MULTIPERSPECTIVE STORYTELLING IN CINEMA

Candidate: Seung-Je Koh

Degree: Master of Research

Department: Music, Media, Culture and Communication studies

Faculty: Art

Submission date: 09/April/2018

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ABSTRACT

This thesis focuses on conceptualizing cinematic storytelling beyond the highly influential binary perspective of Joseph Campbell's concept of *monomyth* – the central pattern of which is often referred to as the hero's journey. I will analyze a number of films from Japanese cinema to investigate an alternative perspective, which I have named *multiperspective*. The term *multiperspective* encompasses films that give equal voice to multiple protagonists and/or to multiple narrative in cinema. *Multiperspective* storytelling aligns with Martha C. Nussbaum's philosophy of pluralism and human capabilities as antidotes to intolerable discrimination and insupportable inequality.

The films of Japanese directors Juzo Itami and Hayao Miyazaki challenge the hero-villain binary. Their innovative use of character and genre do not in any way lessen their impact as popular texts. Itami's films are mostly satires and so is Miyazaki's arguably most famous film, *Spirited Away* (2001). Satire is an ideal genre to explore *multiperspective* storytelling because it allows for freedom that does not rely on binaries to achieve its credibility.

The thesis includes a creative practice component in the form of a short film script, *Shuttlecock,* which applies my theoretical findings on *multiperspective.* Shorts usually rely on clear characterizations and definitive storylines, thus *Shuttlecock*, as a creative work, will also demonstrate that writing a short with character complexity and ambiguity, and without ignoring the need for a definitive timeline, can be achieved through a deep grounding in *multiperspective* storytelling.

STATEMENT OF ORIGINALITY

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

(Signed)_____   Date: <u>09/04/2018</u>

Seung-Je Koh

INTRODUCTION

Filmic art relies heavily on forms, genres and presubscribed patterns. Joseph Campbell's concept of the *monomyth,* more commonly known as "the hero's journey" from his book, *The Hero with a Thousand Faces (1949)*, is often seen as the meta-schema to these patterns and genres. Christopher Vogler, famed Hollywood script analyst and writing guru, adapted the *monomyth* in *The Writer's Journey* (1996) into practical use in scriptwriting. Despite its ubiquity and its seeming ability to adapt any narrative into its scope, *The Hero's Journey* is deeply ideological and used by Hollywood studios to produce films with politically-charged (hidden) agendas, such as in *Lone Survivor* (2013) and *American Sniper* (2014). These films affirm the power imbalances and the one-sided perspective inherent in a nation. As a matter of fact, these films and others have become powerful propaganda tools, contributing to the extension of discrimination, sexism, racism, destructive conflict resolution and interference in other nations' affairs. The fact that the most ubiquitous cinematic structure, which is often assumed to be opaque, plays a role in exacerbating power imbalances is a major challenge for film and filmmakers.

There have been many attempts in the history of cinema to counter the dominance of Hollywood cinema. These have included the movements known as *auteur cinema* and *third cinema*. *Auteur cinema*, has based on the idea that a film is a creation of the director-author, developed in the 1950s in France. It has been subject to criticisms, but it is valuable because it is more than the "repeated themes, motifs and concern[s] […] films of [a few selected] directors" (Cohen, Salazar, & Barkat, 2008, p. 60). I agree that *"*auteur theory's claims for the creativity and originality of the chosen directors are subjective and difficult to back up [which often] becomes an assertion of taste" (Cohen et al., 2008, p. 135) . However, *auteur cinema* is often responsible for bold experiments that extend both the subject and the form of cinema. For example, *third cinema* has taken up the idea of *auteur filmmaking,* producing powerful films that address important socio-cultural issues to broaden many aspects of filmmaking. In their manifesto *Towards a Third Cinema,* Fernando Solanas and Octavio Getino affirm the unity of the radical nature of *third cinema*, its content and purported aims:

> The effectiveness of the best films of militant cinema show that social layers considered backward are able to capture the exact meaning of an association of images, an effect of staging, and any linguistic experimentation placed within the context of a given idea. Furthermore, revolutionary cinema is not fundamentally one which illustrates, documents, or passively establishes a situation: *rather, it attempts to intervene in the situation as an element providing thrust or rectification.* To put it another way, it provides *discovery through transformation*.

> (Solanas, Getino, & Martin, 1997)

Third cinema's educative vision for filmmakers is instructive. It is my intention in this research to incorporate the 'voice' of the writer-director in telling rich stories that can provide a better understanding of humanity and ameliorate social equality.

This research investigates an alternative storytelling method through an examination of the character device, principally in the satire genre. The goal of this research is to comprehend *multiperspective* in film structure and differentiate it from more common understandings of the role of multiple narrative and/or multiple protagonists in cinema. *Multiperspective* narrative attempts to tell a story from the point-of-view of many different characters. The views of marginal or secondary characters are incorporated and given credence. Even though each point-of-view is notably subjective, the audience has the chance to see the multidimensional views of each characters and their ideology in its narrative world. Therefore the story is neither one-sided nor dominated by a binary perspective. The focus on *multiperspective* is deeply ideological. However, unlike the hero's journey, my ideological intents are transparent. Many of my ideas were formed after reading philosopher Martha Nussbaum's books *Cultivating Humanity (1997), Frontiers of Justice (2006),* and *Creating Capabilities (2011*). These works emphasize pluralism, equality in cultural values, and the development of human capabilities, which I have adapted into my research.

In the thesis, I will examine the conventions of storytelling to distinguish *multiperspective* as a concept. I will also identify *multiperspective* as it exists in the world of film, principally through the works of two distinctive Japanese directors, Hayao Miyazaki and Juzo Itami. Miyazaki successfully incorporated his humanistic ethos, creativity, and originality into all of his creations, and these are internationally revered. His films combine transcultural influences, but they are unique in their character designs, which are drawn from his life. Miyazaki's works are also difficult to associate with classic genres. Juzo Itami, on the other hand, was a master of a particular genre, satire. His barbs at Japanese society were incisive, but through the comedy of his satires, he won national and international acclaim, particularly with *Tampopo* (1985).

Following this examination of storytelling conventions, I will apply my research to a creative component in the form of short film script called *Shuttlecock.* As an artist, a filmmaker uses a pen and a camera to define their philosophy. This observation has been made by several filmmakers and theorists. Commenting on the approach of film critic Alexandre Astruc, Millard notes, "Coining the term 'Camera-Stylo' or camera-pen, Astruc advocated that filmmakers should instead work directly with the tools of cinema" (Millard, 2014, p. 45) in order to advance their point of view. With my script, I hope to advance my views of the inequality and discrimination inherent in a postcolonial settler society, but also to do so in a way that utilizes the tools of screenwriting.

Joseph Campbell's monomyth

The idea of the hero's journey in popular narrative genres was formulated by mythologist Joseph Campbell, who coined the term "monomyth" to describe the mythic narrative that the hero's journey represents. This central pattern can be seen in stories, histories and myths. Campbell identified and developed the fundamental structure of this pattern in his book *The Hero with a Thousand Faces* (1949). Campbell's influence in scriptwriting was principally spread through a number of American screen writing experts. The most prominent among them was Christopher Vogler's *The Writer's Journey* (1996). Christopher Vogler perfected the art of mapping the *monomyth* onto the structure of a screenplay by using it as a structuring device. What Vogler has done is primarily imposed this structure on all filmmaking. A comparison between fundamental stages between *The Writer's Journey* (1996) and the original edition *The Hero with A Thousand Faces* (1949) demonstrates how Vogler achieved this mapping:

Writer's Journey	The Hero With A Thousand Faces
Act One	**Departure, Separation**
Ordinary World	World of Common Day
Call to Adventure	Call to Adventure
Refusal of the Call	Refusal of the Call
Meeting with the Mentor	Supernatural Aid
Crossing the First Threshold	Crossing the First Threshold
	Belly of The Whale
Act Two	**Descent, Initiation, Penetration**
Tests, Allies, Enemies	Road of Trials
Approach to the Inmost Cave	
Supreme Ordeal	Meeting with the Goddess
	Woman as Temptress
	Atonement with the Father
	Apotheosis
Reward	The Ultimate Boon
Act Three	**Return**
The Road Back	Refusal of the Return
	The Magic Flight
	Rescue from Within
	Crossing the Threshold
	Return
Resurrection	Master of the Two Worlds
Return with Elixir	Freedom to Live

<div align="right">(Vogler, 1996, p. 16, Table One)</div>

The followings are a selection of screenwriters' and film directors' comments from the third edition of *The Writer's Journey* (2006 p. i-ii). They demonstrate how influential this book is:

> I tell every storyteller who asks, it all starts with this book. Vogler conjures up ancient tools and teaches readers how to wield them—unlocking solutions to every story problem.
>
> — Darren Aronofsky, Director
> *Pi, Requiem for a Dream, and The Fountain*

> This book should come with a warning: You're going to learn about more than just writing movies—you're going to learn about life! *The Writer's Journey* is the perfect manual for developing, pitching and writing stories with universal human themes that will forever captivate a global audience. It's the secret weapon I hope every writer finds out about.
>
> — Jeff Arch, Screenwriter
> *Sleepless in Seattle*

> This is a book about the stories we write, and perhaps more importantly, the stories we live. It is the most influential work I have yet encountered on the art, nature, and the very purpose of storytelling.
>
> — Bruce Joel Rubin, Screenwriter
> *Ghost, Jacob's Ladder*

> The basis for a great movie is a great screenplay, and the basis for a great screenplay should be *The Writer's Journey.*
>
> — Adam Fields,
> *Donnie Darko, Money Train, Great Balls of Fire*

As stated in previous paragraphs, the best example of *monomyth* is Hollywood studio cinema. Hollywood narratives also tend to be based on patriotic justice that prevails through violence.

Campbell's concept of *monomyth* idolatrizes ultimate heroism: every event in the narrative centres on one character whom we follow, namely the hero. Not only does this rob the agency of the other characters, it also limits the narrative to presubscribed patterns. This is a point that most screenwriting teachers accept and assert, even when they encounter contradictions. For example, Lisa Dethridge states, "The classic dramatic form is focused around a single protagonist. In some genres, such as the buddy-picture or the screwball comedy, there may be two protagonists [but they] function as flipsides of the same coin" (Dethridge, 2003, p. 61).

According to Vogler, even an anti-hero is a hero:

> Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an anti-hero is not the opposite of a hero, but a specialized kind of hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically in

sympathy. We identify with these outsiders because we have all felt like outsiders at one time or another.

<div align="right">(Vogler, 1996, p. 45)</div>

To pose a challenge to the hero, while also making the hero more visible in the story, there has to be a villain who opposes the hero. This conflict usually casts the hero as the embodiment of good and the villain as the embodiment of evil. This limitation of characters as good or evil is far from reality.

The purpose of the character device in contemporary cinema needs to be more closely aligned with socio-political perspectives and realities, and needs to demonstrate the depth of character psychology. Nussbaum, in her book *Cultivating Humanity* (1997), points out that the production of a narrative does not have to be based on the requirement of narrative, but on understanding, imagination, and seeing difference. Nussbaum states:

> As Heraclitus said 2,500 years ago, 'Learning about many things does not produce understanding.' Marcus Aurelius insisted that to become world citizens we must not simply amass knowledge; we must also cultivate in ourselves a capacity for sympathetic imagination that will enable us to comprehend the motives and choices of people different from ourselves, seeing them not as forbiddingly alien and other, but as sharing many problems and possibilities with us. Difference of religion, gender, race, class, and national origin make the task of understanding harder, since these differences shape not only the practical choices people face but also their "insides," their desires, thoughts, and ways of looking at the world.

<div align="right">(Nussbaum, 1997, p. 85)</div>

This status quo of film production with its simplistic nature of linear representation of good and evil frustrates a filmmaker such as Miyazaki. His protagonists are mostly ordinary people who are searching for neither power, strength nor justice, but are instead finding their way to resolutions in peaceful ways. However, his insistence on maintaining the integrity of his films, especially in the US marketplace, may not be so peaceable!

> […] His refusal to grant merchandising rights means that there is no chance of any Nausicaa happy meals or Spirited Away video games. Furthermore, Disney wields no creative control. There is a rumor that when Harvey Weinstein was charged with handling the US release of Princess Mononoke, Miyazaki sent him a samurai sword in the post. Attached to the blade was a stark message: **No cuts**.

<div align="right">(Brooks, in theguardian.com, 2005)</div>

CONVENTIONAL DEVICES IN SCRIPTWRITING

Analysis of how characters have been construed in traditional (or conventional) scriptwriting is important to identify *multiperspectives* through differentiating from multiple protagonists/narrative in scriptwriting. *Alternative Scriptwriting* (2007) explains the rules of conventional storytelling and shows how these rules are subverted in alternate forms of scriptwriting. It lists elements of scriptwriting including structure, premise, the role of conflict, character, dialogue, atmosphere, action line, rising action, subtext, discovery, reversal and turning point. This research focuses mostly on character. The primacy of character in narrative is self-evident. We, as the audience, generally experience a narrative through a character's point-of-view. Conventional notions of character, character identification, and the difference between primary and secondary characters have become established as rules of screen storytelling. Many of these conventions have been influenced by the *monomyth*.

The focus of storytelling is on the primary character, and is also developed *through* this primary character, who becomes the vehicle for articulating the story's central premise and themes. As the protagonist drives the central dramatic conflict, the protagonist reveals their true self through the hero's journey. When the writer provides the protagonist with a clear target the issues are made more apparent, but when the writer changes the protagonist's motivation, this leads to a dramatic problem. This central journey keeps the protagonist active and moving forward to face the challenges that confront them. Both the protagonist and the plot move forward by providing a reason and a context through this journey, which also requires an understanding of psychological motivation and of the character's history or backstory. (Dethridge, 2003, p. 62) This is still the status quo of many screenplays, which apply this concept as a textbook filmmaking structure.

To understand the term, protagonist thoroughly, I have identified two major roles in the character element of conventional scriptwriting. First, to explicate the functionality of each character, I quote Linda Seger's definition of the protagonist and antagonist. The protagonist is:

> [the] script's main character […] This is who the story is about. This is the person we're expected to follow, to root for, to emphasize with, and to care about. We want the protagonist to win, to reach the goal, to achieve the dream. Usually, we see the story through his or her eyes.

> (Seger, 2010, p. 213)

Seger's description of the protagonist is a positive figure and the hero of the story. The audiences must have no doubt who the protagonist is. Second, the antagonist is:

> the bad guy, the evil character, the villain who tries to keep the protagonist from reaching a goal. […] The antagonist simply needs to provide the main character's opposition. […] Sometime the antagonist is a collection of people (main characters and/or supporting characters) who try to keep the protagonist from achieving a goal.

> (Seger, 2010, p. 214)

The definition of the protagonist and the antagonist has not evolved much over time. Filmic storytelling has universally adopted this pattern, erasing cultural differences in narrative construction. Thus, the nature of protagonist and antagonist has been flattened and simplified in the roles of hero and villain. I admit that there are nuances and degrees. In the history of mainstream cinema there have been a number of powerful counter-examples. A storyteller, scriptwriter, or even filmmaker can change this aspect of character portrayal. The difference between protagonist and antagonist can be reduced, and the roles can be reversed. However, I would argue that in much of mainstream cinema, the function of the protagonist remains the same; it does not matter whether the protagonist is active, energetic, intentional, or passive, the primary story overwhelmingly concerns the protagonist's journey as seen through his or her eyes, to the exclusion of other stories.

The problem with such a binary division of character is not only that it is not realistic; it is also an easy tool to manipulate in order to alienate or discriminate against people from certain races, religions, and cultures. This is why it is necessary to try to break out of this binary world of storytelling in filmmaking and scriptwriting. The arts, and especially cinema, can be powerful transformative tools. Nussbaum states:

> [T]he arts play a vital role, cultivating powers of imagination that are essential to citizenship. As Alexander Meiklejohn, the distinguished constitutional scholar and theorist of "deliberative democracy," put it fifty years ago arguing against an opponent who had denied the political relevance of art, the people of the United States need the arts precisely because they will be called upon to vote. That is not the only reason why the arts are important, but it is one significant reason. The arts cultivate capacities of judgment and sensitivity that can and should be expressed in the choices a citizen makes. To some extent this is true of all the arts. Music, dance, painting and sculpture, architecture—all have a role in shaping our understanding of the people around us. But in a curriculum for world citizenship, literature, with its ability to represent the specific circumstances and problems of people of many different sorts, makes an especially rich contribution.

(Nussbaum, 1997, p. 85)

FROM MULTIPLE NARRATIVE / PROTAGONISTS TO *MULTIPERSPECTIVE*

The term "multiperspective storytelling" can be mistaken to mean multiple narrative or narratives with multiple protagonists. However, there are critical differences between them. Multiple protagonists/narrative features multiple characters within the narrative structure who undertake a single trajectory, but who narrate their stories one by one. *Multiperspective* narratives are also based on multiple secondary characters who are situated as observers of events in the story, but unlike in multiple protagonist narratives, their points-of-view are an important aspect of the story and are not necessarily subordinate to a meta-narrative.

In multiple protagonist narratives, the point-of-view of each character modulates a character's subjective reception within the cinematic structure. The audience is confronted with conflicting stories that may be true or false, and from these stories has to choose one story over others to interpret the differing narrative timelines. (Nolletti & Desser, 1992, p. 60) Aronson's *The 21st Century Screenplay* (2010) has three simple definitions for whether a film exhibits a multiple protagonists narrative or not: one, if the story actively involves a group of people; two, the way that a single protagonist from the group contributes to the story of a certain group; and three, the involvement of a single hero and a certain group who has been affected by this one individual. (Aronson, 2010, p. 208) Multiple narrative is plural micro stories driving a macro storyline, but usually only until a certain period of a story's timeline, after which point the macro storyline finally dominates. These apply non-linear structures by switching protagonists as a strategic device, often also using flashback/forward, time jumps, non-linear story lines and fractured micro stories. The principal aim is the development of a stronger macro-story arc through multiple micro-story arcs that are usually applied through telling the multiple stories of the protagonists. Such narrative structures have gained considerable popularity in contemporary storytelling. They are usually developed to suit television dramas and bring more variety to a new phase of celebrity films.

Perhaps the most celebrated example of both a multiple narrative and multiple protagonists is Kurosawa's masterpiece, *Rashomon* (1950). This film is based on one event, a crime that is narrated differently by each of the protagonists. This film depicts multiple dimensionalities of a character's point-of-view to underlie Kurosawa's point that truth has a subjective dimension related to each individual's circumstances within the story.

Many contemporary films use multiple protagonists/narrative as structuring devices without sharing Kurosawa's ideological concerns. And it is these concerns that make *Rashomon* (1950) also an example of *multiperspective* storytelling. *Multiperspective* is based on multiple secondary characters who are situated as observers of events in the story, but whose points-of- view become important aspects of the story, giving it multidimensionality.

This research in not focused on multiple protagonists/narrative in cinema. *Multiperspective* differs from them as it enables the audience to interact with the narrative empathetically. The writer-director's point-of-view is also expressed, providing the audience a two-way communication in cinematic storytelling. This research will investigate how to maintain a storyline without relying on a primary character's linear perspective and by balancing multiple support characters' points of view

with the thin thread of storyline. Support characters are the audience in the story, as well as observers of the primary character's journey.

Most of the multiple protagonists/narrative uses three plot devices; a quest, a reunion, and a siege. These plot devices are commonly used because they make it easy to explore emotional or psychological issues in close physical proximity and describe the journey that the characters are taking. All of these plot devices are easy to build into a story to achieve a clear climax in the plot. Commonly, these plot devices cross over with other elements, such as a quest with a siege, a quest with a reunion, or a reunion with a siege (Aronson, 2010, p. 210) .

Multiperspective does not rely on those plot materials; in fact, it may not even need a climax. *Multiperspective* allies itself more with ideas of humanism, pluralism, and extending human capabilities. The prominent humanist philosopher Martha Nussbaum, a thinker who greatly influenced this project, expresses these ideas. According to Nussbaum:

> All modern nations contain, internally, a wide range of religious and other views about human life. And the international community contains an even greater variety than does any single nation. So it is important to be respectful of the many ways citizens choose to live, provided that those do not cause harm to others in areas touched upon by the central capabilities. Such respect is what human dignity requires.

> (Nussbaum, 2006, p. 296)

According to Nussbaum what pluralism requires is always to subject our programs to rethinking and revision, to listen to ideas that we had previously closed off; to leave space for deliberations and for people to specify their own needs within their own contexts; to have a pragmatic moral consensus that allows people to join in without feeling belittled; to focus on human capability; to ensure freedom of speech, association, and conscience and to distinguish between justification and implementation, using persuasion as a basis for pluralism. (Nussbaum, 2006, pp. 296–298)

Multiperspective stands for the notion of socio-political equality, as multiple characters have equal opportunity to tell their story. The script provides space for the viewer to assemble each individual's psychological make-up. This allows the audience to challenge the writer-director's point-of-view or the plot itself. In this way, the screenplay does not force the writer-director's philosophical beliefs, rather, the film remains open to interpretation by the audience.

Multiperspective research is developed based on the idea of perspective equality, which can create two-directional communication between the storyteller and the audience. This positions the audience as an empathetic character themselves. I believe this approach ultimately permits the development of storytelling that provides space for an audience who have more, not less, empathy with the screenplay.

Point-of-view: voice of writer-director

Point-of-view can be defined in technical and philosophical terms. In its technical meaning, the point-of-view is a subjective shot that allows the audience to see the scene as the character or with the subject looking directly into the camera lens. The point-of-view is often used to share the perception of the character, which delivers the story of the film. However, the philosophical meaning of the point-of-view is a little different. According to Dancyger (2001) in his book *Global Scriptwriting:*

> Each of us has a point of view, a filter through which we see the world. This is no less true for writers and directors who use that filter to translate their world—their screen story—for us. That editorial position I will call their voice.

(Dancyger, 2001, p. 14)

Michael Halperin, in his book *Writing Great Characters* (1996), sees the writer as a creator, a petty god or demigod. Characters are defined by them because the rules that the writer establishes determine who they are meant to be. These laws govern the characters' actions, reactions, passions, likes and dislikes. In films, "every character, good or bad, pure or impure, moral or immoral, comes from the writer as creator who develops through the pages of the screenplay" (Halperin, 1996, p. 144) . Fundamentally, what Halperin argues is, through a script or film, the writer-director should be able to project his/her philosophical beliefs either onto the page or into the screen.

To have the writer's voice heard is important to the story, but it also important to provide openness so that the voice of writer-director does not totally overshadow that of the audience. As Nussbaum stressed with respect to equality in cultural values:

> […] we should bear in mind that no culture is a monolith. All cultures contain a variety of voices, and frequently what passes for 'the' tradition of a place is simply the view of the most powerful members of the culture, who have had more access to writing and political expression. Before we could have a decent empirical account of 'the' views of a culture, we would need to search out the views of minorities, women, rural people, and other groups whose views are likely to get short shrift in canonical accounts.

(Nussbaum, 2011, pp. 106–107)

Human activity and behavior is essentially based on cultural, religious and educational influences. The writer-director should be aware of this fact and try to implement multidimensional perspectives in their writing/story.

UTILIZING SATIRE: THE GENRE AND ITS CHARACTERISTIC

Satire is an ancient genre that is common in old folktales and ancient biblical stories through to medieval, renaissance and modern twenty-first century contemporary storytelling. It is "a moral and rhetorical art that attacks vice and folly through wit and ridicule" (Nilsson, 2014, p. 1). It has changed little in terms of structure, but has extended itself from written work for performances in an earlier age to contemporary media including verse, drama, performance, cartoon/animation, journalism, film, TV and web broadcast/podcast. However, the subject matter of satire is always contemporary to the times in which it is written: "The central conflict relates to a crucial social or political issue of the day. The environment, healthcare, the power of television, and nuclear war are all examples of recent satires" (Dancyger & Rush, 2007, p. 95).

In his book *American Film Satire in the 1990s*, Nilsson concurs, stating:

> Satire is, and always has been, concerned with contemporary issues, public figures, attitudes, and events. Just as, for instance, Aristophanes satirized contemporary politicians and philosophers, Jonathan Swift the public treatment of the poor, Jane Austen the morals of the British upper class, Charlie Chaplin aspects of modernity, George Orwell totalitarianism, Joseph Heller the absurdities of war, Stanley Kubrick the logic of the cold war, and Jon Stewart the state of journalism in the United States, the films at hand satirize, for instance, political practices, commercial media logic, and officially accepted history.

> (Nilsson, 2013, p. 19)

Even though satire is excellent at shining a spotlight on contemporary social issues, satire can sometime be a problematic genre and can become moralistic. The chief issue is mainly its own refusal to affirm its own positionality. Ruben Quintero states:

> Through either mimetic or discursive art, the satirist provokes mirth or sadness, a concern for the innocent or the self-destructive fool, or a revulsion for the deceitful knave, and always either laughter or scorn at the anatomized subject. As with the agon of tragedy and comedy (the conflict of characters), satire also moves heart and mind through building tension and provoking conflict, but, unlike tragedy and comedy, *stops short of any reconciliation with its subject*. And as the prism does to light, it leaves its subject refracted and disharmonized. Satire remains militantly rhetorical and hortatory.

> (Quintero, 2007, p. 3 emphasis mine)

As Nilsson puts it, "satire attacks through indirection. Its method is irony […] [,] irony is a frame of mind or attitude, which would have characterized by skepticism, reflexivity and even relativism" (Nilsson, 2014, p. 9). This to me is the strength of satire and why it aligns so well with *multiperspective*. Even though the author's point-of-view is discernible in satires, it is never definitive, leaving many to be frustrated with it as a genre. There is never complete identification between author and character or author and subject.

However, the satirist is not being merely ironic, even if s/he uses irony as method. And here the difference between satire and irony can serve to highlight the complexity of satire and its relation to the world. Where the ironist is distanced, subtle, urbane and refined, the satirist is direct and uncouth. In their frustration, the satirist appears to be saying that there is a truth that the world is not seeing. The satirist themself may not arrive at the truth but the fact that there is a truth is never doubted.

Quintero highlights this difference, identifying satire as a Roman form and irony as a Greek one. He states:

> […] the word 'satire' (*satura*) is Latin (as Quintilian pointed out when he said *satura omnis nostra est*, 'satire is entirely our [Roman] own'), while the concept of irony (*eironeia*) originates in ancient Greece. Indeed, effective satire has something Roman about it: the powerful, bold attack, the abundance of crudeness, the strong disapproval and rejection of anything that falls outside norms delineated by what is established as common sense; what works. […]Satire must have originated when human beings first developed a sense of the ridiculous and began to make fun of one another. Pointing a finger in derision is the most elementary form of satiric expression […]

> Irony, despite its manifold forms, has a more traceable history than satire, and, unlike satire, it is rooted in indirection and subtlety. It is quintessentially Greek and comes in many varieties, as Greek city states did. Any distinction between right and wrong, or any moral sensitivity, has little to do with its genesis. It has proliferated ever since its ancient origins: witness our modern concept of dramatic or tragic irony, which was not formulated as 'irony' until the Romantic era; or cosmic irony, also not regarded as such before that period. Originally, the word eiron ('ironist' or 'ironic person') denoted a rather despicable fellow who would pretend to underestimate himself and seek to dupe others into doing so. […] [Therefore] Satire seeks to tell the truth, however slanted or exaggerated; irony, even in its somewhat limited origins, was an intentional lie.

> (Quintero, 2007, p. 512)

Satires are seldom driven by a primary character. Furthermore, as identification with character is problematized, the binary positioning of *monomyth* becomes inapplicable and inoperable. Identifying this moral ambivalence through characterization distinguishes satire from other genres and constitutes the argument for the need for *multiperspectives* in filmmaking.

There is also great freedom in satire, bestowed due to its complexity, principally its refusal to reconcile the character and subject. Dancyger and Rush use the word 'irrationality' to describe satires. They add:

> This is a vigorous, energetic genre and is not at all tied to realism, like the melodrama or the film noir. High energy is rampant in these films.

> (Dancyger & Rush, 2007, p. 95)

As a free form of genre, it can build a story as an open narrative with multiple character developments in the story. Unlike the majority of genres, satire does not contain constructive structural formation; satire also bears the voice of the author though never fully reconciling with it. A true satire always connotes socially critical messages and has freedom in the storytelling.

Satire of Juzo Itami's films

As I indicated in the previous chapter, satire often turns the protagonist and antagonist distinction on its head, whereas the majority of genres require a clear distinction between protagonist and antagonist. I will now turn to Japanese satire. Japanese satire shares many characteristics with its Western counterpart, though with a few small differences. Satire is often mixed with other genres to provide a balancing effect. The Japanese have also developed a more humanistic version of satire called *ninjo kigeki* or the comedy of affinity. According to Noletti and Dresser, in their study of Japanese cinema:

> Satire counterbalances sentimentality in *ninjo kigeki* [...]. Moreover, *ninjo kigeki* that affirms the humanistic value of affinity (for example, comedy in the film of Ozu and Yamanaka and even Itami's *The Funeral*) probably evolved in part from a subliminal awareness of the cruel, dehumanizing possibilities in satire.

<div align="right">(Nolletti & Desser, 1992, p. 225)</div>

Japanese satirist and filmmaker Itami has developed ten iconic Japanese satires between 1984 and 1997. His films are good examples of the relation between the comedy of affinity and Japanese satire. Although the two styles have been defined as antithetical, these differences are not fully apparent in his films such as *A Taxing Woman* (1987) and *The Funeral* (1984). I agree with Dancyger, who states:

> Juzo Itami stands apart from the formal aesthetic and exotic layers of film storytelling in Japan. I have labeled his approach soft satire, but it is actually richer than that label suggests. His voice is quite distinct.

<div align="right">(Dancyger, 2001, p. 153)</div>

Itami's films have developed alongside the cultural history of Japanese satire. His unique storytelling blends the comedy of affinity and satire, which challenged almost ninety years of Japanese comedy film style. This merging of Japanese comedy of affinity and satire has advanced the development of Japanese comedy in general (Nolletti & Desser, 1992, p. 225). Itami depicts an understanding of satire as a free form genre.

The Funeral (1984)

Mr. Amamiya passes away from a heart attack through consuming cholesterol-heavy foods, although according to his doctor's diagnosis his cholesterol level was not dangerous. This is the beginning of Itami's satire; the irony of the doctor's diagnosis versus Mr. Amamiya's enjoyment of his favorite foods, which ultimately kills him: "The approach Itami takes suggests that this sixty-nine-year-old man challenged his system, it rebelled, and he died. In other words, the victim brought on his fate" (Dancyger, 2001, p. 154). However, this is the start of the narrative, not the actual start of the film.

The film starts with a reflexive film production of a commercial as a representation of the manipulation of screen work. In this reflexive tactic, Itami is criticizing the influence of the media. The irony is increased by the fact that the two actors playing the couple in the TV commercial are also the characters playing the couple in the film, Wabiske (Tsutomu Yamazaki) and Chizuko (Nobuko Miyamoto). The reflexivity is deepened by the fact that there is a cameraman following and filming Wabiske during the entire film. In this sense, the film works also as a mockumentary.

Chizuko receives a phone call regarding her father's death while filming the commercial. Wabiske wasn't happy with his mother-in-law's wish to have the funeral in his summerhouse. Eventually, Wabiske concedes to his wife's and mother-in-law's demands. When Wabiske, Chizuko and their two sons head to the summerhouse, there is a rainstorm, a trademark Itami scene. *The Funeral* is Itami's first film, but scenes of the tempest appear in all of his films to symbolize the underlying tempestuousness of the Japanese, despite their apparently calm surface.

Mr. Amamiya's family defines the modern Japanese. The family is emotionless in dealing with their family member's death (they do not even flinch at the identification of the body) and has forsaken formality of the traditional wake. All they react to is the cost of the death certificate and mundane, inconsequential details such as the deceased's ear skin color, and whether Mr. Amamiya's body should be put into his coffin when his corpse leaves the hospital or when it returns to the summerhouse. They decided to put it in the coffin in the hospital, which leads to disastrous consequences, taking in its barbs the ridiculousness of the size of Japanese houses, the fact that the coffin needs to enter via narrow house stairs and the fact that the head needs to elevated first so the body does not slip inside. The film is "a comedy of manners of sorts, for it concerned a middle-class couple whose ignorance of traditional customs for wakes and funerals leads to a comedy of errors" (Nolletti & Desser, 1992, p. 224). However, Itami's harshness takes *The Funeral* (1984) from irony to satire. For example, there is little sympathy for Wabiske and Chizuko, who had to learn about Japanese customs related to a wake via a video lesson and who have little time for Japanese culture. They are completely disconnected from it. The scene of them watching the video is hilarious. They learn how to greet, speak and respond to guests at the wake. They struggle with the formal way they have to speak. They are relieved when they are provided with a shortcut by the video presenter, implying the ridiculousness of the customs.

The scene of the couple watching the video furthers the dramatization of the film's reflexivity. Cinema and media appear to be Itami's main targets. But it is also cinema and media representation that provides *The Funeral* with its consolation. Aoki, the cameraman, was asked by his director to help Wabiske with the funeral arrangements and the wake, so he documents it. In the middle of the film, we get to watch Aoki's silent film for approximately five minutes and thirty seconds. We get to see all of the family in the film. It is a beautiful moment that gives equal attention to every single family member. Itami is suggesting that despite all their foibles, the family is central and deserves celebrating.

In *The Funeral* we see Itami's clear contribution to *multiperspective* storytelling. It is very much a story of the whole family. Despite Itami's satiric ferocity, he does not fail to suggest that his characters are human beings who are dealing with human struggles, though in no way does he excuse their ignorance and small-mindedness. There are no heroes or villains. The central conflict, if

there is one, is "the gap between grieving in a personal sense and the public acknowledgement of the loss" (Dancyger, 2001, p. 153).

The Funeral is a universal story. Itami, who is often ironic in interviews, once made the distinction between Western and Japanese storytelling:

> 'Americans,' he has said, 'because of their ethnic, economic and educational differences, share far less in the way of common experience than do the Japanese […] living in Japan is like living in a nation of twins.' Western directors 'are the best storytellers […] they have to explain things, build up the details of a plot. A Japanese director can show a single image and know that the audience will immediately understand the meaning of time, place and background. That's why Japanese films […] seem so strange to foreigners.'

> (Juzo Itami qtd. In Nytimes.com, 2018)

I would argue that *The Funeral's* distinctive Japanese-ness is not its local codes and references, but its ability to use satire genre to imbue humanity.

A TAXING WOMAN (1987)

A Taxing Woman is one of Itami's best satires. This film focuses on a female Japanese tax investigator who mercilessly chases people who evades tax in a hilarious way. When the wife of a small business owner who unknowingly evades tax, chastises her for investigating their small shop, she decides to go after the big guns. Through her journey, she redeems herself from picking on small businessmen. The film "demonstrates that Itami's ultimate comic target is none other than the upper echelons of Japan, Inc" (Nolletti & Desser, 1992, p. 224). The wealthy, the middle class, the yakuza, and the film and food industries of Japan are all targets of Itami's satire. It was rumored that it was the Yakuza that killed Itami, unhappy with their portrayal in *Minbo* (1992).

A Taxing Woman chastises materialism, capitalism and corruption in modern society. In this film *The Tax Collector*, Ryoko Itakura investigates Gondo, a corrupt businessman. The film has the structure of the western, though it avoids the common hero-villain binary of the western by making both Ryoko and Gondo into grotesque, comic caricatures. Itami also complicates the structure of the western by providing another structure to the film—that of a seasonal film, a narrative unfolding over four seasons.

The two main characters are not simple opposites but are also alike in so many ways—a fact that Itami emphasizes by making Gondo fall in love with Ryuko and propose to her at the end of the film.

As Dancyger has mentioned,

> Although the film is set in modern Tokyo, the narrative structure is the fame of the western. The frame also allows Itami to mock the values of Ryoko, the tax collector, as well as of Gondo, the tax evader. His voice—his use of soft satire—takes up a national pastime, tax evasion, and skewers it and the members of the society on both sides of the issue. The real

target for Itami is the social behavior of individuals in a society where public behavior masks private intention. This is his real target.

(Dancyger, 2001, p. 154)

However, his target is also Japan's blatant capitalism. During the stakeout in the investigation of Gondo, Itami portrays how the capitalism destroys the innocent. An innocent looking girl walks in a rainstorm with a rich man who looks old enough to be her father, passing by Gondo's love hotel. The tax officer looks at this unnatural couple helplessly. It's at that moment that the rich looking old man half forcibly pushes the young girl into Gondo's hotel. Her expression is priceless. She is surprised but unable to refuse, almost mesmerized: the face of another victim of capitalism.

Despite the fact that the central characters are caricatures, Itami leaves room for both Gondo and Ryoko to become human. In a powerful scene, Gondo joins Ryoko in a pub where she relieves her stress by having a huge glass of beer. While Ryoko and Gondo are having a conversation about how the investigation is going, Gondo meet the eyes of a baby at the next table in a pub and reacts to it. His behavior is surprisingly gentle, showing emotions expressing another dimensional personality. With this scene, Gondo shows his human side as a father, a man who loves children, enhancing his character. He is not only a greedy man but also an everyman. This is *multiperspective* in action. In another scene, Gondo confesses to Ryoko his methods of tax avoidance and, more importantly, his reason for avoiding tax – he plans to leave it all to his son. The ways he speaks suggests he is tempting Ryoko with tax evasion. But Itami does not go for cheap moralizing in the film: Ryoko leaves abruptly before she hears all the details. As Ryoko leaves, she forgets her handkerchief on the table. Gondo picks it up as if it's a precious thing. Gondo has literally met his match. It's clear that both of them have developed feelings towards each other.

The season is now summer in the film, and Gondo has evaded Ryoko successfully. Ryoko has now been promoted as the chief investigating officer of National Tax Service. Ryoko has another chance to crack Gondo's case. At the end of film, Gondo refuses to confess his last hidden asset before proposing to Ryoko. He pulls out her handkerchief, which has been forgotten all this time, and writes the pin code (thus giving his confession) with his own blood, giving it to Ryoko who has refused his marriage proposal. It is an impressive scene, ridiculous on one level but also powerful on many others. It is a scene of self-awareness, of what we are willing to sacrifice to win. It is also an awareness of crime beyond personal morality. Ryoko, by rejecting Gondo, is admitting that she is very much like Gondo and thus literally will not jump into bed with him.

Multidimensionality of Miyazaki's characters

> The concept of portraying evil and then destroying it—I know this is considered mainstream, but I think it's rotten… This idea that whenever something evil happens someone particular can be blamed and punished for it, in life and in politics, it's hopeless…
>
> (Hayao Miyazaki qtd. In Nytimes.com, 2005)

Miyazaki's frustration at the status quo and the simplistic nature of the linear representation of good and evil is depicted in all of his films. Miyazaki portrays multiple dimensionalities of the lives of both protagonists and antagonists on screen and the action or journey to the goal never requires total destruction of one side by the other. There are destructive actions in his films, but they are used to emphasize problematic cultural beliefs and philosophies. Miyazaki has never built a story based on violence; instead, he firmly criticizes its use in his films. Unlike most Hollywood cinema, which is based on ideas of patriotic justice that prevails through violence (thus promoting war), Miyazaki's films are almost a demonstration against those ideals.

Most of Miyazaki's protagonists are female and ordinary working class people. Unlike American Hollywood studio films, they are searching neither for power, strength nor justice. Instead, they bring about the solution to their problem through their journey and experience itself and mostly in peaceful ways. In *Spirited Away* (2001), *Sen/Chiniro* is a girl who is searching for a safe way out of the spirit world. She is an outsider and a living human trapped inside a world of spirits and ghosts. In *Nausicaa of the Valley of the Wind* (1984), *Nausicaa* is a princess who grew up in a small village. She is not afraid of sacrificing herself to protect her villages and bring about peace. She eventually becomes a savior in a dystopian world. In *Princess Mononoke* (1997), which has two female protagonists, *San* and Lady *Eboshi*, Miyazaki depicts two different ways of living. San represents a traditional way of living along with god-like creatures, whereas Lady *Eboshi* believes modern life will bring her people happiness. It is a collision of Fordism with traditional Japanese lifestyle and beliefs.

Miyazaki explores the darker side of human nature, using his protagonists' femininity to resolve the conflicts or issues that arise in the storyline. In a quote from Young Magazine, Miyazaki states:

> […] men are not in good shape these days. When a man is shooting a handgun, it's just like he is shooting because that's his job, and he has no other choice. It's no good. When a girl is shooting a handgun, it's really something. When I saw a movie *Gloria*, I really felt so, well, it's not a girl, but a middle-aged woman [obasan]—She shoots a handgun as if she is throwing dishes. It's really exhilarating. The story of a man gaining independent always told though some events in which he defeats an opponent in a battle, or fights his way through a difficult situation. But in the case of woman, it's to feel, to accept, or to cradle, something like that [...] *Nausicaa* is not a protagonist who defeats an opponent, but a protagonist who understands, or accepts. She doesn't think about avenging her parent's death. She is someone who lives in a different dimension. Such character is a woman rather than a man. If it's a man, that's too weird. I feel that men depend more on words. I felt that, for the issues concerning nature, women deal with them by feeling.

(Hayao Miyazaki qtd. Reprinted in *Archives of Studio Ghibli Vol 1*, 1996)

To analyze Miyazaki's character's multidimensionality, I will analyze two of his films that I feel the best exemplify this. His multidimensionality of character becomes the methodology of *multiperspective* storytelling and the basis of character development.

PRINCESS MONONOKE (1997)

Princess *Mononoke* is a truly unique in that the film provides plural perspectives, giving every character a share of the voice in the film. Importantly, an impartial bystander and primary male character, *Ashitaka* from the Emish tribe, observes the two protagonists without bias: Lady *Eboshi*, who represents the human race as the female leader of Tatara village, and Princess *Mononoke* or *San*, who is raised by a giant wolf god, and who believes in the traditional way of life incorporating ancient god-like creatures, the realm of myth and nature.

Ashitaka's journey starts when a god-like dying boar curses him when he saves a young village girl. Due to his curse, he is exiled from his village. Before he leaves the tribe, the elder, also a prophet, advises him to travel to the west where *Ashitaka* may have the chance to lift his curse by discovering the cause. On his journey west, we learn of his physical and mental strengths as he unintentionally involves himself in troubles to save people.

In an early scene of the west, we see the viciousness of a giant wolf pack attacking the porters from Tatara who are returning home with supplies for their village. The audience watches the rawness of the wolves and emphasizes the humans fighting against these savage creatures. Miyazaki intentionally misdirects us as he introduces the character, San. Our first impression of *San* is simply as a strong stimulus or antithesis to the heroic *Ashitaka*. *San* (Princess *Mononoke*) appears "clad in a fur cape" (Shore, 2014, p. 105) with her mouth smeared in blood from sucking poisoned blood out of her giant wolf mother, who was hit by an iron slug shot by *Eboshi*. *San's* aggressiveness and inhuman-like agility during the attack on Tatara makes the audiences wonder about her own humanness. As she fights, dodges and jumps with a knife in her hand, she appears as "a creature of supernatural forces, totally outside the realm of the human" (Napier, Smith, & Izumi, 2001, p. 482) .

Right after the attack on Tatara's villagers, *Ashitaka* saves two injured villagers. Once *Ashitaka* takes two men back to Tatara, he meets Lady *Eboshi*, who governs Tatara village for "outcast women and people with incurable illness such as leprosy" (Napier et al., 2001, p. 479) . *Ashitaka*, during the meeting with Lady *Eboshi,* learns of her determination to destroy the god-like creatures of the forest. She has a master plan to get rid of the old way of living and build a civilization run by humans by mining iron ore and manufacturing weapons to use against outsiders and the forest's god-like creatures. Her final goal is to kill *Shishikami* (the Deer God). Toward to the end of the film, Lady *Eboshi* wipes out the boar gods and accomplishes her goal, cutting *Shishikami's* head off. In the process, Lady *Eboshi* loses one of her arms to the giant wolf mother, *Moro*. However, her goal isn't simply to get rid of the old god; her action causes a chain reaction that leads to the mass destruction of the forest.

The complexity of the roles of *San* and Lady *Eboshi* is an ideal characterization of *multiperspective* storytelling. Miyazaki actually makes his characters grow up and learn through their pain, experiences and communications. But there is no measurement of justification. He leaves the conclusion out in the open for the audience to decide. This film teaches the audience to see the whole picture of conflicts from opposite perspectives, highlighting different ideologies and the outcomes of unnecessary violence.

SPIRITED AWAY (2001)

Kaonashi (No-face) in Miyazaki's Spirited Away (2001) is the symbol of the most important characteristic in *multiperspective*, the nothingness, a blank page that is the antithesis of the influential character. In terms of the film:

> The character that most emphatically embodies this intensification of imaginative space is the "No-face" (*Kaonashi*). The "No-face" character is composed of an amorphous dark blob for the body and an enigmatic mask with no discernible emotion in the face. In one sense the *Kaonashi* is the epitome of the "animetic" image: it is flat, weightless and subject to none of the constraints of ambulation given the absence of legs (initially at least).

> (Swale, 2015, p. 424)

Kaonashi is a metaphor for engaging the past and represents an "identity that are particularly Japanese [sic]" (Swale, 2015, p. 417) as shown in the recent Japanese history of rapid globalization and the government enforcement of modern Fordism, which drove Miyazaki to criticize capitalism. (Swale, 2015, p. 417) I believe *Kaonashi* is one of most ambitious characters in Miyazaki's films, a portrait of a Japanese adult in current capitalism and a character who has lost their identity though relegation.

Kaonashi has no purpose and no reason to be acknowledged until *Sen* notices *Kaonashi*. She invites it inside the bathhouse; the audience thus expects something will happen as a result of *Sen* leaving the door open for *Kaonashi*. It gains access to the small community of the bathhouse. This is a metaphorical interpretation of the Japanese enterprise society that has developed within Japanese companies. In the bathhouse, *Kaonashi* learns the logic of give and take and gains knowledge of how to repay *Sen's* kindness. As the film progresses, *Kaonashi* becomes much more significant in form through greedily consuming other entities. Later, when *Sen* refuses his gifts, he fails to understand her human gesture and in confusion *Kaonashi* devours two more staff at the bathhouse. *Kaonashi* represents cultural contamination by overt consumption. In the next scene, *Kaonashi* asks *Sen* what she wants; surprisingly she says it can never give her what she wants. Instead, she bravely tricks it into eating some medicinal substance from the deity of a polluted river. Soon *Kaonashi* begins to cough up what it had consumed and chases *Sen* furiously out of the room and around the bathhouse, until *Sen* successfully drives him outside of the bathhouse (Swale, 2015, p. 425) . *Sen* drives it outside because she understands the influence from inside the bathhouse is unhealthy for *Kaonashi*.

As I stated at the beginning of this section, *Kaonashi* is an ideal example of a *multiperspective* character because it has no personality, which contradicts Joseph Campbell's *monomyth* and the conventional character device, as there is no clear definition of this character.

A character without characteristic is a blank canvas on which to project values of humanity, education and morality. S/he acts according to his/her perspective, which the audience indirectly experiences. This experience can change an audience's point-of-view. There is no justification of cultural difference until one understands difference in perspective.

CREATIVE COMPONENT: SHORT FILM *SHUTTLECOCK*

Shuttlecock is a film set in a badminton court and deals with the racism and sexism prevalent in Australia. I am a scriptwriter and a filmmaker who was born in South Korea but has now lived in Australia for more than 20 years. As an Asian in Australia, I have experienced direct and blatant racism first hand. I used to also play badminton in school and later in my working life, as exercise or entertainment. Racism, sexism and homophobia are rife on the badminton court. What makes the court an interesting space to explore these issues is that badminton is a sport dominated by Asians. It is a space that makes possible to explore the insecurities of the majority population, the idea that Australia is "swamped by Asians" (the phrase used by federal member of parliament, Pauline Hanson, in her maiden speech in 1996). As a sport, badminton has been underrepresented in cinema but offers incredible opportunities for it, particularly to represent a sport with heightened action and speed.

> Badminton is the fastest racket sport, with shuttles clocking up speeds in excess of 200mph. The fastest badminton hit in competition was 332 kph (206mph) by Fu Haifeng of China during the 2005 Sudirman Cup.

> (10 badminton fact, bhf.org.uk, 2018)

Badminton in Australia is a minority sport, representing the minority ethnicities of East Asians and South East Asians. Through a focus on minority issues we can highlight the inequalities in the world. Nussbaum states,

> [T]oday's world contains inequalities in basic life chances that seem unconscionable from the standpoint of justice. Just as it seems intolerable that a person's basic opportunities in life should be circumscribed by that person's race or gender or class, so too does it seem insupportable that basic opportunities should be grossly affected by the luck of being born in one nation rather than another. And yet such is the case.

> (Nussbaum, 2011, p. 115)

However, the film does not glorify the Asian or play up the stereotype of the good other. The central Asian character, who is the victim of racism, is a conceited narcissist. I want to explore the audience moral compass by making them confront an unpleasant character who experiences racism. Does it make the racism less heinous? Such moral questions are an important aspect of satire and in my view this is why satire is suited to exploring *multiperspective* storytelling. The film also explores varieties of racism but also how easy it is for people to resort to racist tropes and comments, especially in the sporting arena. This is why I included a patron who makes a racist comment upon seeing Zenna, a white woman, kissing the Asian Jangbal. That comment went unpunished. I was inspired for this by an incident involving indigenous footballer, Adam Goodes, who was called an ape by a thirteen-year-old sports fan in Melbourne. Because Goodes had pointed her out, she was asked to leave the venue. However, I believe that such actions more often than not go unpunished.

Shuttlecock is about two over the top, overly confident athletes in the local university badminton league. These egomaniacs collide both on the court, and in their lives. The challenger, Nikki, an Anglo-Australian, adorned with a big afro-hairdo and the current champion, Jangbal, a Malaysian-Chinese who has a straight, long *L'Oreal*-hairdo, are poles apart. One has all as a birthright except a successful career in the local badminton league, whereas the other has only badminton to prove him worthy. *Shuttlecock* shifts the point of view between secondary characters, not from protagonist to antagonist or vice versa. Aspects of the two primary characters are provided through the support characters' points-of-view. As a *multiperspective* works, the film *Shuttlecock* is dominated by the secondary characters, Zenna, Umpire and Coach Sean and their point-of-views actually propel the story. These characters establish multiple subjective points-of-view through their development as multidimensional characters.

The difference of the character's hairdos is a particularly filmic device. I agree with Nilsson who states that, "Film offers a greater variety of combinations of devices for satire than, say, the novel, poem, cartoon, or still image (Nilsson, 2013, p. 7). However, as this creative work is a film script, I have, as is conventional in scriptwriting, reduced descriptions of the mise-en-scène to a minimum.

Satires are good at exaggerating contemporary situations and I have chosen to highlight racism in Australia by attempting as all good satires do, to push the boundaries. I have included racist jokes in the film. These jokes are horrible but are also normalized in social situations. In 2015, Prime Mister Abbot and Immigration Minister were overheard making racist jokes about Pacific Islanders and Indigenous Australians. I suspect that this is not a rare event. Racism is very much part of Australian culture, supported by the media and politics.

I also wanted to touch in the film on the pernicious, long-term effect of racism and have added a scene that explores Jangbal's schizophrenia caused by racism. The links between migration, racism and schizophrenia is starting to be established in literature.

> Racism and discrimination may be contributory factors in the development of schizophrenia, according to a controversial scientific study. The research suggests for the first time that social factors have a major effect on people from ethnic minority groups with a medical predisposition to mental illness. […] They point to stress being caused possibly by overt discrimination, institutionalised racism and perceived alienation and isolation.
>
> (*Schizophrenia 'linked to racism',* News.bbc.co.uk., 2018)

Multiperspective storytelling has enabled me to explore a significant social issue with a particular focus on secondary characters. These characters are all flawed, but by focusing on their commentary on the main action of the film we get a deeper insight into the issue itself. As a filmmaker with a concern for social justice it is important for me to highlight the illness in the society that I live in but to also do so by questioning the form of my art. Although *Shuttlecock* is a departure from standard storytelling and character exposition in traditional scriptwriting, I believe that it holds together as a short film script and when made into a film, will find and engaged audience.

CONCLUSION AND FURTHER STUDIES

In this study, I have challenged Christopher Vogler's binary structure of storytelling based on Joseph Campbell's the Hero's Journey. This pattern masks as the solution to all storytelling but lacks the ability to highlight cultural differences and multidimensionality. The binary perspective is too limited to understand the globalized world and the complex issues it is facing. The *monomyth* is a flawed construction. Even Campbell, in this fascinating quote reveals the limit of the definitive structure of the *monomyth*:

> Whether the hero be ridiculous or sublime, Greek or barbarian, gentile or Jew, his journey varies little in essential plan. Popular tales represent the heroic action as physical; the higher religions show the deed to be moral; nevertheless, there will be found astonishingly little variation in the morphology of the adventure, the character roles involved, the victories gained. If one or another of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual, or myth, it is bound to be somehow or other implied—and the omission itself can speak volumes for the history and pathology of the example […]

(Campbell, 2004, pp. 35–36)

In this study of *multiperspective*, I have elucidated the differences between multiple protagonists/narrative versus *multiperspective* that I have named for this thesis. *Multiperspective* is based more on Nussbaum's pluralism rather than any functionality of a storytelling method. The politicization of form may be problematic but Nussbaum points out that:

> It is frequently claimed that it is inappropriate to approach literature with a "political agenda." Yet it is hard to justify such a claim without embracing an extreme kind of aesthetic formalism that is sterile and unappealing. The Western aesthetic tradition has had throughout its history an intense concern with character and community. The defense of that tradition in the contemporary "culture wars" should enlist our support.

(Nussbaum, 1997, p. 89)

I have greatly inspired by the powerful films of Itami and Miyazaki. The inspiration from *multiperspective* storytelling has come from these films. I believe that I have not imposed my structure on the films but instead have learnt lessons from them. Both directors are inspired by their deep humanism, a humanism that is universal.

Miyazaki's characters can never be described as simply Japanese (or Western). Miyazaki uses his knowledge of Europe and freely uses international sources to develop the story. His characters are "distinctively more independent, both in thought and action, from the group-oriented characteristics traditionally celebrated in Japanese culture […] Miyazaki's works […] decontextualize foreign countries and cultures […] that subtly erases traditional distinctions of the Japanese self and the foreign"(Napier et al., 2001, p. 473). And as for Itami, his unique storytelling was built by the interaction "between […] [the] comedy […] of affinity (*ninjo kigeki)* and […] satire " (Nolletti &

Desser, 1992, p. 225) and influenced by his father director Masaku Itami, a renowned satirist before World War II. Itami himself has not only enriched the film genre itself but also advanced the development of Japanese comedy in general. His rich stories are difficult to pin down into specific genres and patterns, and perhaps this is why this iconoclastic filmmaker is universally embraced.

My goal in this research was to formulate *multiperspective* as an opposition to the binary pattern of archetypal storytelling of the *monomyth*. *Multiperspective* stories are those where the primary character isn't telling the story of him/herself nor is a narrator in the story. The secondary and/or support characters are watching the primary character and revealing their points-of-view within the storyline. Simply put *multiperspective* idealizes the story of the many.

In the future, I hope to expand and apply this research to include audience studies, which is the limitation of my current research. For my future work, I wish to expand *multiperspective* storytelling to documentary. I will explore the contentious issue of the trauma of war on the postwar generation, both in Australia and Korea.

APPENDIX

a life of the cross dresser

By Seung-Je Koh

Macquarie ID:

Second Draft

Mowbray Road W, Lane Cove North NSW 2066, Australia

Email:

Int.   Dressing room, in front of vanity   Night

>   Nate is preparing his make-up, setting his fake eyelashes on. Couple of people behind
>   him are passing by, busy with their costumes and make-ups.

                              NATE [Monologue]
                    (sigh) another night, another dollar.

>   Nate's eyes show sorrow and hesitations.

                              NATE [Monologue]
                    It all starts when our hospital announced the redundancies.

Int.   Hospital, common area   Night

                              NATE [Monologue]
                    I was having a break from my shift when the hell breaks out, the
                    announcement of redundancies...

>   Nate is picking up a chocolate bar from bending machine. Other nurses are also standing
>   behind him waiting for their turn.

                              ANNOUNCER:
                    (fade in) …due to our recent cut back from the government, the
                    management have decided to reduce staffs.
                    Therefore, there will be some redundancies in various areas regrettably.
                    HR and Your manager will get in touch with… (fade out)

>   As the announcement fades out, Nate stands still next to the bending machine,
>   emotionlessly biting his chocolate bar away while looking at stains of the ceiling block.
>   Common area starts filled with the complaints from people.

                              NATE [Monologue]
                    Yeah, that's right. I get laid off from work.

Int.   Dressing room, in front of vanity   Night

>   Nate wears a red lipstick on his lips softly with one motion, looking at the mirror.

                              NATE [Monologue]
              Losing a job wasn't a big deal, kinda glad.
              (sigh) Thing is… I've a secret, a habit of mine for a long time.
              Of course, my wife does not have any clue. I love her more than anything.
              I am just afraid that revealing my true calling cost my marriage.
              (smile) I believe you can guess what that is by now…

Int.   Front door, next to shoe rack   Night

    Nate is off to work. Kate is following him out to hand over a meal pack.

                    NATE [Monologue]
        so...(sigh) in the end... I have to pretend...
        (hesitate) being a nurse... still going to hospital the evening shifts .
        (depressed) It's unbearable guilt.

    Kate is kissing him goodbye on his cheek.

                    KATE
        (gently) see you in the morning, darling...

                    NATE
        see you in the morning, babe...

    Nate goes out, the door's hinges makes rusty squeaky noise.

Int.   Living room   Night

    Kate walks toward kitchen bench top where her mobile phone is charging. She picks and text to someone, 'I am alone, babe'.

                    KATE [Monologue]
        (humming in excitement) I feel terrible at my husband but I cannot live without my girlfriend. My secret has to be kept as long as possible for sake of my parents and my husband.

Int.   Bedroom   Night

    Kate is preparing her nightgown with lingerie. Her appearance shows she is expecting someone special.

                    KATE [Monologue]
        She is my better half and she satisfies me.

    Kate standing in front of a dressing table with a large mirror, checking her make up for the last time. Soon the bell goes crazy with the buzzer. Kate runs out to the front door.

Int.   Front door   Night

Kate lets a visitor to come in by pressing the release button on security door. She checks her outfit for a while and unlocks the front door, opening the door. A visitor is about to be arrived at her front door.

                              KATE
                    (with full of emotion) My love.

A visitor, with out a word, she kisses Kate like someone who waited so long to reunion her lover. Kate drives her into her house as they are making love. Slowly approaching to Kate's bedroom, two girls giggle a bit and playing each other, heading to bedroom.

Int.   Bedroom   Night

Kate and her visitor fall into the bed and making love passionately.
After the make out, two girls are lying on the bed with little bit of sweat on their faces, looking at each other. Kate's girlfriend starts conversation.

                              GIRL FRIEND
                    Do you have any plan for tonight?

                              KATE
                    Nope, why?

                              GIRL FRIEND
                    I found this amazing place where we can have a fun. It's new place in city.

                              KATE
                    Really? Where 'bout?

                              GIRL FRIEND
                    I will take you, you wanna go?

                              KATE
                    Yeah, why not?

                              GIRL FRIEND
                    Then, you need to dress up. Something different.
                    The dress code there is quite unique.

Kate slides out of bed and walking into her dressing room covering her breast. Her Girl Friend is watching her bare-naked back.

Int.   Dressing room   Night

Kate is looking up side down but hesitates with her choice for a while and decides picks up Nate's fancy looking suite. Kate is holding her husband, Nate suite and turning around to Girl Friend covering her private parts with it.

                              KATE
          (smiles)How about I dress up like a man with mustache?

                           GIRL FRIEND
          (sitting up with excitement) that's funny. Yeah, let's do it.

        Girl Friend gets out of the bed and walk toward to Kate.

Int.   Dressing room, in front of vanity   Night

        Nate is finishing to fit a corset. Crossdresser#1 is pulling his corset from behind.

                        NATE [Monologue]
          (short of breath) Now, I have a job that pays bills and at the same time, I can
          be myself. Oh! Am I going to tell my secret to my wife someday?
          (determine) My answer is simply "NO". I intend to keep my secret and save
          my marriage as long as I possibly can.

        Peter, the floor manager approaches to Nate, tapping his shoulder.

                              PETER
          (in strong French accent) Putan! What the hell you doin'? Too slow!!
          Madam Chercheur d'or, it's show time!
          (in high pitch) Make me rich!!

                              NATE
          oui

        Nate quickly finishes up with his dress and turn around in front mirror, checking his
        costume one last time.

        He runs off to the floor stage.

Int.   Club, entrance   Night

        Kate enters in the club wearing man's formal. She is accompanied with women in fancy
        evening dress. Waiter greets her in formal manner.

                             WAITER
          Welcome to Club Luxure, this way, ma'am

        Waiter points the direction and Kate walks in like she owns the place.

Int.   Club, lounge – seating area   Night

Waiter helps Kate settles in a seat, then he sets up the table for the couple.

                              WAITER
          How may I please you this evening ma'am?

                               KATE
          (arrogantly) Bring me something fancy, you know what I mean?

                              WAITER
          Right away, ma'am.

Waiter walks away with distinctive gesture.

Int.   Club, lounge – bar/stage area   Night

          Nate walks in the floor stage and waves his hands to Waiter who is chasing up the order
          from Kate. Waiter signals Nate to the location where Kate is. Nate nods his head and
          approaches to the center stage where back of Kate is facing.

                               NATE
          Welcome to Club Luxure, Darling. My name is...

          As Kate turns around facing front, Nate pauses. Kate stands up surprised.

                               KATE
          (shocked) How..

Waiter approaches with tray of a battle of Cognac, Hennessy.

                              WAITER
          Thank you for waiting.

                                                                                              [END]

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