PRODUCTION OF A SCREENPLAY FORMED ON RESEARCH METHODOLOGY

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IZJAVA O AVTORSTVU DIPLOMSKEGA DELA

Podpisani Gregor Zorič sem avtor diplomskega dela z naslovom Production of a screenplay formed on research methodology, ki sem ga napisal pod mentorstvom g. Rajka Bizjaka.

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I would like to say, I am grateful and forever indebted to all the people who made me who I am today: a better person. I hope you believe we are all worthy because to me you are. Thank you.

ABSTRACT

Since the beginning of human existance, humans have experienced hardship due to the struggle for survival and a constant, dreadful feeling that extinction is imminent. When we are faced with these kinds of truths, life becomes simpler to understand. In the past, we held existence dear to us and were more in tune with nature. Since the first civilizations, we had to learn and adapt. At first, we were pavlovian creatures on repeated, redundant quests and tasks that are now almost forgotten. Yet some ideas still resonate with us today. With the archetype of the human condition practically unchanged, some truth seekers find themselves embarking on a spiritual path, making the past, future, and present conscious. This path has similarities to cravings for basic elements of survival that, on a superficial level, most are familiar with (the need to breathe, thirst, hunger, tiredness, and the feeling of belonging). The longing I am talking about is a longing for purpose and uncompromising truth of expression. Since the birth of the universe, everything had an assigned role. From a mechanistic worldview, the cosmos had exactly the right components to make everything work, to create a story. It had the perfect apparatus. But even this apparatus must have a purpose, which surely serves a bigger picture than 'the rational' could explain. If it did not have such a purpose, the apparatus would not continue to propel. 'The rational' had to have some internal logic, despite a contradictory and doubtful reasoning behind it. It just works nonetheless. We could consider humankind as such an apparatus.

As human beings, we must be cautious and responsible as all came from 'the abstract', manifesting 'itself' into 'the tangible'. The knowledge and impressions that we have so far were shaped over billions of years of complex universal processes and infinite variables of active evolvement, none of which reproach us because we have been part of the process. Most important indicator of the qualities present in a human being is how consciousness experiences itself, which is a reflection of its perfect design. Collective consciousness was born with the initial sentient beings and proceeded to evolve within humanity. We found a reason to explore the universe inside ourselves, and through storytelling our wisdom expanded. In the past, many civilizations held their ancient knowledge within secrecy, refining storytelling through symbolic messaging and innate, profound moral lessons. Art was born. It is no coincidence that the purpose of art has always been to make abstract ideas perceptive, finding its place and purpose. And the art form that I will be discussing in this assignment is the art of film, particularly screenwriting.

Keywords: survival, archetypes, basic needs, purpose, storytelling

POVZETEK

Že od samega začetka človeštva se ljudje soočajo z različnimi življenjskimi težavami, z preživetjem, konstantnim in groznim občutkom, da je izumrtje neizogibno in le čaka, da se uresniči. Vendarle, ko smo se vsak dan soočali z kruto resnico, je bilo življenje veliko preprostejše razumeti. Obstoj smo znali ceniti in ker nam je bil toliko bolj pri srcu, smo bili tudi bolj povezani, ter v skladu z naravo. Zaradi začetnih civilizacij, smo se ljudje morali najprej prilagoditi sprva kot pavlovska bitja. Torej, s ponavljajočimi, redundantnimi opravili in nalogami, na katera smo do danes, skoraj da pozabili. Kljub vsemu, nekatere ideje še danes živijo z nami, saj zastavljeni arhetipi praktično ostajajo nespremenjeni, vendar tam kjer je volja je pot in nekaj iskalcev resnice, se je na duhovno pot podalo z razlogom ozaveščanja, preteklosti, prihodnosti in sedanjosti. Ta želja je podobna hrepenenju, osnovnih potreb preživetja, katera so nam površinsko najbolj znana. To so: (zrak, žeja, lakota, spanec, ter občutek pripadanja.) To hrepenenje o katerem govorim, je seveda hrepenenje po namenu in brezkompromisni resnici. Od začetka vesolja je vse imelo dodeljeno svojo vlogo, gledano iz mehanističnega stališča, le-to vesolje je imelo ravno prave komponente, da je lahko začelo delovati kot popoln stroj. Toda, tudi stroj mora imeti namen, kateri prav zagotovo služi večjemu namenu in je racionalnemu umu zato nedoumljiv. V primeru, da to ne bi bilo mogoče, stroj ne bi več poganjal in zato bi ga bilo potrebno obnavljati, dokler ne bi bil zopet v popolni funkciji. Tudi racionalni um mora nekako delovati, kljub svoji kontradiktornosti in dvomljivemu razmišljanju, intelekt ne glede na to, vseeno najde svoj način dela. Nevarno, a tudi odgovorno je biti človek, kajti vse je prišlo iz misli, abstraktnega in se manifestiralo v oprijemljivo. Kar poznamo danes kot znanje in vtisi, je bilo skrbno oblikovano v več milijard let zapletenih univerzalnih procesov aktivnega razvoja od njegovega nastanka. Nobeden od teh procesov nam tega ne očita, kajti na srečo, smo tudi mi bili del načrta. Ker smo ozaveščeno vesolje v človeškem telesu, so s tem prišle tudi prednosti, kjer imamo moč razpolaganja vseh kvalitet, katera vesolje vsebuje, kar je tudi odraz njegove popolne zasnove**.** Kolektivna zavest se je najprej rodila pri prvotnih čutečih bitjih in se razvijala skupaj s človeštvom. Našli smo razlog za raziskovanje tega vesolja v sebi in s pripovedovanjem se je ta modrost, znatno razširila. Skozi zgodovino so civilizacije svoje starodavno znanje pripovedništva, skrivali in skrbno varovali. Tako se je z izpopolnjevanjem pripovedništva, s simboličnimi sporočili in prirojenimi, moralnimi nauki, rodila umetnost. Prav tako ni naključje, da je bil namen umetnosti ravno to, da pripomore k dojemanju abstraktnosti in iskanju abstraktu mest in namena v svetu.

Ključne besede: preživetje, arheotipi, osnovne potrebe, namen, pripoved zgodb

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1. INTRODUCTION

1.1 External and internal cause on the selected theme of research assignment

Ambition is in most cases the initiative for work to be done, no matter the circumstances. If the passion is strong, sacrifices will be made. If we want to be content, we need to fill the gaps in our understanding with purpose and at the same time enjoy life, committing to balance both. There are a lot of instances where good turns out to be bad and vice versa. Self-pity keeps us trapped and indulged in misery when the goal is in fact to accept that misery, to take it as a response for our own actions - acting responsibly and accordingly with the law of objective morality. We have to apply this principle, in order to understand the balance. If we choose to embrace understanding over ignorance, we are confronted with the following truths: everything is a facade to our predefined intellect, persona, and senses, giving us purpose and reason to explore these ideas endlessly; we all look for something more than we are at the moment; the pursuit of set goals brings us to a point we internally desire, introducing a 'sense of meaning' into our lives; we all exist within varried, preconditioned settings, and yet we are convinced that they define who we are. Once we find our personal truth, integrity becomes firm and uncompromising.

People with bad intentions may abuse such knowledge for personal interest in pursuit of power. Nihilism and absence of purpose can be present within mechanistic societies, which leads to individuals motivated to either reformat the world or motivated by self-pity to autodestruct in nature.

The unaware majority has no knowledge of personal truth because they are preoccupied with sensations and falsehoods or half-truths. They are ignorant of their nature and hold to the beliefs set by preconditions they were born into. Their actions reflect fear of the unknown and uncertainty. Some are completely unaware of the objective to recognise and practice recognition, and some are partially familiar with it. They understand what they know but are unable to execute because they do not know how. They are still waging a war with internal and external dichotomy. Thus, they are indecisive or fundamentally afraid to live by the truth and its principles. As for the collective influence, the majority is still the one that paves the way for posterity. It is the one that brings future preconditions and repeats the same mistakes because it chooses ignorance and safety over moral integrity. The ideals of various historical individuals

are overlooked, even though we respect them. These individuals set examples for ideals, but decisions are still held by the majority. Their decisions become inherent and create all conflict along with internal dissent. We are in a constant loop of cognitive dissonance because we are not yet one or collectively aware. We are merely a dichotomy, a reason and a condition, aiming to reach higher states of awareness and philosophy. One can relentlessly believe in and be driven by their own beliefs and can pass these onto others. The value and purpose of persuasion comes at a price: the capacity and responsibility to influence biases and others. If an idea does not conclude to something being bad or good, then there is a high chance it is unbiased. Ideas should be presented as an anchor for the collective to decide its course, even if that direction is a misconception. Every cause has an effect, and the intensity of the effect is 'a reflection' dependant on the profoundness of its cause. Absolute ideas are ultimate, unchangeable, and indisputable. Ideas can vary because of the complexity of dualistic nature, but they always have an explanation attached to them, indiscriminatory in nature. That is why we are not in a position to leverage or castigate an opposing idea, in spite of doing exactly that. The repercussions are apparent and the matter becomes even more complex as, 'We reap what we sow.'

One of the greatest efforts in life is to seek 'the truth', but going beyond the work of ones needs can forever change an individual. 'True need' is an insight that one must attain subconsciously. It is not within human agency, as some might presume, but within the capacity of one's potential competency. However, there is no denying that human agency provides willingness to attain a greater goal: to give consent, to allow oneself to be true to themselves. Becoming open to experience and influence is as important as all other factors beyond one's reach and understanding. Coercion of oneself or others into attaining such knowledge forcefully can result in misinterpretation, suffering, falsehoods, and most of the time, negative outcomes, distorting individual perspective, experience, and corrupting ideals of greater knowledge, reinforcing the opposite so 'the greater' becomes negative.

Presented solutions are not necessarily used for practical means because that is not always the point, but instead, they are contemplated and given time for thought. Nowadays, we are used to practically applying information that gives us apparent solutions to problems, serving our problems. The goal of this diploma is to be introspective about one's desires and perspective before a 'true solution' is put into action for one's problems. A presented solution is not always the right solution. And often the solution within us all the time is overlooked. The goal of this research is to focus on comprehension rather than blindly following someone else's understanding.

1.2 Intentions and final cause of selected theme

The motivation for this was to acknowledge irresponsible screenwriting and the oblivious understanding of art, the bought integrity of undefined people with weak characters, unauthenticity, and a trailing of trends rather than a pursuit and exploration of new narratives. The motivation was also myself. My lack of integrity resulted in an expectation to grow as an artist. My main objective became comprehending more profound and deeper philosophical ideas. I encouraged myself to strive for better and challenge the material tenets rather than become a conformist to my comfortable understanding. I wanted to operate within a power vacuum and try to dissect my persona. I learned that the persona is predefined by impressions which influence our behaviour and emotional truth. This inspired me to grasp and desire storytelling. In this directorial debut, I strove to establish such qualities. First and foremost, I wanted to explore the purpose of storytelling because I strongly believe that narrative is the basis of all great films. Thus, my expectations must be met.

1.3 Summary of subject matter

What is the relationship between humans and the objective moral code in relation to the external world?
When could reality and validity of evidence outweigh personal interest and creed?
Should we feel responsible for the actions we take in the world?
When can we truly establish order within chaos, and is it possible to do so?
If we live in a world of limited terms, what is the solution to such limited understanding?
How do we know what the right answer is to our internal conflict?
Does 'being moral' truly get us where we desire?

1.4 Selection of research methodology

As formal as my knowledge is with provided source material and assured empirical evidence, I am well aware that biases are always present in research and that methodology (even when research is scientific and pragmatic in nature and the outcomes might seem unbiased at first)

serves ones laic personal interest or the political agendas of particular times. The data gained throughout my research was collected from different time periods and conducted through different variables, along with periodic day-to-day settings, in order to achieve the approximate completion of observational studies. Not even scientific methods should be free from scrutiny in my findings. Comprehensive data was collected through various books, films, articles of conducted experiments, debates, and self-reflection with observations of external and internal variables. They were formulated and based upon a case study methodology.

2. CONTENT

2.1 Pathology of identity as an obstacle

Are we screenwriters not the ones who hold the power to break down identity into fractals? This is the most fundamental thing to know and the primary question screenwriters must ask themselves. The artist's basic understanding must be that we can send potentially profound messages into the world. Screenwriting is only meaningful when the screenwriter understands the importance of such a responsibility. Identity is composed of what is autonomous, archetypical, and authentically innate learned behaviours that appear homogeneous and genuine on a superficial level. It is defined by environment, language, culture, beliefs, and all other conditions and circumstances that make up an individual. Therefore, when one defines something as false or true, what exactly is the difference between the two?

Identity is presumptive. Whether one's identity feels true or false, we experience that feeling as ultimate because it is our individual identity. We perceive it to be reality, although in actuality, we are trying to make sense of our effort as an identity and are searching in an already-set, palpable compilation of ultimate belonging and comprehension for which identity is the closest to our inner truth. Fear of being alone or not belonging are two of the more obvious primal reasons why an individual seeks out his own 'persona'. As social beings, we fear excommunication. Splitting one's identity as a solution can feel as real as any other 'perceived truth'. That decision to split is something we would call 'direction' but not 'purpose' as some would propose. The course of the set actions we want to partake in is purely directional and

varies due to individual perception, an integral part of one's inner mediation. We might say we know our purpose, but what we are actually talking about is our direction.

Whilst writing my screenplay, I was faced with my own identity issues and recognised the pathology of them. Many times, I faced paradoxes and orbitted around the same redundant thought patterns, endeavours, and internal battles. This was due to my expectations, passions, and efforts as an author to tell a story in a certain way and so concurrently not telling it. Frequently reoccurring question were: what do I actually want to say with this story? Is this me? Am I being autonomous? Am I prepared to be held accountable for the story I will tell? It was all very existential, and there was nothing to do but embrace the final decision and find a workflow where I was nearly comfortable expressing myself clearly. I feel the most comfortable and natural when changing 'the identity' and playing with 'reality'. Thus, suggestions about the closure and final message for the screenplay, alongside an attempt to define what was false or true, could not convince me to come up with a solution for my epilogue. This was where my issue finishing a screenplay stemmed from. All that remained was the 'direction' and its course that I mentioned earlier. I had to be completely honest with myself. That is when I started to adjust and resonate internally. With that, realism, unpredictability, astonishment, and other epiphanies emerged. Nothing was more convincing for direction than this internal compromise. All other approaches seemed dull, unsatisfactory, mulled over, and useless. For understanding the breaking point of one's identity, this is one of the most crucial pieces of knowledge one can attain. Everything else could be a red herring, a distraction from one's inner truth. One of the main questions asked when seeking this insight was: Why exactly would an individual be convinced in one proposition or influence more than another? One of the best explanations are credibilility and charisma, if that is where the knowledge is taken from (from a persona's identity). There are many credible source materials that hold value of knowledge and also influential people who are considered to be reliable. Despite our current society's tendency to trust credible information when it is backed up by science, that does not necessarily mean that the claims from scientific sources are truthful, let alone ultimate. As humans, we do not only listen to charismatic people but we hear them. They speak to us on a profound level. The reason for that often lies in credence of their identity and knowledge. They cause us to evaluate something subtle within ourselves, something we have in common. Our relation to them differs due to mere exposure effect, along with familiarity with such factors embedded in their identity. The more familiar we are with a charismatic person, the more relatable they become to us. This can create vulnerability and a possible abuse of power, where

people who are prone to gullibility and are compliant can be manipulated. Such dissonance can be prominent, for example, in religions that promise definite and functional concepts of their operation through dogmas such as: in order to get to heaven, one must do something to earn redemption. Religions can be fear driven because of dogmas assuming fear of an identity that opposes its own principles whilst imposing an identity that is religious in creed. Compared with psychology and science in general, I could state that one is more likely to adapt, accept, or refute a hypothesis. But in my opinion, it is not any different. The danger of such creed in scepticism, and the nature of any material is as precarious as religious certainty. Nothing is definite. All knowledge is ever-changing, and when knowledge causes dissonance, whether that knowledge is religious or scientific, that is when it is time for reformation and relegation of an issue. If the connection and consistency is not established in such a manner that it serves one's direction, rather than forcefully imposing creed, this issue should be considered. When will there be enough arguments? Is just accepting the stencil a true goal? Or is adjusting and accepting both resulting in a continual propulsion of never-ending research? The hypocrite within has to recognise this hypocrisy and return to a true sense of being whilst coming towards a greater truth. In my case, this was a great starting point for dissecting and recognising my identity, finding direction within, and setting my goals and intentions for the screenplay. As a result, it became easier to write down ideas, thus I knew exactly what I wanted to do with the narrative and characters.

Image 1: The wheel of samsara – Thangka Mandala ,

Source: https://www.thangka-mandala.com/blog/the-wheel-of-life/

2.2 Moral integrity, ideological and philosophical beliefs

"Integrity is a quality of being honest and having strong moral principles." (Oxford, 2021)

It becomes quite clear when integrity is up for question. It is when our expectations of truth and honesty are not met. We get caught in the midst of cognitive dissonance, and we tend to hit a brick wall. It all boils down to the most existential question of something being real and true or merely a falsehood. Fear of such questions is quite reasonable, considering we all have an

agenda behind the identity we create for ourselves. In some cases, the truth might even dispute our identity and ones beliefs completely.

In the film *Rashamon* (w. Ryûnosuke Akutagawa, Shinobu Hashimoto) (Kurosawa, 1950), its theme is both a critique of reality and objective truth and also a critique of moral integrity and moral relativism. One example of dialogue in film applies to this:

»But, is there anyone who is really good? Maybe goodness is just make-believe. Man just wants to forget the bad stuff and believe in the made-up good stuff. It is easier that way. Never mind, let's hear the dead man's story.« (Kurosawa, 1950)

When a monk chose to believe in men and their trust, his conflict arose with the realisation that people can be dogs and that we cannot understand why we do the things, yet we do for our survival. The outcome he experiences is a personal hell. We are all inclusive in such a world. It is just a matter of who decides to stick to the rules of morality and who breaks them for the sake of being able to. In the film *8 mm* (w. Andrew Kevin Walker) (Schumacher, 1999), starring Nicolas Cage who plays a private investigator faced with exactly that truth, when people hold power they become corrupted and get consumed by it because they are presented with the idea of being able to do heinous things. And people do them because everyone can be inherently evil. There is no explanation as to why. Just like in the film, some people do horrible things when they realise they have power, 'because they can'. Psychopaths and sociopaths have no comprehension of this matter at all. A prime example would be *The House That Jack Built* (w. Jenle Hallund, Lars von Trier) (Trier, 2018), which does not debate an alternative but simply states what happens when a psychopathic individual goes down the path of compulsion. Instead of empowering characters by considering life, we get this narrative of character arcs where desires and urges are put before all of the existence.

Other materials, books, and films that I analysed that touch on the subject of moral integrity and similar ideological and philosophical beliefs for my screenplay were:

The Man Who Laughs (w. Victor Hugo, J. Grubb Alexander, Walter Anthony) (Leni, 1928) a film with a social commentary about judgments and ridicule of society. *The Road* (w. Joe Penhall, Cormac McCarthy) (Hillcoat, 2009) a powerful survival story, that in my opinion shows a realistic approach to moral integrity in practice. And last but not least, *Crime and punishment* (w. Joseph Anthony, Fyodor Dostoevsky, S.K. Lauren) (Sternberg, 1935) a film and book by Fyodor Dostoyevsky, which contemplates morality and guilt. The most important and obvious additions were *Joker* (w. Todd Phillips, Scott Silver) (Phillips, 2019) along with

Taxi Driver (w. Paul Schrader) (Scorsese, 1976). These films were thoroughly looked at. In conjunction and correlation with the kinds of ideas, philosophical conflicts, beliefs, and stories I would like to tell, I chose the core story idea in the hopes that it would resonate profoundly in the same way that some of these films did.

2.3 Natural law, moral relativism and Crowley's Thelema

The course of life is directed by 'natural law'. It is primordial and can only be reasonable when it is not timed and made ambiguous by understanding. Moreover, it is absolute and intrinsic in nature and singular in its meaning. It is unchanging, inexplicable, and uncompromising truth. Whether that is objective or not is up to an individual to decern and decide for himself. However, one thing is certain. We are all very inclusive in survival, challenged and dependant on its sustainability. As part of nature and nature itself, we are entropy expressed in rationalisation but, as with the rational, it is also considered disorder and randomness.

We are not merely material. We come from abstract origins, and thus, it is not solely up to the intellect to decide upon greater meanings for unlimited and infinite abstraction because reasoning of our understanding is very limited, biologically speaking. To put it into perspective, we are meant to embrace the natural and work within this law. As a modern civilization, we severed the connection with natural ways but replaced it with mechanistic approaches of survival. Modern humans became dishonest and forgot the moral principles in order to pursue sensations. Every thought and every action manifesting in our reality is nonetheless being judged by the natural, whether we choose to accept that or not. We must be considerate and accountable for our actions. When survival is imposed on us, it is governed by intrinsic natural ways and we are purely a product of its means. We are a mediator, a spectator of its process and determined direction. From the perspective of 'natural law', we live in a deterministic world where life animates itself as a consequence of integrity and accountability. That can be found in the universal dichotomy as archetypical Feminine and Masculine energies.

In opposition of 'natural law' is 'moral relativism', where we act upon our will and follow a means that justifies the ends. There is no moral code. We are simply material, and there is no exact purpose of life except sensational impressions. In 'moral relativism' there is not much to experience of life but an entertainment where nothing has consequence or, if it has consequences, it is purely coincidental in explanation. Its catalyst is cause and effect, only

understood on a superficial level by cognitive awareness. It correlates very closely to nihilism, operating on the same principles like absence of purpose along with seeming freedom and power over life. Where in the reality of the 'natural law' hypothesis it is being led by archetypical unconscious and deterministic processes, it is only a matter of time before this absence of faith in an individual produces cognitive dissonance and results in negative emotions, such as reproach of how 'unjust' life might be. Today, there is a greater chance that an individual might try to explain causality rather than embrace its meaning and recognise its qualities. One might search for tangible, materialistic faculties with this kind of immoral world view, producing an abandonment of abstract and posing a danger for nature and its resources. It is exactly this creed that might have formed the political view of Capitalism. The result is an immoral, solipsistic, neurotic, self-absorbed society. This produces complete degeneration, along with psychopathologies characterised by narcissism and a self-hatred of life and its purpose.

It is no wonder that some of critics of the modern time glorify Aleister Crowley as one of the greatest occultists and pioneers for consciousness research. As someone as ambiguous in intention as Aleister Crowley, we have to ask ourselves: why is Crowley related to 'natural law' and 'moral relativism'? To answer that, we have to look into his social and spiritual philosophy, Thelema. "Do what thou wilt shall be the whole of the Law", "Love is the law, love under will" (Aiwass, Aleister Crowley and Rose Edith Kelly, 1909) are the phrases defining Thelema's teachings and express that when unity is love separation does not exist. By his definition, love's meaning was 'Agape'. Even though the vagueness of his practice in connection to that love was on the contrary and quite contradictory, 'unconditional love' has no boundaries. "It is indiscriminatory," as stated by Crowley. But he seems to misinterpret that this personal 'Will' was his definition of 'True Will', which in his conviction he interpreted as human agency and endeavour. In reality, it is in fact detached and not at disposal, neither is it in assertion to ones actual 'True Will' where love is truly unconditional. I strongly believe that the concept of love is not the unconditional, as Crowley meant and stated, but actually something 'conditioned' like love as needing an object. That kind of love is the love of his concept of 'True Will'. A subjects annihilation of an object can only be possible in a world of 'conditional love'. His proposition was to submit to ones 'True Will' in order to attain 'unconditional love', which again, sounds contrary to his practice. 'Unconditional love' is unconditional for a reason. There is no question of 'subject' or 'object', as proposed by Crowley, when such a concept as 'unconditional love' is omnipresent.

When there is assertion in an agent's 'Will' and a reproach to the reality of existence present in someone's work, it is usually morally relative. The reality will not subdue ones 'Will' when the external is not considered to be present. Also, if there is no accountability and capacity for actions, there is no reason for one to have that "Love under Will". Actual 'True Will' has to work against one's 'Will' in order to "control", hear, and moreover, work with the actuality of understanding this 'True Will'. Crowley should have specified this in his work, as his intentions were supposedly governed by morality to begin with. It is in this 'True Will' that moral agency should have been emphasised and the unconditionality of love recognised. The purpose of Crowley's "True Will" should only be to serve as recognition of the unconditional because it is greater than the conditioned. Applying 'unconditional love' to an individual's 'Will' instead of vice versa is how this union can be established.

In opposition to his morally relative teachings, his concept of one's individual 'Will' should be redefined as, "'All Will' desires its conditional love. In order to find 'True Will', one must apply 'the unconditionality of love' to it." In a deterministic world, manipulating the force of love is ineffective and pointless. In nature, we already see 'unconditional love' applied because it is unified in its 'natural laws' and in relation to the motion of life. Fundamentally speaking for existence, it is already resolved. The only meaningful thing to do within a deterministic world is to be considerate and humble towards life and all of its existence because 'True Will' is already working through all humans, regardless of our agency and personal 'Will'. In Crowley's Thelema it is pretty evident that there are a lot of contradictory teachings. When we say, "Love under Will," we are talking about controlling love for the purpose of temporary life. In the reality of abstraction, we limit ourselves of greater potential. And that is exactly what life actually offers as love. 'True Will' is executed either way, whether we care to acknowledge this or we do not. It is critical to say that idealism, altruism, and materialism could be considered a lie within a deterministic world, and the reason for that may be that they create a distraction and separation from the union of love. If anyone can enforce their 'Will' as they please, then we become degenerate. In this case, even an agent's 'Will' is not finite, considering its nature. Thus, the union of reality is further reinforced. Crowley states that it is, "under control," if this 'Will' is the one with which an individual is supposed to be regulating. It can very well be misconstrued for the individual's 'Will' is not universal and varies from person to person. The 'True Will' outside of an individual is the only thing that can determine if that person is in check. We have no right, but we have all rights. Yes, it is true.

This is how 'moral relativism' operates, introducing 'Free Will' as an agency that is omnipotent, giving us a false sense of control and of being able to change things. (We can only imagine how, "changing things" varies from one person to another person's preconditions.) While it is true that we have the power to assert one's own 'Will' and possibly have a strong sense of fortitude in human agency, the real question remains: what kind of reach of parameters are we actually capable of? If Crowley was considered a 'great' pioneer of consciousness research, then this research would definitely be compulsory in nature. If we are a collective consciousness, as Carl Jung proposed, is it not a goal and purpose of the collective to expand rather than enforce one's own 'Will' and power? All that 'Will' should serve to break archetypical predispositions and comprehension that 'the one' does not want to be a typical archetype whose sole purpose is asserting one's own self-centred will. That is, unless 'the one' consciously rejects the possibility of a continuous universal expansion of consciousness.

It is the enslaved one who thinks he is free, as in more religious sense with esoteric knowledge. I personally would say that, unfortunately, the majority still prefers to be slaves in hell than in heaven. In Hindu religious texts *Brahma Purana*, *Vedas*, and *Bhagavad-Gita* there is an aspect of a god called 'Brahman'. Some that worship him, consider him as the real god and not an aspect, but I will call it an aspect of god for the sake of explanation. 'Brahman' is the reality as we know it. We can find him in other religious texts under a different name. In ancient Judaism he was 'Yahweh', and gnostic texts describe his enigmatic, chaotic, and contradictory nature as either 'Barbelo', 'Sophia' (the feminine part) or 'Abraxas' (masculine) and his counter-part as 'Yaltabaoth', 'Saklas' and 'Samael'. 'Brahman' is 'the demiurge' and the reflection of that which is god. So according to esoteric knowledge, the reality we perceive is polarizing and chaotic, similarly to the entropy proposed in empirical evidence. So, when questioning how 'moral relativism' is connected to Thelema and 'natural law', we can certainly say there is a connection between the three, specifically with the perception on morality and how we continue to go on about it. Subsequent to my statements, I do not think that anybody is ultimately entitled to enforce their will on others, let alone entitled to assert that will in an ultimate point of purpose. If reality is truly deterministic, we are simply witnessing a process of life where everything is temporary. The 'human rights' factor and all of its facets that are present within such a complex and opposing reality can only be and will always be conditional. We have no option but to adapt and act accordingly to and in balance with the experience of life. The expectations of our 'Will' and the expectations for other individuals, if we get to have any, is that we should be aware that we have no right to enforce our "rights" (opinions, beliefs) on others, at least in a situation of

leveraging. As interesting and paradoxical as this sounds, for a normal functioning civilization it is crucial to have one "right" imposed onto the majority. However, that still does not define it as a right or moral thing to do. There are other ways of going about it, but in order to not sound hypocritical, a risk assessment is nonetheless always present. It sounds like you 'pick your poison' and situation for how to strive to be morally pure individuals, does it not?

If we still intend to operate within these guidelines and set of rules for a functional way of living in such an established 'functional' world, it does not necessarily mean it is not possible to compensate when a solution is not immediately present. In fact, it is possible because everything about our personal rights has nothing to do with our universal truth because everyone is either wrong or right. That is why established functioning systems created by civilizations serve a purpose and have reason to be in the first place. A civilization's functioning systems are meant to be changed, and an unwanted by-product of this functioning system that works against it is to 'show and expose' systems' defects. Systems dominate. They establish hierarchies in civilizations and produce knowledge. By such endeavours, there are downsides as well. They oppress its people and condition, and appropriate them into the system's objective goal. Yet, the system fails to recognise that civilizations, just like nature, are not meant to last but to transform. Because of this disregard, the end of a system usually comes with upheaval, unnecessary wars, and complete annihilation of its progress. Survival is fundamental. There is no denying that as a basis for life. But considering our technological and logistical advancements as a result of scientific progress and research, it only serves the fallacy and purpose of a capitalist, consumerist societies, which is produced by reasons of materialistic desire, 'supply and demand', as well as the most fundamental desire for authority. It could already be too late to change the course of things before this system's downfall.

In this manner, redirection and reformation of idealised purpose needs to be explored through consciousness research rather than through the "survival" and sensory aspects we already understand and are familiar with. Alongside the fact that we already live in Modernity where abundance, access to intrinsic values, such as food, water, shelter, etc., and living in prosperity is taken for granted, it goes without saying that for more than a hundred years not much has changed with regards to focusing on how we consider and contribute towards the balance of society for the people, by the people.

The majority still sets their personal interests and benefits as a condition in relation to another living being. This relativity takes precedence ahead of the actual cause and acknowledgement of the situation. You see, in 'moral relativism' the dominant and submissive position in a relationship has to be decided at some point. But this perspective is very basic and common, with compulsory tendencies. However, when this approach is replaced with a different one, a perspective according to 'natural law' that rejects its compulsory execution, a greater and more present approach emerges.

To be exact, this is not simply a matter of the collective that I am talking about. In fact, this is the integrity that I talked about earlier, where we experience a sense of having control and power to act upon 'free will'. In this case, if the individual recognises themselves as an agent, the individual has at their disposal the option to decide for themselves which perspective they want to work through. With both doctrines it comes down to either rejecting an idea or embracing it. No matter their decision, there is an acceptance.

Uncalled for 'moral relativism' can have epidemic effects on troubled individuals that interpret Crowley's work and relativism as 'a means to justify their ends'. This is unsurprising, considering his questionable presumptions. It is historically reported that his teachings influenced many atrocious acts, such as homicides, blood sacrifices, giving offspring to new-age pagan movements, and also influencing well-known figures that admired his teachings. The dubious Crowley influenced many public figures, from politicians to religious leaders and artists, etc. There are certainly some unknown extreme individuals, who are merely average Crowley fans, that might regress into deeper sexual fantasies. As a result of his enigmatic work, these individuals could potentially partake in immoral acts, such as rape, paedophilia, murder, necrophilia, along with everything else that defines sodomy, and others that Crowley's work might suggest. As shocking, horrific, and morbid as that sounds, for these people they in fact experience actual joy and fulfilment, much like a ten-year-old receiving a present for their birthday. They get to experience the same kind of chemical reaction. The only difference is that these extremists embraced this dark energy frame of life, and in return they are temporarily rewarded with pleasure. It is Satanic in nature because of the primitive approach towards life, looking and working only from the lens of the consciousness of physical forces and their 'will'. It is destined to fail because of its principle that dictates indulgence in attachments and its comfort within vanity of the already known. It is temporary nonetheless, and its desires and

hunger can not be satiated (not in a complete sense of detachment because it depends on its perception). Instead, it only empowers those tendencies and its destructive compulsions. Its principles are the exact opposite of 'natural laws', where the key to 'enlightenment' and 'gnosis' (knowledge) is to embrace ambiguity and detachment. For a morally relative person the emphasis is on sensations and experiencing stimuli. This is in opposition to the 'natural law', which states that unconditional love and an awareness of conscience will prevail. Awareness is reliant and attained through keeping to the laws of moral responsibility. People who demand more than they can comprehend tend to be unfulfilled by such reproaches. The reason for that could very well be that they have not yet discovered and made a conscious observation of themselves. In the absence of this recognition, a self-reflection of past deeds, they are most likely to act immorally, destructively, and harmfully without realising the nature of their acts. This is where the major problem of enforcing Crowley's 'True Will' and 'moral relativity' lies for me. We do not understand that the process of his 'True Will' is not really us but merely an accumulation of results from our environment and external impressions subsequently culminating in the existence of the reality that we perceive. We could simply call it karma, since everyone is pretty familiar with the term. Now, we could say that we are born into darkness, but our mission is to enlighten that darkness within by comprehending light. So, if I return to that Crowleys phrase, "Do what thou wilt shall be the whole of the Law," and, "Love is the law, love under will" (Aiwass, Aleister Crowley and Rose Edith Kelly, 1909), yes, he was right! But the reason he was partially right was because we can not deny darkness on a fundamental level. However, that does not mean we have to work with darkness and indulge in its aspects! Working with dark energy comes with a price. Fruition of a higher self does not come from consenting and becoming open to the influence of dark entities, where the negative manifests by offspringing external needs for thrill-seeking experiences and unfulfillment. Instead, it is severing the connection.

"Neurotics are not the people who have gotten sick out of nowhere, most of them have hurt themselves. And one of the reasons that is, because they had no equipment to help themselves, every social inducement was to make them sick, not done to help them to be well. This has to be changed." (Sam Vaknin, 2018)

If there is something positive about our Secular society, and Atheism got it completely right, it is the fact that there is no reason to exist because we already simply do and are. We do not need approval from something that is scientific in nature. All the proof we need lies within us. We

are a universe in a body. That is why our attempts to pursue truth and accomplishments in the external universe become futile in practice. It is unnecessary due to the vastness of space. We need to remember that science only exists because of scientists, alongside all of our other knowledge. We are truly an animation of our own universes within its completion because we are 'all but one' and because 'materialistic science' does not exist beyond that 'realm of completion'. If there is no 'us', who interprets the consciousness of universe? Likewise, we do not exist if there is no consciousness of universe. Expanding consciousness is inevitable. The purpose of humanity will be found in 'eternal consciousness', and that is why only the 'eternal consciousness' knows our 'true purpose'. But we are not 'eternal', at least not in the way we imagine ourselves to be, and in hopes for humanity finding a better reason to live, it must be remembered that there is, "a pure purpose of servitude to life."

2.4 Development of protagonist based on journal writing and self analysis

My idea for the screenplay was based on the *Joker* (w. Todd Phillips, Scott Silver) (Phillips, 2019) film. It could be said that the project was initially intended to be a fanmade film, but it turned out to be something more than just that. In late adolescence, we go through stages of coming towards and transmutating our potential. If we care to recognise it, we slowly but surely piece together at our potential. We harvest knowledge and impressions from the external world to such a great degree that we begin to forget that the real wisdom is within us and not in creed set by the multitudes. Unfortunately, we feel most safe and comfortable with the latter. We forget that we are led by invisible courses of actions as a collective and not as individuals. Therefore, comprehension is crucial. In order to find what we are, we must look deeply and thoroughly into ourselves and seek insights there, rather than elsewhere. As Carl Gustav Jung once said, "There is no coming to consciousness without pain," and rightfully so. The bigger the horizon, the bigger the responsibility to serve those ideals. One of the primary examples of this is making the darkness conscious.

A more troublesome and challenging approach was to figure out the right way to do it. In order to understand the things I caught onto later in the process, I asked the question: how can I make this personal and relatable? I knew exactly how to implement this idea in practice.

The major and most obvious first steps were to surround myself in, soak up, and absorb as much knowledge as I possibly could from screenwriting and technical aspects, to more

unconventional sources like philosophy, religious dogmas, and historical texts. As a fan of method acting, eccentrism, and extreme ideas, I knew that the answers I was looking for were inside me the whole time. I just needed to learn how to use certain tools to get the answers out.

One of the first tools used to achieve that was to deprive myself of basic needs, such as food and sleep. I had to heighten my inner fire in order to hear the creative voice. I went on a diet and lost about 10 to 12 kilograms in order to get as closer to the mindset of the character, Arthur. The upheaval was clear every day. I thought I was going crazy because of the exertion, but instead, I attained insight that brought about a chain reaction of useful data. The deprivation of my body, which I do not endorse, neither do I approve of for the sake of "sacrificing it for desires" and art, helped to form my moral integrity and a strong set of principles for how to go about it. The excuses that we tend to have for our passions are also something I became aware of later on. I question them now and wonder if I would still have been able to comprehend this without going through the process of sacrifice, of putting my life on the line. I believe the answer is no. It is highly unlikely that one can realise that internally without experiencing it in some shape or form. But I did understand the risk and responsibility I was taking with such a liability. Daily journal writing contributed towards the shaping and development of a personal and relatable protagonist whom shared a similar understanding to my own.
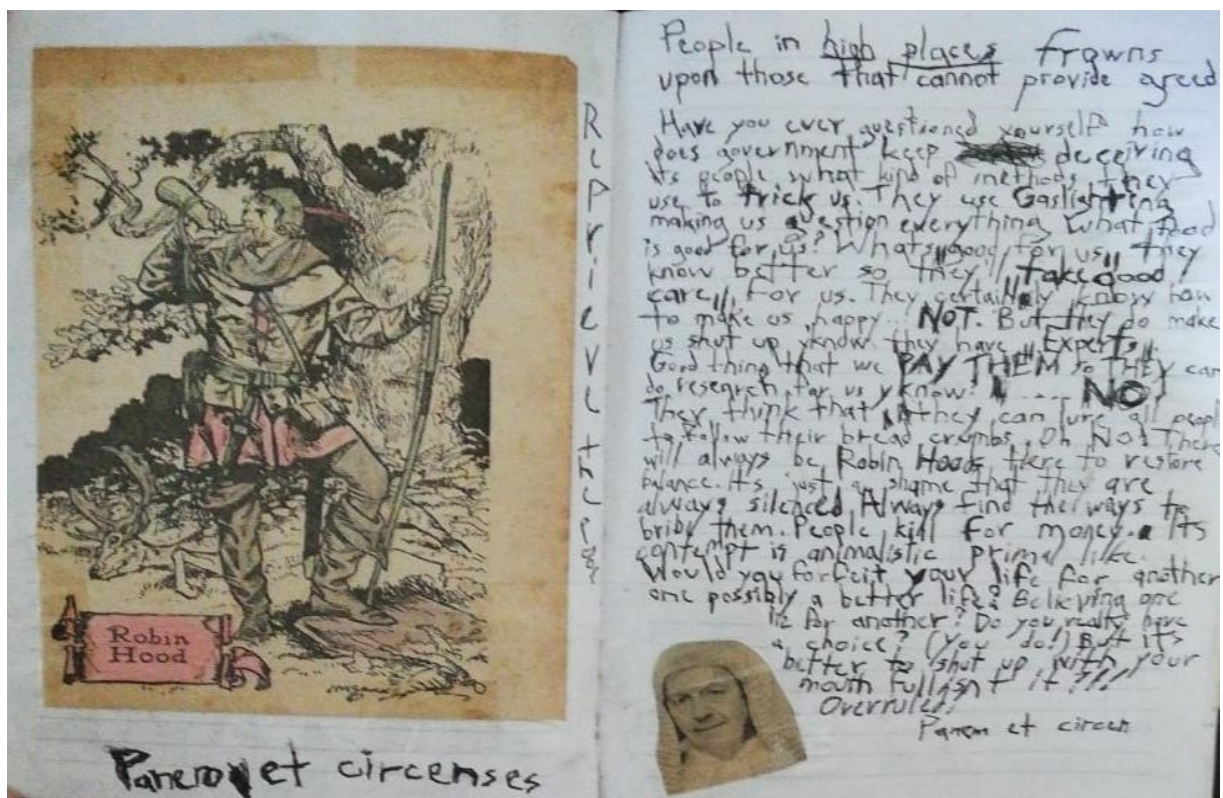

Image 2: Example from journal rant about panem et circenses,

Source: Copyright material

Journal writing was like a form of therapy that brought Arthur out of me. I heard him speak to me. In order to make up the whole picture, I completed a few other unconventional things besides starvation and sleep deprivation. One was switching my writing hand from the right to the left, which took a while to get used to. I also started to smoke cigarettes while writing. Note that I am not a smoker and did that purely for the sake of art. I cut my hair like Arthur's and dressed like him. As for more social experiments, I tried to go out in public places where more people were present, although still within a vicinity, and observed the environmental reactions and responses to my appearance. I wanted to create experiences where I would absorb impressions that felt uncomfortable. I noticed a lot of reactions on the train in particular, where people would gauge me with their eyes. At first, I felt embarrassed and anxious, but later on, I grabbed at opportunities to act like the character Arthur. I even laughed on a train for that particular reason, but I did not want to draw too much attention, so I did not laugh out loud.

During this process, I made hundreds of videos that explored the character and improvised imaginary scenes. Journal writing was a by-product of the actual process of self-reflection and
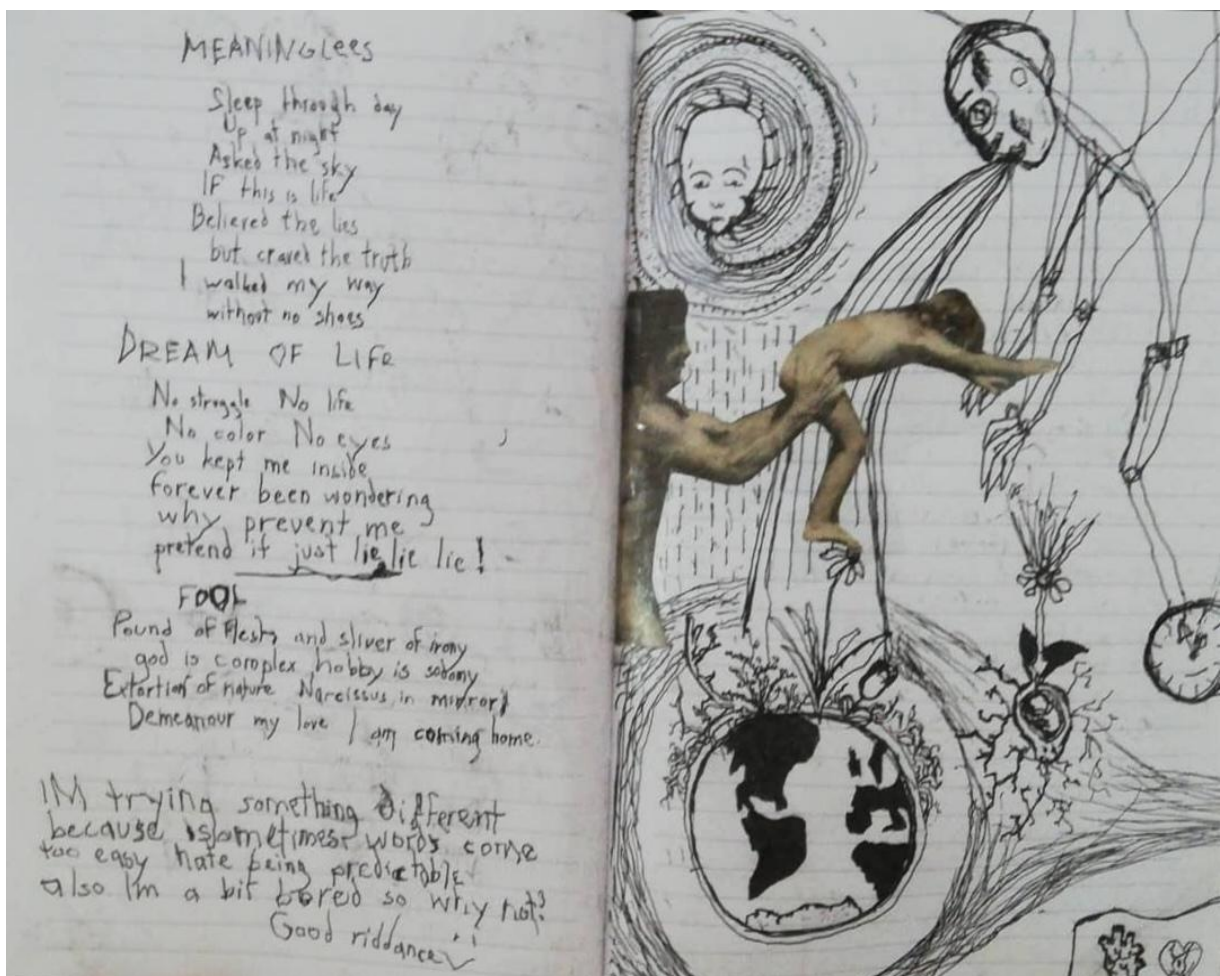

Image 3: Examples from journal, copyright poetry and art,

Source: Copyright material

recognition of my shadow. One of the major parts of recognition was that the character of the Joker as played by Heath Ledgers in *Dark Knight* (w. Jonathan Nolan, Christopher Nolan, David S. Goyer) (Nolan, 2008) had dissociated from the screen and onto me. The fact is that it is connected to my shadow and my psychosomatic tendencies. In order to delve into my shadow, as Carl Jung would say, I had to accept the fact that I would probably get hurt, especially when doing so much without any prior knowledge about psychoanalysis and that I might potentially, unknowingly, harm myself. To preface the next chapter, I am not comfortable talking openly about the actuality of my problems. Instead, I will try to explain them in vaguenesses so that one can understand the offered exemplification of what I 'myself' observed to be my 'individual integrity' in relation to individual desires and compulsory behaviour.

My Shadow, Why not?

Why not? The reason why not is because all my moral integrity and self-worth is structured and dependent on my will power, on how much I strive for change and betterment. The struggles I faced when trying to put up a fight against my ignorance, while endeavouring to make a creation come to life because I wanted to go out of my comfort zone, abundance, and safety, posed a danger to my life because I had already lived it. Urges and desires are temporary, and I do not want to submit to those aspects of my archetype. One of the most important reasons to fight my shadow was that I could not afford to compensate for my spirit, soul, and purpose, which is much greater than human biology, tendencies, and demands. I am trying to ascend the aspects of the body and transcend its limited biological chain in order to receive a greater state of awareness. If we do not participate in the biological chain and the hierarchy of goals then it is important for us to create an internal principle that is equally strong, as biology is not on our side if we do not have a comprehensive moment for what biology actually is. Biology serves the interest of the collective, and most likely, it does not care about an individual's opinions or wants besides the sensations and self-interest it provides. That creates relationships between the subjects. The illusion of need and the illusion of choice work together, hand in hand. But be wary. It is most likely a self-deceiving act that manifests within oneself by proceeded suggestions of certain thought patterns. They are that angel and little devil on our shoulders, speaking directly to us, suggesting our decisions.

Extreme things that happen in practice will not relieve internal disharmony. The more we try to clear the path of disagreement, the more included we become. Things will clarify themselves eventually, but it is still important that if we want to go beyond an obstacle, we need to limit

the problems with influence in the first place. We need to protect our energy when necessary. Though thoughts are the source of issues, they can also present a solution to perceptions. And if we choose to change them, we can alter our reality.

It is crucial to limit negative thoughts. I had to define my problems at first. When I did, I also came to the understanding that restraining and limiting oneself might not be as bad as it seemed at first. If someone limits their tendencies, it is not necessarily a harmful lie but merely an affirmation that one has strong beliefs. It is the point when core integrity is established and one knows his limitations and weak points, in other words, one's shadow. We do not try to explore ourselves where we do not have to. Delving in and reading the personal and darkest pages of our story can be detrimental. It is important to accept darkness and be responsible and aware of its dangers. We must apply attained knowledge in some shape or form through our understanding. It is sad to know that people care to substantiate their actions and believe they are defining. Even though knowing this is a fallacy of sorts, we care more about the preconceived notion than the actual truth. Once you see past the person trying desperately to present themselves in the best light they can, you start to see a person with problems instead. You will see that people are being supressed by the system to present themselves as sexual objects, especially those with high feminine energy as opposed to masculine energy, and they do not realise they are suffering. They suffer from traumatic experiences of the past and are led by the unknown. It could be argued that you can never satiate desires because they are hollow.

It hurts to see that people care more about actions than their responsibility to be more present and conscious. Our focal point is validation from our expectations. We have to find will power in these hard times and remind ourselves to ask for guidance and help from the greater cause because our problems compared to the universe are practically non existential. They should not matter. So we must be aware that the more we hang around thought patterns that are harming us the greater the chances are of them actually taking over and consuming us completely. Lies are not our friends, even though they provide comfort. The truth is the one that sets us free. I would rather be present in the moment because we can be! The more thoughts we generate within a situation where the law of diminishing returns is present the worse it gets. This is one of the factors that diverts our minds and returns us to old habits, and as a consequence, there is a greater chance of excusing ourselves as to why yes. But why not?

2.5 Environmental circumstances and social commentary

The protagonist's conflicts are profoundly personal in consequent relation to his environment in my screenplay, although they are not necessarily my own conflicts. My understanding is that most people situated in first world countries have problems as a consequence of environmental conditions. This is also the reason for set belief systems having similar and common issues for each individual. Why do people feel affectionately about tragic movies? Are we really so hopeless that film can only make us feel and think something if it is tragic? Or is it the consequence of the mere exposure effect and a familiarity with concepts that we perceive to be tragic? It is safe to say that there is a problem with cultural identity and lifestyle that triggers such emotions. Nevertheless, some of these emotions are still innate and genuine, transcending one's identity. As a western society, we tend to think that external sensory impressions are usually in question of moral dilemma. Our integrity is owned by the mechanistic way of consumerism and materialism in science. In an already established and imbedded set of preconditions, the question is raised: are we being led by a few people who control these systems? There is not a definitive answer, but I would emphasise that this is definitely the attitude of the multitudes, turning over one's own responsibility to others while the majority search for an authoritative figure. I watched *The Idiots* (w. Lars von Trier) (Trier, The Idiots, 1998) where a group takes advantage of the role a disabled person plays within a society. They justify their wrongdoings and excuse themselves as being "mentally handicapped", which is practically shown as their way of expressing themselves. Expressing my sentiments, this message is also critical in my critique of how moral integrity is used as an excuse when someone has a moral highground or when people as moral relativists try to justify the means for their ends and subsequently take advantage of people who have agency and feel responsible and morally obligated.

When we as a collective recognise that we are equally responsible and that evil does not lie outside us but is in fact inwardly integrated into our existence it is a cultural shock. That is why being considerate and understanding of our unanimous struggle is important. Our struggles are not only about relationships of what or who is supposedly dominant or submissive. In the movie *The Piano Teacher* (w. Michael Haneke, Elfriede Jelinek) (Haneke, 2001) dominant and submissive relationships perfectly portray fallacy and hypocrisy. Relationships sustained on such notions can not last long. They are usually the result of past traumatic events, reoccurring as sexual regression, and resulting in fuelling unhealthy tendencies and unsatiated needs. It all

really stems from the Electra and Oedipus complexes, where daddy and mommy issues are apparent and the subject is the victim of these complexes. This is where he or she develops and maintains an identity surrounding and justifying potentially dangerous effects through victimhood, resentment, reproach, regression, devaluation, idealisation, grandiose traits, denial, and projection of sorts, discerning in identity. It is no wonder that the society we live in is the way it is. When we recognise such faculties being present in each individual, in some shape or form, we cannot blame anyone for that but ourselves. We need to judge ourselves and go inward. In that sense, that is why our western society fails to recognise our innate qualities as separate from the external. Instead, it seemingly fills that void with sensory diversions. It distracts and provokes our inner peace with pointless actions that only contribute and reinforce the mechanism of these sensory ideas. We became slaves to our own senses.

2.6 Occult and symbolism

The term occult or occultare means 'hidden' in Latin, which should not be associated with demonic forces as many may think. Although the darkness is a large part of occult knowledge, light, spiritual alchemy, and the development of the higher self is equally important. In ancient psychology, occult was the knowledge of the 'self' and is also most likely where the term "know thyself" originated from. Even Carl Jung, the father of modern psychology, studied the occult and provided a lot of great insights about it. There is a wisdom that says, "There is nothing new under the sun," and that meaning is not necessarily literal for if something is hidden from our present selves, that does not mean that it was hidden in the past. In my screenplay there are a lot of occult ideas implemented within the subtext, idioms, symbolic suggestions, props, relationships, and archetypes of characters. Because art is subtle, it works where we cannot see. If we want to consciously reject ideas, art will probably continue to penetrate and infiltrate those ideas and work unconsciously in a way that is unknown to the subject being programmed. Therefore, occult is important because it is integrated in the psyche. Its symbolic influence works on a subconscious level. When we look at symbols, we are mesmerised on a profound level even when we do not know the meaning attached to them. Great symbols work like a universal language, and they instantly send certain information to be interpreted. When implementing symbolism, we have to look at the cultural background and be aware of what groups of people those symbols target. If they are universal, we have to recognise the versatility of symbolic nature. Everyone has different conditioning based on their cultural narrative, yet

some symbols are inherent in all human beings. In my screenplay symbols are as occult as they are overt. They consist of subplots consolidated with story beats, and in some cases, they might work as a double edged sword, double entendre, alias or double meaning.

2.7 Structuring of questionnaire for target audience and acquirement of their consensus

To put things into perspective and have a greater insight of the approximate potential of this research I formed a questionnaire based on moral principles and how people comprehend this.

For the target audience, I chose people of different ages, ranging from 18 to 85. Using children for this research would not be very realistic as children cannot be as accountable for their decisions in the same way that adults can because they are still in the stages of development. Then there was the factor of profession. I wanted to come from as broad a world view as possible in order to get approximately average and realistic statistics. Based on what individuals consented to, I decided to form only 3 questions to emphasise individuals' acknowledgement.

The first one was: "If there was something in the way of you achieving your desired goal, would that stop or prevent you from achieving your goal?" The second was: "Is it important to care about or worry about your desired goals?" And the last one was: "Is it unjust that we cannot achieve everything we desire?"

With the first question, I wanted to establish to what extent individuals would go in order to justify their own means. With the second one, I wanted to see if they were conscious of their decision making and if they held integrity in their notions. And with the last one, I wanted to see if people perceived their demands as being either ultimate or trivial. Compared to a collective, that acknowledgment is where the potential for greater acknowledgment can be generated and the potential danger of one's tendencies can be recognised.

2.8 Processing and data analysis

I gathered data from these subjects by analysing their answers. In an effort to try and be as neutral in my biases as possible, I determined whether the majority had knowledge of their integrity and their actions having consequences in the world or not. The majority of individuals

were sceptical and very vague in their answers, providing little to no apparent choice. Nonetheless, their uncertainty almost provided me with the data I needed. If he or she provided me with clear answers, I defined it as where there was uncertainty there was a lack of courage and accountability that an individual should have. The answers ranged from being as clear as, "Yes," or "No," to answering vaguely and indecisively.

2.9 Evaluation of end results

As a result of the end results, some of my expectations were met and some were not. The majority are well aware of their integrity but are either unclear about their intentions or unsure of how they would react in a situation where their integrity would be tested. Also, this idea scares them, keeping them in their comfort zone and not confronting ideas of integrity because of fear and reasons to do with the unknown, which brings me to my conclusions. People with integrity make up the minority and are the ones who lead themselves to either success or demise. The safer option of not making that decision is held by the majority. As expected, the average majority were vague. There were also some individuals with a strong integrity, who were either moral or immoral and had uncompromising reasons and justifications for it. The data analysis provided me with insight into what and how much would be relatable to the majority in film, as well as insights into potentially predictable behaviours of certain groups of people, suggesting when, where, and how they would react to story beats in a screenplay.

2.10 Structure of screenplay and development of the story

My screenplay began where my struggles started, with my expectations which caused conflict and my capacity to fulfil and meet them. First and foremost, when writing my screenplay, I had to learn about formulaic structure and the rules of writing in order to then break them. A little, conventional knowledge does not hurt. For education, I used different platforms and source material. One of the most useful platforms that provided me with knowledge about screenwriting was *StudioBinder* (StudioBinder, 2021) and their videos on YouTube. I also used the following books to navigate the subject: *Alone in a room: secrets of successful screenwriters* (Lewinski, 2004) and *Gotham Writers' Workshop, Writing movies: a practical guide from New York's acclaimed creative writing school* (Alexander). *Film Courage* channel gave me a good

amount of informative insight from filmmakers, especially screenwriters in the industry. I learnt how to write more dimensional characters and compelling stories whilst trying to self-reflect on my own insecurities and translated that to the script narrative. If something resonates then it means it gives way vibrations and could potentially be profound. Stories in general are connected to our memory and impressions. The brain functions in a way that means it only remembers the things that are most needed, useful, and meaningful to it. In order for my story to work, I had to dissect its message and tell the meaning that I understood internally.

2.11   Log-line

As a struggling Arthur's desperation for a job increases, his moral integrity begins to crumble.

2.12   Synopsis

Hopeful Arthur and his mother, Penny, live together in a small apartment in Gotham. They must try to survive on welfare handouts after a recession took almost everything from them. Because their funds have been cut, the fear of getting evicted is slowly becoming a reality. Adolescent Arthur must face the reality of their future survival. To help his mother, he embarks on the pursuit of a livelihood. Arthur tries his best to find a job, but not everything goes according to plan. He tries to find a purposeful job, not just something that makes ends meet. As he fails to do so, a boorish man dressed as a clown offers him a part-time job. He unexpectedly finds his purpose entertaining people and making them laugh. Although he seemingly found his purpose when he got the job, his internal desire to get validation and make people see his kindness did not meet his expectations. He realises he is capable of hurting people when they do not conform to his world views. He remains unfulfilled. Wallowing in self-pity and solipsism, a hopeless Arthur encounters a homeless man that he had already met earlier that morning. As an act of kindness, he gave some of his first paycheque to the homeless man but is then deceived and coerced into give away all of his earnings. While surrounded by other homeless companions, the two get into an altercation. A gang leader brings out a revolver, and instead of Arthur getting shot, he fires at the homeless man that had deceived Arthur out of desperation. Everyone escapes the crime scene except Arthur, who does not know what to do except talk to the dying man. The homeless man's last words cause Arthur to become enraged

and act out, strangling the already dying man to death. Arthur, now changed, returns home without acknowledging what just happened. As he tries to enter his apartment, he notices an eviction notice on the door. Penny starts a fight as soon as Arthur enters the apartment and blames him for the notice. Arthur does not fight back, instead he breaks down in tears. Penny regretfully hugs him, picks him up, and they start to dance slowly as we see Arthur's last smile.

3. CONCLUSION

3.1 Influence of the final product on personal growth

Even the absence of meaning serves a purpose in an absurdist world view. The only difference is how you tackle the concept. I knew from the get go of this research that I did not want to take on this challenge merely as a means of passion or as some sort of validation. Instead, I considered it to be a learning curve where I would not know what to expect. I have seen my desperation, and I have acknowledged my expectations for what they were. The insight I received was deeper than I had imagined it would be, and the profound level of research brought me to conclusions that I found in human nature which were deceiving and enlightening. I have grown from a self-absorbed, solipsistic mindset to having a more open-minded and courage-based will power to act and confront my problems.

3.2 Cause and effect of moral values dilemma and its influence on the consumer

The discoveries I made conclude that research is neverending and can only pave the way, when there are means behind to do it. It only leads to more clues and to more knowledge. We are in fact all connected. Even within a consumerist society, we are responsible as individuals on the fields of our professions. Sometimes, we choose to ignore facts and sometimes we do not and we abide by them. The manner of the nature of doubt brings little to no effect because the life course never stops; it only transforms. And we as individuals have a choice to either accept the fact of responsibility for our own actions or to ignore and reject it. Civilization is a prime example that order is possible within entropy. Chaos might ensue within a power vacuum and civilizations might fail, but the fact is, we always learn and grow in some manner that is hidden from us. Hopefully, we return stronger and more prepared for past predicaments. We must accept and embrace this uncertain factor, even though it might seem impossible and unwanted by our limited understanding. Most of the time, we do not get what we desire, but what we do get is what we need. And for that reason, all we can do is be in the moment and let life in. If we dare to do so, we will immediately know what the answer we are looking for might be. Being moral is being present, and once we know that truly and internally, our decisions will be made without doubt and with certainty.

3.3 Pearson - Sustainability in Art & Design

An outer influence of art and design on the environment can have major consequences on how we perceive reality as consumers. In this day and age, we are living products in the eyes of sustainability. With regards to consumerism, if there is no such component as 'the consumer' then sustainability fails its purpose and can have major effects on the perception of what is moral and immoral. Sustainability is used in art nowadays for misinformation and collective conditioning of the populous. Its corrupt use can be prominent in totalitarian regimes, where it can be found in propagandist art and is deliberately conditioning, due to art being the easiest way of conditioning. Our western society is no different, despite its emphasis on democracy. Satanic imagery is the most prominent, according to my observations. Where could this be more obvious than in the visual degradation of the youth, where body glorification, gender fluidity, hyper sensory diversion, and objectification of sexuality is being normalized. Sustainability in art is important as long as it is not abused for malicious intent and immoral ideologies, and most importantly, as long as it serves the purpose of sustaining art for art's sake.

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