are rarely satisfied with simply ‘agreeing to disagree’, and often try to maintain unity at any cost, faithful to the supposed end result of discussion. This cultural insistence has led to resistance from foreign bodies than is easily understood by the average Citizen.

XII - Remelac (M) Performance, Luck, Entrepreneur

XIII - Botresse (F) Wisdom, Skill, Experience

These stories discuss competency and the spiritual growth of a person through accomplishment, these are also among the most prayed-to gods in past times, as an interesting side note. Remelac’s name is sometimes invoked colloquially as a shortening of ‘Remelac’s Curse’ to indicate a failure due to no lack of skill or knowledge, but instead to a lack of performance—a one time accident, or a character flaw. It is generally viewed that all the knowledge in the world is not worth pursuing if it can’t be well-communicated to others and is seen akin to hoarding. Opinion is highly valued as talking points for socialization, compassion and growth.

THE JIN-MEI RECENTLY AND VOLUNTARILY joined the Federation, so it is continually relevant in Gallente ethnic studies to also study any changes occurring within their regions. While the Federation officially does not oppose some of the Jin-Mei restrictions on social freedom, some change has still occurred, while still more facets have not. Because of their recent entry into the Federation and the government’s more lenient allowances following the Early Modern era forward, they are an ideal group to repeated study when it comes to natural cultural exchange, especially given how incompatible some beliefs truly are.

THE ELEVEN SPIRITS OF TO

Yunfen (Jemiel) - Spirit of the Driven Mind
Fate and Destiny

T’ohin (Amauté) - Spirit of the Trusting Tongue
Trust and Confidence

Foukouen (Remelac) - Spirit of the Lucky Feet
Luck and Chance

Jongtsouen (Chareté) - Spirit of the Honourable Hand
Honour and Integrity

Tchehouei (Botresse) - Spirit of the Wise Head
Wisdom and Intelligence

Hotso (Renuit) - Spirit of the Joint Shoulder
Cooperation and Brotherhood

Ts’euchan (Esprosi) - Spirit of the Giving Heart
Compassion and Charity

Chenso (Ingenomine) - Spirit of the Open Ear
Open-Mindedness and Flexibility

Kouekan (Umille) - Spirit of the Loyal Arm
Loyalty and Fealty

K’ingkio (Obisus) - Spirit of the Watchful Eye
Perception and Observation

Kentseyi (Cevestis) - Spirit of the Righteous Fist
Righteousness and Justice

SIX DAEMONS OF GU

Tailan (Egoithie) - Daemon of the Foolish Mouth
Stupidity and Foolishness

Poukoungo (Moscutus) - Daemon of the Indecisive Jaw
Indecision and Uncertainty

Chetse (Geros) - Daemon of the Aggressive Nail
Aggression and Violence

Motch’en (Tenaros) - Daemon of the Silent Tooth
Apathy and Dispassion

T’eouk’ie (Voltennes) - Daemon of the Thieving Stomach
Greed and Avarice

Foupao (Tenaros) - Daemon of the Vengeful Palm
Revenge and Retaliation

WHILE THE ABOVE FOCUSES almost entirely on the Pantheon's use in literary analysis within the context of The Seventeen, similar context exists for many more of the traditional Garoun gods, not to mention different diagrams for other sets of gods, interlocking combinations of sets and everything in between.

Neither would it be fair to claim that literary analysis in Gallente culture is restricted to or necessarily even includes any gods at all before such a precedent is set. A reference to any of the information listed here, which is hardly a definitive or exhaustive account, might appear in practice as subtle as line or as Morality satire, only to pass to another form in the very next scene.

That Gallente form may appear to be 'virtually unintelligible' to members of another Empire who 'may perceive nothing to have happened at all*', it should be considered no exaggeration and requires a certain deconstructive analysis that is intended to create further work and is fundamentally designed to challenge—or to be honest, at least impress. Even the looser-knit, entirely consumable weekly serials are written with the aim to have enough complexity to deliberately generate considerable 'water-cooler' style discussion, rabid fan postulating and sharing which in turn creates entire communities tuning in to watch, in order to keep up.

To try to claim that the Gallente create their media specifically to win wars through Gallentinisation - a term uniquely leveled against the Federation - is, to this author, a ludicrous claim made in fear and is usually argued against poorly even when it is contested, which apparently is rarely! The average Citizen does not consider this to be a concern even if it were to be true, but fails to realize just how negatively this is ultimately viewed by the other Empires, perhaps unfamiliar with an unreceptive audience in general.

Were there a higher-level conspiracy whose aim was specifically to win the war of attrition through media export, then the average holoreel, book and pop song would have a very different tone than the self-referential, liberal-arts-requiring rat's nest that the average 'plot' usually consists of.

Instead, it is quite reasonable to posit that the lure of analysis, the research required to understand it, and the resulting discovery of the liquidity of ideas and values has its draw among many individuals in the various Empires, who are often not afforded freedom of thought, let alone action. To make a claim it is engineered by the Gallente to win wars dismisses the historical and cultural roots through which this analysis has slowly and increasingly become necessary and is guilty of the very thing of which Federation detractors frequently accuse ethnic Gallente.

There are many ways in which the Lunaries and the pantheon at large continue to persist in both the ethnic Gallente consciousness and, admittedly to a lesser extent, Federation Citizens at large other than our segue into semi-historical literary analysis, some of which I have tried to frame very broadly within the analysis descriptions themselves. The closer one gets to the Luminaire system, for example, the more certain words based on Pantheon gods are likely to surface in local dialects of the Gallente language families, often in some conjunction as an identity with Luminaire VI as an ancient home-world. While many generic curses words are in use today including loan words, nonsense words dedicated to swearing, and trending words of the day, several are notably in reference to our topic - 'diset' and 'morscut' being several of the most common in Gallente Prime's Caille especially, the ancient city home to the old Garoun Empire's seat.

A basic understanding of the Lunaries can be a crucial step towards connecting with the old culture of Garoun which continues to broadly represent the Gallente moral and spiritual compass in modern secular culture. The Gallente are not without their own driving historical, sociological, and spiritual forces - not a void of culture waiting to devour the immigrant, the ally and the enemy alike. Call it the unabashed, seemingly helpless tenancy to hope for discussion, it is desired this document is a step for all who read it towards understanding.