

Your Intuition is Always Wrong

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## Abstract

Bobby Kent is a young woman so paralysed by her own anxiety that she's unable to get on a plane to university. Instead, she retreats to the apartment of an old high school friend, while having troublesome visions of the future that seem to be coming true. These visions only come to her when she accidentally hurts herself. While working at a theatre, Bobby watches Dr. Anton Parker talk about the potential of human precognition. She eagerly approaches him, desperate to find a sense of validation and purpose. The pair begin to work together to prove her ability to see the future, using electrocution as the painful trigger for her visions. They become attracted to one another.

An outspoken goth girl, Hyun, arrives at Bobby's work and throws Bobby's life into disorder. She initially seems to hate Bobby, but despite the odds, Bobby and Hyun find themselves becoming friends, going to the beach together after work and discovering lots in common. Bobby has never had a friend like this, and finds herself hurting herself in small ways in an attempt to predict her. Things come to a head when Anton reveals himself to be vulnerable to anxiety himself, and Bobby's potential romance with Hyun blooms after Bobby confesses to her the abilities that she's been trying to hone. Hyun tells her to stop hurting herself, as her powers aren't worth her suffering. Despite caring for Anton, she ends up sabotaging a presentation of her abilities in order to honour Hyun's wish that she would stop hurting herself. She embraces an unknown future that allows for spontaneity, rather than constant worry.

The script is framed by an Exegesis which is a 6000-word essay on the subject of:

- (a) the genre of the script
- (b) the development process from synopsis to second draft

## Table of Contents

<b>Attestation of Authorship</b>	<b>4</b>
<b>Exegesis</b>	<b>5</b>
Part One: COMPARATIVE STUDY	7
Part Two: ABOUT MY STORY	15
References	24

## Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

Signed:

# Exegesis

## Part One: COMPARATIVE STUDY

In this section, I shall compare the first draft of my screenplay with five other film scripts that share the same core story, in an effort to identify the key story elements that demarcate my film. By placing my story in a wider context of influences, I will compare and contrast these scripts in order to highlight their thematic goals, techniques and perspectives. These commonalities and differences will serve to illustrate where my script fits amongst the canon of these stories.

The core story of my screenplay is that of a young woman, Bobby Kent, who is trying to tolerate and validate her own existence. She attempts this first through a dysfunctional but validating and rewarding relationship with an older man, but ends up finding true self worth and enjoyment of life through her friendship with a volatile girl who struggles with the same self destructive tendencies as Bobby. The key story element of coming of age through a tumultuous and unconventional relationship with an older man is the thread that most of my texts share, but some of the films I outline also share the contrasting and equally important element of a healing relationship with a fellow woman. I have also included a film which is helpful in explaining why I have chosen the science fiction-esque metaphor of precognition as a vehicle for Bobby's anxiety.

I will focus on five primary texts, which all share similar key relationships and inner line elements with my screenplay. *Phantom Thread*(Anderson, 2017) and *Secretary*(Wilson, 2002) follow the story of a young woman discovering her own self worth through a complicated and unconventional relationship with an older man. *Eternal Sunshine of the Spotless Mind*(Kaufman, 2004) follows a couple who erase their memory of their tumultuous relationship through a strange new scientific treatment, and much like my screenplay, is a softcore science fiction using genre devices to tell a grounded relationship story that very much takes place in a 'real' world between ordinary people. *Muriel's Wedding*(Hogan, 1994) shows us a woman desperate to find a romantic relationship and success abroad to prove her worth to her abusive family patriarch, only

to be saved from this spiral through her friendship with another woman who feels like an outcast. This is similar to my protagonist hoping to find her calling by essentially being a man's lab monkey, only to form a close female bond that gives her self worth. *Minority Report* (Cohen & Frank, 2002) is not only included in my family of films because of its use of precognition as a plot device and a thematic consideration, but because precognition is shown as being almost inflicted on a young woman with little life beyond the neural technology that helps her to access it.

### **Commonalities**

All of these scripts feature relatively young, female characters - all protagonists, save for Agatha in *Minority Report* (Cohen & Frank, 2002) - who start off not quite knowing how they fit into the world, often unsure of their purpose and seeking for that purpose through questionable means.

*Phantom Thread* (Anderson, 2017) deploys a screenplay that evokes the feeling of a gothic fairytale, existing outside of reality in a beautiful world - set largely in an opulent manor full of pretty dresses. Thematically, the atmosphere deliberately reminds one of the fairytales young women are designed to yearn for, and then the stories themselves playfully - and cruelly - pull the rug on this myth. Alma, the anti-hero of Anderson's screenplay, is forced to descend into manipulation, gaslighting and poisoning in order to maintain the fiction of a perfect relationship with her older counterpart, Reynolds. *Secretary* (Wilson, 2002) can also be said to thematically play out like a twisted fairytale, as Lee discovers her innermost desires with a very unconventional prince - her austere, middle class boss, who enjoys engaging in sadomasochism with her. Somehow, Lee's fairytale becomes the wonderful validation of being consensually hurt by a man she loves. 'Secretary toes a delicate line between seriousness and play... The feat of this modern sexual 'fable' is thus forged precisely through the ironies of the film's inveterate 'sweetness''. (Gorfinkel, 2015) Wilson has written a script which validates unconventional female desire, and makes it palatable through its clumsy, uncertain sweetness. This has a strong relevance to my script as it exists in the current political climate, which I will discuss under

'Relationship with my script'. P.J Hogan's *Muriel's Wedding* (1994) focuses on a woman searching for a fairytale marriage in order to garner self-worth, only to find underwhelming experiences or faux sham relationships. Fairytale mythology also plays into all of these scripts to varying degrees when it comes to the female desire to be the chosen one; the special woman unlike anybody else. Muriel yearns for the fame and glamour of marrying a wealthy and successful man. Alma is motivated by her desire to prove that she is unlike any of Reynold's previous flings, and that she is worthy of being his wife. Lee is entranced by Mr. Grey's meticulous obsession with her. Agatha truly is the special one; deified as a 'Precog' for whom America has to thank for a crimeless nation.

The language of dreams and visions is a commonality between my script and several of my chosen texts. *Eternal Sunshine of the Spotless Mind* (Kaufman, 2004) dips in and out of snippets of memories, sometimes muddled and confused. Joel travels through distorted memories, standing in the room where he agreed to erase his memories, watching himself begin the procedure, remarking 'But how am I -- standing here and -- Oh my God, deja vu! Deja vu!'. Themes of fate and destiny are significant, as Joel and Clementine come back together despite having no recollection of each other, echoes of memories urging both of them to meet again on the beach where they first met, willing them to repeat the cycle. Similar to Kaufman's script, *Minority Report* (Cohen & Frank, 2002) uses novel scientific neural devices to access a world of unclear visions, this time of the future rather than the past. The machinery used on Joel and Clementine accesses inside their minds and wipes it, whereas the machinery used on the psychic teenage girl Agatha uses her brain as a tool to prevent crimes before they have even happened as she dreams of potential futures. She foresees poetic snippets of her mother's murderer. Both of these films belong to the realm of science fiction, although both operate very differently in the genre despite their similar devices.

## Differences

Kaufman's script ends with Joel and Clementine receiving their files and discovering their past failed relationship. In spite of this, and the vitriolic way they talk about each other on recordings, they are drawn to each other, and choose to try to be in a relationship again, to try to accept the bad with the good. Khrahn, Fenton and Meynell (2009) point out that within this script, 'we have a vision of a use of novel neurotechnologies that applies to ordinary people in depressingly familiar circumstances.' They suggest that *Minority Report* (Cohen & Frank, 2002) presents 'free choice against a background of brute causes' whereas *Eternal Sunshine of the Spotless Mind* (Kaufman, 2004) offers a more 'nuanced perspective on the complexities of human agency and the factors that inform our voluntary choices.' The complexity of Kaufman's script in contrast with the cut and dry simplistic moral concerns of Cohen & Frank's action blockbuster distinguishes the difference between softcore science fiction versus more traditional science fiction. Kaufman simply adopts devices from the genre in order to tell a grounded and tragic love story, where as *Minority Report* uses them alongside the usual mass appeal pulls of gunfights, car chases and Tom Cruise.

*Muriel's Wedding* (Hogan, 1994), *Eternal Sunshine of the Spotless Mind* (Kaufman, 2004) and *Secretary* (Wilson, 2002), which could all be described as black comedy dramas, although Hogan's script remains far more focused on romance and sex of the authentic kind, rather than the dysfunctional and failing relationships featured in Wilson and Kaufman's work. *Minority Report* (Cohen & Frank, 2002) is a sci-fi action flick with philosophical themes. *Phantom Thread* (Anderson, 2017) is a historical romance. This genre disparity speaks to the commonality of dysfunctional and non conventional relationship lines. They can occur in any setting, painted in any tone, because of the universality of attempting self growth through relationships that may not be the healthiest for us.

## Relationship with my script

A protagonist seeking pain as validation. A subliminal desire to self immolate that becomes erotic. *Secretary* (Wilson, 2002) is a good reference point for me in terms of making the intimacy of inflicting pain just a little bit sexy for the viewer, so they can understand Bobby's enticement with being electrocuted by Anton, beyond its scientific importance. Lee is written sympathetically, so even when she's behaving insanely or willingly humiliating herself, the audience can't help but be on her side. To achieve this sort of affection for my own protagonist would be tremendously useful to me, as Bobby makes self destructive choices, and is often very willing to take risks or hurt herself. I would like my screenplay to make use of the same erotic tension that Wilson deploys through her script, keeping the audience both discomforted and invested, able to understand the appeal of nuanced, nonconventional - and frankly kinky - desire for Anton.

Lee and Bobby both have an urge to self harm, although Bobby's urges are less literal until she meets Anton. Mr. Grey spansk Lee while telling her she will 'never, ever, cut herself again'. Gorfinkel (2015) suggests that 'The conversion to a less 'harmful' mode of sex play in the form of BDSM can be construed as a therapeutic salve to Lee's developmental arrest.' Like Lee, I want to evoke a pseudo therapeutic relationship between Anton and Bobby, and make the audience question if this relationship could work out because of their genuine connection as two smart, neurotic individuals, despite the fact that he hurts her in a very literal, physical sense for his own professional gain. The contrast between direct, private pain and shared, therapeutic pain in my script is between Hyun's self burning and Bobby's addiction to Anton electrocuting her. Obviously therapeutic for Bobby in an immediate and validating sense, she is contributing to scientific advancement as well as experiencing the pain she subconsciously believes she deserves, all at the hands of someone she likes and trusts. However, unlike *Secretary* I do not want to suggest that Anton's treatment of Bobby is the way for her to heal and love herself. Instead, it serves as a brilliant distraction and validates the self hatred that Bobby feels, as she

willingly submits herself to the torture for the theoretical advancement of Anton's career and to give meaning to her anxiety and uncertainty.

It is impossible to ignore that unlike Wilson, my script has been written in the time of the #MeToo movement. An important and powerful movement has audiences understandably wary for the eroticisation of female pain, so much like Lee, it is important that Bobby is read as having agency in finding her electrocution alluring and erotic, rather than a torture Anton submits her to. Often, female sexuality is not entirely as clearcut and vanilla as society might hope, and Wilson's screenplay still exists as a cult outlier. Lee proves in the climax of the script that she refuses to function outside of her BDSM relationship with Mr. Grey, by going on a hunger strike and refusing to move from his desk. The kitsch, whimsical tone of the script allows the audience to accept that while unconventional, and potentially harmful, this type of relationship works for Lee and makes her feel better about herself. However, my screenplay will not end by suggesting that Bobby needs pain and a controlling force such as Anton in her life in order to function. Instead, I would like the audience to feel that in different circumstances, perhaps Anton and Bobby *could* work as a romantic pairing, and that their personal neuroses are what make them an unideal fit, as Bobby outgrows Anton by learning to embrace uncertainty.

Alma's betrayal of Reynolds in *Phantom Thread* (Anderson, 2017) mirrors Bobby's choice to set Anton up for failure in the climax of my script, when she chooses to deliberately throw the showcase of her abilities in order to preserve safety and normalcy in her life. Like Reynolds, Anton, while flawed, does not necessarily deserve this punishment. Nevertheless, the audience is glad for Alma, and even glad for Reynolds, as she enacts this control. I need my audience to feel sympathy for Anton's failure without resenting Bobby for setting him up. There is a fine line between villainising my protagonist and creating sympathy for my antagonist that I need to tread, so that my audience will ideally understand the point of view of both parties, but ultimately be glad of Bobby's decision to betray Anton.

P.J Hogan's *Muriel's Wedding* (1994) focuses on the toxic relationships between men and women thematically, through several failed romantic encounters. Muriel's friendship with Rhonda is similar to what I want to evoke with Bobby's friendship with Hyun - one that forces her out of her comfort zone. Much like Rhonda, Hyun is a wildcard who forces Bobby to confront her issues head on, as well as crucially enabling her to have fun and lightness in her life, and not at the cost of her own wellbeing. The relationship between Rhonda and Muriel has been often read as subtextually homoerotic, suggesting a potential alternative to trappings of heterosexual romance that *Muriel's Wedding* (Hogan, 1994) critiques. Mackey (2001) describes that film as 'a scathing critique of romance, weddings, and heteropatriarchy, while the countertext allows for a lesbian appropriation and rereading'. Hyun and Bobby will ideally paint a picture of a female relationship that is both a healing friendship and a blooming romance. Unlike Rhonda and Muriel, I want Hyun to serve as a clear and undeniable romantic option for Bobby without the film being reduced to a love triangle between the perhaps obvious choice of Hyun versus the damaging but nevertheless appealing option of Anton.

While discussing commonalities between my chosen texts, I suggested that all five scripts involve a protagonist made to feel special through her specific ability to be exactly what the man they love requires and needs. This fairytale of the chosen one, the goal of being the perfect fit to a glass slipper, is a key story element that I believe is pivotal to stories about women coming of age through or in spite of their relationship with men. Bobby feels that she is made special, made into *something* by her relationship with Anton. Her connection with him and her value in his research gives her life a new found meaning. In actuality, she needs to learn that she is just as special and worthy of life without him. Her connections with her own world that she creates and builds for herself, namely through her budding relationship with Hyun, reveal themselves to be fulfilling, and hopefully will overcome her instinct to live in fear through her relationship with anxious Anton. In *Muriel's Wedding* (Hogan, 2002), Muriel finds love and happiness through female connection with Rhonda, and this friendship helps her realise that ultimately she needs to abandon her dependence on the fantasy of male validation. Running away into the distance with

Rhonda, as Muriel does at the end, is just as affirming and rewarding as I hope Bobby's choice to ditch Anton and his presentation in favour of having chips on the beach with Hyun will be.

Bobby's relationship to her precognition is similar to Agatha in *Minority Report* (Wilson, 2002). Both Agatha and Bobby have suffered because of their gift, and end their films wanting to leave behind their lives which centred around their ability and not their wellbeing. It seems to hurt Agatha to have her visions, as she shudders with convulsions throughout them, and is forced to watch disturbing crimes in order to help the police. Bobby's body also physically shakes and twitches from electrocution while she has most of her visions. This is interesting, as both scripts allude to the idea that looking into the future must somehow be painful and draining; detrimental to the female seer. However, Agatha's escape from her obligations to her abilities is superficial and not thematically consistent. As Atkinson (2007) points out; 'The final image shows the island and rustic house where Agatha has chosen to spend the remainder of her days, which bears no relation to the films technological and social framework. It is nostalgia masquerading as social critique.' Unlike Agatha's neatly wrapped up escape from the world who wants to take advantage of her, Bobby's choice to not make a profession out of or willingly engage in self harm in order to see the future is pivotal to her arc, and will represent the themes of my script. Bobby chooses to live in the moment because of the emotional growth she has gained through her relationships with Hyun and Anton, not simply because it's relieving for the audience. I need her decision to feel earned and lived.

Beyond many passing commonalities - such as lovers recurrently meeting on a beach, inscrutable visions, and a spunky female love interest - my script is similar to Kaufman's *Eternal Sunshine of the Spotless Mind* (2004) in its use of fictional science to treat an aspect of the human condition; whether it's a memory that we regret or uncertainty in life. In his review of the film published within a medical journal, Miah (2006) observes that 'This provides a persuasive argument against the use of medical technology to alleviate some forms of suffering...it provides clear limits to the role of medicine and encourages us to seek alternative ways of dealing with suffering than might be found by traditional medical technologies.' My screenplay alludes to the

idea that we cannot live our lives dominated by our anxieties, and that true healing doesn't lie in overreliance on doctors, or by devoting all of one's energy into treatment or thinking heavily about the things that keep us up at night.

## Part Two: ABOUT MY STORY

### *Synopsis*

Bobby Kent is a young woman so paralysed by her own anxiety that she's unable to get on a plane to university. Instead, she retreats to the apartment of an old high school friend, while having troublesome visions of the future that seem to be coming true. These visions only come to her when she accidentally hurts herself.

While working at a theatre, Bobby watches Dr. Anton Parker talk about the potential of human precognition. She eagerly approaches him, desperate to find a sense of validation and purpose. The pair begin to work together to prove her ability to see the future, using electrocution as the painful trigger for her visions. They become attracted to one another.

An outspoken goth girl, Hyun, arrives at Bobby's work and throws Bobby's life into disorder. She initially seems to hate Bobby, but despite the odds, Bobby and Hyun find themselves becoming friends, going to the beach together after work and discovering lots in common. Bobby has never had a friend like this, and finds herself hurting herself in small ways in an attempt to predict her.

Anton holds a dinner to show off Bobby to his friends, only to have an anxiety attack in the bathroom. Bobby realises that Anton is not the suave security blanket she wanted him to be, and finds herself getting closer and closer to Hyun, admitting her ability to see the future to her. Hyun disapproves, arguing that Bobby's pain is not worth this power. They end up kissing, and a potential romance is starting to bloom.

Anton decides to hold a showcase of Bobby's abilities, hoping to go public with definitive proof. But Bobby is no longer sure of the value of her precognition. Despite caring for Anton, she ends up sabotaging the presentation in order to honour Hyun's wish that she would stop hurting herself. She embraces an unknown future that allows for spontaneity, rather than constant worry.

### ***World***

Bobby essentially lives in on the North Shore of Auckland, New Zealand, although this is never explicitly stated in order to allow for shooting flexibility. She moves out from her parents' home into a newer, slightly trendier area. I very much see the suburb where my film is set as a combination of Devonport, Takapuna and St. Heliers - or, Devonport if it had an epic cliff overlooking the beach. These suburbs, if you are not familiar with them, are upper middle class, nice neighbourhoods that are a little bit trendy, often full of op-shops, restaurants, libraries and nice places to swim. They simultaneously contain multi-million dollar mansions and questionable student flats; which is why Anton and Bobby can so easily live in the same area, despite the general vibe of the place being well above Bobby's means.

The theatre that Bobby works at is small and independently owned, supported by well off Aucklanders who enjoy feeling cultured and supporting the arts. It's an old building with a history, that hosts anything from scientific talks to amateur theatre to fundraising movie screenings.

Anton's cliffside home is a borderline mansion, minimal and beautiful like many expensive North Shore beachside homes, and indicates his wealth. He belongs with the milieu of residents who can afford to eat out at fashionable cafes and attend gallery showings.

On the other hand, Vinny's apartment is cramped and banal, indicating that he is a poor student with a part time job, staying in a nice area close to his work but barely scraping by due to the likely overpriced rent that would come with the area.

The beach is a sanctuary for Bobby, but is not postcard picturesque. It's a beach with waves and rocks, and isn't always beautiful and clear. Sometimes people litter. It's not huge, probably stretches less than a kilometre long. Jellyfish and kelp can wash right into the shallows. But the sand is golden, and the beach has a slightly rugged beauty, despite its gentrified neighbourhood.

The rules of this world are of typical New Zealand social norms: work hard, don't talk candidly about mental health issues without a modicum of shame, and idolise wealth and success. Bobby feels inadequate because of her inability to work hard, her significant mental health problems, and her lack of class and money in comparison to Anton.

The script is set now, in the present day. Character's have access to our modern technology, and live comfortably in the current time. It could equally be seen to take place a couple of years into our future, thus Anton's breakthrough in human precognition. However, I imagine it to be a grounded world identical to the one we are currently living in, aside for the newly discovered ability to see into the future.

### *Theme*

My intention for this screenplay is to highlight how anxiety can control many of our lives, and that self love is radical and difficult to achieve. I wanted to suggest that mental health and security is not a choice, but a real debilitation. I wanted to highlight the importance of human connection to uplift us, thus the earnest connections that Bobby forms with both Hyun and Anton, who both also deal with mental health issues and an uncertainty of purpose. I use the idea of precognition as a metaphor for anxiety; a debilitation that masquerades as a 'tool', that makes it difficult to live in the moment and has you constantly fearful of the future.

I want the audience to see that anxiety is a real issue, not simply someone being oversensitive. Emotionally, I want them to empathise with Bobby and her ability to see through and commit to simple tasks, while in the real world they might have sneered at someone struggling with everyday life. I want them to relate to Bobby's need for intimacy with someone professional and

controlling like Anton, as most of us have been in relationships with a lot of initial allure that end up not being what we had hoped. I'm hoping that Anton's authentic affection for Bobby contributes to that.

Most significantly, I want my audience to feel that anxiety, while no means easy to overcome, is not something to be ashamed of nor something that needs to dominate their life. Bobby achieves some peace of mind by learning to accept that she has the problems that she has, and allowing herself to step outside of her comfort zone of Anton by embracing spontaneity with Hyun. I want my audience to realise that self harm and self hatred are not the solutions to mental health issues, despite their initial allure. This is thematically represented by Anton's electroshock machine, and Bobby's continual acts of small, absent minded self harm in her attempts to see the future. While they initially appear to help her, it is revealed throughout my script that relying upon the visions they provide do not actually help Bobby feel any better. Instead, it is her moments of freedom and surprise with Hyun that help her enjoy her life.

A key image of my script that I feel embodies the palpable relief of personal love and growth is when Bobby realises she is swimming amongst the jellyfish she once feared, only to realise she no longer cares, and splash along the waves, choosing to take a small risk in order to live happily in the moment. This embodies my theme because it shows how unhappiness and anxiety can be managed and life can still be enjoyed, when we've taken small steps forward in the direction of loving ourselves, which Bobby has done with Hyun at the very beach where we now see her frolick and peacefully float amongst a symbolic embodiment of her anxiety; jellyfish.

### ***Protagonist***

Bobby is motivated by her own unhappiness in life to use her abilities of precognition. She wants to achieve a sense of purpose and control over her life, and believes that exploiting her visions of the future could be the key to doing so. Her specific goal is more tangible than that, however,

although it does change. Originally, Bobby wants to prove and hone her ability to see into the future. However, after seeing Anton break down at his own dinner party, Bobby's goal becomes to be in an honest relationship with Hyun, as she begins to realise that her hopes in Anton and thus in her abilities were not what she once hoped they would be.

For Bobby, the stakes are that if she doesn't manage to learn to tolerate her own worry and trust in her relationships, she could be stuck with Anton forever, emulating his behaviour of obsession and worry. This is not only negative because it's isolating, but because it is reliant on her intentionally hurting herself in order to see the future. On the other hand, if she denies Anton, she loses her chance at fame, financial and emotional security, and a certainty of her purpose. In this sense, the stakes are Bobby's quality of life and her own personal happiness. If she can not grow as a human being and find sympathy for herself and connection with others, she is at risk of becoming stunted and stuck in a cycle of pain and prediction, in order to avoid ever having to live in the moment. On a plot level, as the showcase approaches, the stakes for Bobby are her relationship with Hyun. If she goes through with continuing to hurt herself, she will lose her shot with a girl that she's really started to like. But if she leaves Anton, she'll lose her shot at fame, money, and a sort of stability in her life that the Bobby in the beginning of the film certainly craves.

We can see how much Bobby has changed and grown by directly comparing the beginning and end of my script. In the opening sequence, Bobby is unable to get herself to the airport without having a debilitating panic attack, one that prevents her from getting on the flight. By the end of the film, she is willing to present herself on stage in front of an audience, but whatsmore, she's willing to reject the man and the ability that represent certainty in her life, and runs off to embrace the potential unknown with Hyun, agreeing to not deliberately hurt herself again.

### ***Antagonist***

Throughout the process, Anton as my antagonist has evolved significantly. He has grown from a two dimensional protagonist of a science fiction, to the two dimensional antagonist of my first

draft, and now into what I hope is a more complicated and sympathetic antagonist, seen through the young eyes of a woman who needs him to be something he's not - her saviour.

Anton initially holds a lot of appeal for Bobby because he represents control over the forces that Bobby feels powerless to; the unknown, life as a young woman, her own sexuality. While eventually revealed to be a sham, Anton has power in Bobby's life as he helps her hone her precognition, and enables her self harming practises by introducing electroshock into their experiments.

Anton is unwittingly trying to keep Bobby stuck in her anxiety forever, by encouraging her to always be concerned about the future. He enables her self harm by agreeing that her pain is worth the pay off of her ability that gives her a bit more certainty in life. If Bobby stays in this experiment with Anton, the risk is that she will become like him; neurotic, isolated, and her confidence a total bluff. She will have to keep hurting herself in order to be a useful scientific tool to Anton's community, represented by a variety of out of touch and vaguely snobbish colleagues and doctors.

In many ways, Anton's major downfall for Bobby is the reveal that he is not the stoic scientist she needs him to be, but simply another person with his own anxieties and insecurities, whose life has become dominated by a need to prove his worth and find a solution to his anxiety. Anton, like Bobby, worries about the unknown, and his solution is the potential to know the outcomes of situations ahead of time. This is alluded to when the pair of them overlook the cliff together, and Anton remarks on his uneasiness towards the crashing waves. In my script, the sea and beach represent unpredictability and spontaneity and thus Hyun is very linked to it. But Anton fears the beach, representative of his need to control everything in his life, including Bobby, despite the best of intentions.

Anton forces Bobby to change because he comes to represent that which Bobby realises she will become if she indulges in her precognition and by extension, her self harm. She will become

isolated, paranoid and obsessed with her ability as a solution for her own discomfort, like Anton is. She makes the choice to step away from that path in life.

### ***The Main Dramatic and Character Question***

The audience of my film are waiting to see if Bobby can overcome her anxiety in order to live in the moment. During the opening sequence where Bobby finds herself too anxious to board a plane and begin the next chapter in her life, I set up a clear dramatic question in my audiences mind; will this girl ever be able to overcome her own anxiety in order to function and enjoy her life? Will Bobby ever be comfortable with the unknown? And what will that take?

The set up of this question and the story ends when Anton arrives at the theatre, and the audience is presented with the first potential solution to Bobby's problem in the form of a man who makes her condition a scientific novelty, and could find value in her condition and the more fantastical visions coming from it. However, in a moment of truth at the dinner party where Bobby sees Anton in a new light - panicked and tearful from social anxiety - Bobby and the audience realise that he cannot be the answer to the main dramatic question.

The middle of the story ends after Bobby tells Hyun the truth about her ability to see into the future, and the pair share a tender kiss together. The dramatic question is answered only when Bobby chooses to reject her potential future with Anton and her self harm, in order to be with Hyun. Then, the audience knows that she has become willing to deal with the unknown.

In a more specific sense, if we are looking for what we can point a camera at in order to show the audience that Bobby has changed, there are two moments. After meeting Anton and establishing their goal to prove precognition to the world, the audience is waiting to see Bobby do just that.

But after the illusion of Anton has melted away, and he has started to seem more like an enabler than a savior, the audience are waiting to see Bobby definitively leave him, as they now know he is not going to be any good for her.

Because of the nature of my script, the character question is intrinsically intertwined with the main dramatic question. Either way, we are waiting to see Bobby overcome her paralysing anxiety and live with purpose.

Bobby is gnawed away at by an inner need to not make mistakes, thus her reliance on her emerging precognitive abilities. She is torn between her impulse to centre her life around Anton and their experimentation with her ability, versus her impulse to seek closeness and intimacy in her relationship with Hyun despite the potential risks. Bobby's inner need to be certain of her future eats away at her until she has no choice but to release it and move beyond it. When she swims with the jellyfish, then subsequently chooses to throw the austere presentation of her abilities, she is choosing to change by allowing uncertainty into her life, and allowing herself to be in a position where she might mess up, because she feels that her relationship with Hyun and her newfound freedom is worth that discomfort. Bobby is only semi conscious of this change, as it is a very internal, subconscious thing when one grows enough to trust themselves and release some of their fears about life, especially those as complicated and non tangible as general anxiety.

Bobby's first significant turning point is when she chooses to pursue Anton and prove her abilities to him. In doing this, she is actively seeking for purpose and putting herself on display to Anton, a brave risk in of itself. The second major turning point is when Anton and Bobby share their breakthrough with electrocution, and find themselves becoming emotionally much closer, and potentially attracted to one another. This is disrupted by Hyun's arrival in Bobby's life. The third turning point comes when Hyun and Bobby willingly hang out together at the beach, and Bobby discovers she really enjoys Hyun's company. The fourth turning point, and a very major one, is when Bobby sees Anton in despair and panic during the dinner party. This moment represents the alluring facade of Anton being shattered, and Bobby is thrown back into uncertainty about where and who she belongs with. She now realises she has been seeing Anton how she wanted and needed to see him; as stoic and infallible, when in reality he is anything but. The fifth and final major turning point is when Bobby decides to throw the presentation and

feign an inability to see the future, in order to save her relationship with Hyun and protect herself from a life of self harm.

This fifth turning point is the key moment that tells the audience that Bobby is changed. She is willing to take care of herself and her relationship with Hyun, even at the expense of Anton's feelings and profession. As Hyun and Bobby sit together on the beach, they both sardonically describe themselves as 'crazy'. But this is not in a self hating or punishing way. Rather, Bobby is now able to acknowledge that her mental health has been and is difficult to deal with, but that's *okay*. She now has a friend and potential partner to share that with, and can accept that she is not only valuable as an experiment, but rather as a friend and human being.

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