

# LOST IN TRANSLATION

The role of the screenwriter in adapting film comedy elements for unified global reception.

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## ABSTRACT

This thesis highlights discrepancies in the reception of comedy screenplays for people of different linguistic and cultural backgrounds, focusing specifically on the United Kingdom and South Korea, and suggests criteria for screenwriters to consult when writing, specifically comedy, for a global market.

In creative practice, a screenplay is often tailored with encoded messages in mind and crafted to be received or decoded in a certain way. However, when writing for an audience consisting of both different cultural and linguistic backgrounds, these encoded ideals often fail to deliver as intended, especially in the realm of comedy writing. As a creative practitioner operating between two drastically different countries, the United Kingdom and South Korea, I believe this to be an issue in need of further exploration.

Despite the existence of studies pertaining to discrepancies across the reception of cinematic translation, few are exploring it within creative practice, and notably, from the perspective of the screenwriter; therefore, this research offers a new perspective and poses pre-existing questions regarding the translation of comedy from a new, unexplored angle: the perspective of the screenwriter.

Using case studies, questionnaires, and reflexive creative practice, this research project highlights key areas of importance for screenwriters to consider when writing comedy intended for international consumption. Additionally, key theoretical considerations from poetics, comedy theory and translation theory have been explored in order to outline and assess the route of

the issues posed, and to set a solid foundation for the creative practice and exploration that follows.

Korean cultural context has also been utilised as a framework for the core case study referenced throughout this project, whereby, the reception of various British comedy films, such as *Johnny English* (2003), *Hot Fuzz* (2007), and *The Trip to Spain* (2017), is explored within a Korean cultural context and compared with the reception they received in the United Kingdom (through box office figures and online reviews) to determine where differences emerge, and further, in collaboration with the aforementioned key theoretical considerations explored, why this may be the case and how best to work with these factors in creative practice.

These findings inform the production of cross-cultural comedy screenwriting guidelines in the form of a website. The guidelines produced as part of this research project highlight elements screenwriters should be mindful of when writing comedy for international audiences and are easily accessible on a website for reference and application in real-world creative practice.

Further to this, the aforementioned guidelines have been tested within this study in the form of a feature-length comedy screenplay that acts as a framework to highlight guideline utilisation and assess the ease of use and application in a real-world creative practice context.

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## GLOSSARY TERMS

TERM	DEFINITION
Archetype	Core character roles within the human experience that bridge both language and culture.
Callback Comedy	A joke that is made and then referenced again in some way later, 'calling back' to the original joke.
Decode	How an audience dismantles a media text to derive meaning.
Eliciting a humorous response	When a joke is received positively and ultimately 'found funny' by an audience.
Encode	How media texts are assembled and imbued with various meanings or messages.
Incongruity	Being out of place or strange within the context of a certain situation or expectation.
Media text	An umbrella term for any media or work that communicates meaning to an audience. For example, the case study films referenced throughout this research paper can be considered media texts and may be referred to as such.
Norms and values	A sociological term defining what is considered normal behaviour, beliefs and values (often used in the context of culture and society).
Straight man	A stock character type often found in comedy double acts. This character usually acts and responds in the most expected or typical way. They are frequently paired with a 'funny man', usually more absurd, silly, or childlike, to create various comedic dynamics.

## INTRODUCTION

This study aims to innovate comedy screenwriting practice in the UK, with the goal of better preparing screenwriters for how their comedy writing may be interpreted on an international stage. Across research thus far, the distortion of film as a result of translation and adaptation has been explored; however, this new perspective poses pre-existing issues regarding the translation of comedy writing from a new, unexplored angle: the perspective of the screenwriter. This study explores various means and methods by which screenwriters can adapt their comedy writing for a more unified reception of their work internationally.

The idea for this research project originates from my own auto-ethnographical experiences as a film-loving Briton living in South Korea. Every time I found myself in a South Korean cinema, I was presented with the same perplexing question regarding the reception of English-language comedy film elements by local audiences:

*“Why am I the only one laughing?”*

## DISCOVERY

This issue first came to my attention at a local cinema chain in Gwangju, a large city in the southwestern Jeollanamdo region. There to watch the newest Spider-Man film: *Spider-Man: Homecoming* (2017) with my husband. During the film, I found myself laughing out loud at various cleverly written lines of dialogue, while the rest of the audience remained completely silent.

From this moment on, I observed this very same issue occur time and time again. I even began noticing this same reaction in my husband's family while watching films and television shows together.

The recognition of this strange phenomenon and the subsequent discussion prompted the realisation that the same issue also occurs in reverse: I, a British person with a moderate understanding of Korean, struggle to grasp various jokes and elements of Korean humour. Thus prompting further questions and investigation, which accumulate together in this thesis.

When questioning how this phenomenon came to be, the first logical step was to consider the language itself and the use of translation.

Translation, as defined by the *Oxford Dictionary* (2022), is the process of converting something into another language or using equivalent words to express or convey the same meaning. This process of conversion involves the active alteration of each word, which often leads to room for error and changes in both the words used and the overall meaning.

A recent example of this would be the mistranslation of various essential lines of dialogue in the film *Avengers: Infinity War* (2018). An article from *Haps Magazine* (2018) highlights this incident and a key example at the end of the film where Samuel L. Jackson's character, Nick Fury, curses: "Mother-" before disappearing. The linguistic and cultural implication here is that the character is cut off while in the process of cursing. However, the Korean translation of the same line was simply: "mother". Additionally, this character is holding a phone as if to call someone just as this incident occurs, leading some in the audience to the conclusion that Nick Fury, Director of

S.H.I.E.L.D. and the creator of the Avengers team, was attempting to contact his mother when the catastrophic final moments of the film played out.

Translation is a powerful tool that gives an external body authority over dialogue alteration, which, as seen in *Avengers: Infinity War* (2018), can result in significant consequences. However, this does not explain why similar discrepancies are apparent between English-speaking audiences internationally. The video essay titled *British vs. American Comedy: What's the Difference?* (Now You See It, 2016) highlights key differences in British and American comedy styles through a comparative analysis of both the US (2005) and UK (2001) versions of the television sitcom *The Office*.

This video essay explores the optimism rooted in American comedy versus the cynicism of British comedy and how these differences stem from the cultural differences between the two countries. Ricky Gervais states that one of the key differences is that “Americans are more optimistic, and that’s due to the fact that Americans are told they can become the next president of the United States, and they can. British people are told it won’t happen to you, and they carry that with them” (Now You See It, 2016). Stephen Fry further consolidates this idea, expressing that Europe is essentially a gene pool of people whose ancestors erred on the side of caution and were reluctant to take risks, whereas American ancestors were the complete opposite, willing to optimistically jump in and at least try (Now You See It, 2016).

One could further argue that an audience with the same linguistic and cultural background may have varying responses when shown the same comedy elements, introducing the concept of differentiations in individual sense of humour. However, while there are disparities in reception here, this

study will primarily focus on addressing audiences from different cultural and linguistic backgrounds, as exploration into individualism and sense of humour is a much broader area of psychological research that deserves further exploration in relation to the questions posed in this study.

An amalgamation of factors, such as translation, culture, and sense of humour, provides insight into the issues presented in this study. Many studies have explored these individual factors in depth, yet surprisingly little interdisciplinary research across film and media, translation studies, sociology, and psychology is easily accessible. Therefore, exploring these interdisciplinary elements from the perspective of a screenwriter in creative practice is undoubtedly an area in dire need of further exploration far greater than the contents of this study.

Screenwriters write with intent and purpose; each word selected with great care to breathe life into a character or moment on the page. Regarding any single, impactful line of dialogue in a screenplay, “so much in fact might be packed into the wording, delivery and context of this single line that its close analysis would seem not merely worthwhile but integral to your understanding of how the film works”, as stated by Jeff Jaeckle (2013) on the very first page of his book *Film Dialogue*. Additionally, Philip Parker (1999) in the book *The Art and Science of Screenwriting* explains that “the role of dialogue is extremely important in most screen works, and many people see dialogue as being the major contribution a screenwriter makes to the narrative” (p.176). Therefore, the issue that such elements may not be received as intended by the screenwriter across international audiences is

something in need of further investigation from screenwriters and the wider screenwriting research community.

## **JUSTIFICATION & SIGNIFICANCE**

### **Translation & Adaptation**

Currently, an abundance of research surrounding the translation and adaptation of dialogue in film exists. Thus far, various ideas and additional translation theories, such as “*Gottlieb’s translation strategies for subtitling film*” (Farid et al., 2010), in which a set of strategies outlines the various aspects of translation and adaptation that need to be considered when subtitling foreign language film, have been introduced and analysed in greater depth.

Translation theory models appear throughout greater translation research, for example: Skopo’s Translation Theory, where it is thought that translators should pay attention to the target culture and language, in doing so, translating with a clear purpose in mind (Zeynalzadeh, 2018) along with theories from the likes of Nida and Newmark respectively (Fengling, 2017), despite being more relevant to literature than film, the aforementioned theories are still important to consider when discussing research in translation studies, with Nida’s theory focusing on linguistics, exploring dynamic equivalence and functional equivalence, and Newmark’s theory exploring semantic translation and communicative translation.

Additionally, relevant arguments have been presented previously in the postgraduate research space, for example, Zhuo Jin’s (2017) PhD thesis titled *Analysis of subtitle translation from English to Chinese: comparing translation within film*. Thus far, it is clear that theories and ideas have been discussed, exploring the means by which a translator can fully adapt original film dialogue

into something that resonates successfully across varying audiences internationally. However, it is important to note that this area of research is only being explored from one angle: the perspective of the translator.

### **Multidisciplinary Approaches**

Currently, few multidisciplinary studies in this area exist. This thesis explores how screenwriters could potentially adapt their comedy writing in the earlier stages of the practical process to prepare for translation and global consumption, exploring what the varying results may be. In order to achieve this, this thesis combines multidisciplinary research and pre-existing ideology, bringing them together and exploring them from a practical standpoint. Through examining comedy theory across translation theory and bringing in film and culture as a focal point of the discussion, this thesis explores current issues faced by screenwriters in practice when writing comedy intended for international audiences.

However, it is essential to note that this study only focuses on the reception of British comedy in South Korea in order to construct a case-study framework to build upon. This study aims to highlight key comedy elements present in British comedy and their objective success with international audiences, specifically South Korean audiences. The aforementioned framework and relevant comedy elements have then been taken into consideration in the drafting of a set of cross-cultural comedy screenwriting guidelines that aim to aid screenwriters in comedy writing practice when looking for unified reception across international audiences.

The guidelines produced as part of this research project have been presented in the form of a readily accessible interactive website, delivering the

findings from this study in a palatable format to better prepare screenwriters for the issues they may face when writing comedy for international audiences. The success of a film will be measured objectively throughout this study using box office statistics and random sampling of online reviews. It is acknowledged that other elements, such as the transition from script to screen, may play a role in the success of certain films. However, the research required in order to fully assess the aforementioned factors is far too vast for a study of this scale. Therefore, this study will focus on screenplay elements when examining the relevant films, including specific themes, general plot points, and dialogue. These elements should remain relatively similar between the screenplay and the produced film.

In order to tackle a research project that raises issues across a number of different disciplines, it is crucial that a multidisciplinary approach is adopted to produce accurate results reflective of the disciplines involved. Therefore, this study aims to combine creative studies and practice, such as film theory and screen production, with those of sociology, anthropology, and holocultural studies. Not only film, but art in general is intertwined with culture and history; therefore, it is crucial to explore these areas within this study, especially the holocultural elements of this research topic.

In order to further clarify the overarching questions in need of answering throughout this research paper, a selection of concise research questions and aims has been constructed to outline the key goals of this research project:

## RESEARCH QUESTIONS

1. To what extent does English-language comedy lose its intended impact when translated for consumption in South Korea?
2. In what ways can a screenwriter incorporate cultural and linguistic translation variations into their creative writing practice?
3. To what degree could strategies be put in place during the initial writing process of a screenplay to prepare for the translation of comedy elements?

## RESEARCH AIMS

- ⊗ Identify to what degree varying cultural and linguistic translations impact a screenwriter's desired reception of comedy.
- ⊗ Discover a potential approach for screenwriters when preparing their comedy writing for translation in the context of a global environment, specifically focusing on South Korea.
- ⊗ Provide valuable insight into comedy writing practice for an ever-expanding global market.

## RESEARCH OVERVIEW

To answer the research questions posed, this research paper offers an extensive investigation into the creative practice of comedy screenwriting in the context of reaching global audiences, specifically South Korean audiences. This research project provides findings through both creative and academic methods to formulate results that may aid creative screenwriting practice in the future, in addition to producing valuable insight into an unexplored area of academic research.

## RESEARCH OUTCOMES

English-language linguistic elements and the corresponding relevant cultural knowledge impact South Korean audiences differently. While the differences experienced by South Korean audiences may alter the way in which the original encoded media is decoded, this may not always result in a negative reception. While certain comedy elements may receive little to no reaction, other elements within the broader context of the film may still be enjoyed and, in some cases, provoke a humorous response from audiences, despite this response not being the intention of the screenwriter initially. However, in certain cases where vast cultural or linguistic knowledge is required across the entirety of the specified media, the overall reception of such media can be negatively impacted.

Within creative practice, screenwriters should be mindful of the various issues comedy experiences as a result of linguistic and cultural differences. Therefore, with consideration of such elements, specific problem areas can be avoided or altered to better prepare the media produced for reception cross-culturally. The core issues have been highlighted in the guidelines developed through this research project and are accessible online as a tool for reference in creative practice. If practitioners are mindful of the issues and elements highlighted within the guidelines, the cultural translatability of their comedy writing practice will greatly increase, resulting in a more positive audience response regarding the decoding of comedy elements, specifically when writing British comedy for reception in South Korea.

In conclusion, the concerns highlighted within this thesis were issues existing within creative practice yet often overlooked by both creative

practitioners and academic researchers alike. However, various strategies have now been put in place as a result of the findings of this study, in the form of online guidelines, to aid screenwriters dealing with these issues in the future, specifically when writing British comedy for South Korean audiences. Additionally, with further testing and experimentation, the guidelines may prove beneficial when writing comedy for various international audiences outside of South Korea.

However, it should be noted that the guidelines do not provide a formulaic approach to guaranteed success, and implementation may impede reception in the culture of origin to some extent. The quality of each practitioner's comedy writing not only influences the reception and overall outcome of their work, but comedy itself is a complex psychological subject; for instance, this study did not explore ideologies surrounding the sense of humour in depth due to time constraints and the study's limited scope. Therefore, further research and additional experimentation related to the established guidelines would provide invaluable insight.

# METHODOLOGICAL FRAMEWORK

## INTRODUCTION

As this thesis focuses on real-world practice, practice-led research was most appropriate to incorporate when developing a suitable framework. Silverman's (2009) book *Doing Qualitative Research* aided in the construction of the framework utilised throughout this thesis. The following section outlines the methodological framework and justification for use, along with limitations and future recommendations.

## RESEARCH FRAMEWORK

### Data Collection

Data collection is a crucial method in this study. Both primary and secondary data have been collected to provide a larger dataset for analysis. Primary data were collected across two questionnaires: one qualitative and one quantitative, at different points in the study. Secondary data were collected from books, journal articles and other forms of publication. Additionally, box office statistics and online reviews from a multitude of sources were collected to determine the objective success of the films discussed within the case study section of this research project.

### Literature Review

A foundation of pre-existing knowledge relevant to this research subject has been explored and addressed in the form of a literature review. This section highlights current theories, findings, and ideas, as well as identifies gaps that exist and how this research may be applied here.

## Case Study

This section presents an exploration of three pre-existing British comedy films and their reception in South Korea, conducted through a case study analysis. Ideas and theories raised within the literature review are explored and applied in the context of these three films. Additionally, quantitative data in the form of box office statistics and qualitative data in the form of online reviews have been collected, analysed, and discussed.

The article *Developing a Framework for Conducting Case Study Research* (Ebneyamini et al., 2018) from the *International Journal of Qualitative Methods* aided in the understanding and development of case studies used and the construction of relevant frameworks. Ebneyamini et al. (2018) explain that “a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between the object of study and context are not clearly evident”. This statement has influenced the approaches adopted throughout the featured case study.

Initially, the creation of a video essay was intended to feature within this section. This was decided as, when explaining elements of comedy in film without providing visual context for the discussion and analysis, it is challenging to offer the reader a clear picture of the source material being explored without including a lengthy written explanation. Therefore, the use of a video essay was determined to be the most suitable means for exploring the various comedy elements at play as they are discussed. However, upon the creation of the video essay, it was clear that the elements being explored needed to feature within the main written body of the thesis for discussion and

ease of reference. The video essay, although a promising idea, did not add enough additional value to this research project and did not prove as beneficial as initially expected. Therefore, it was decided at a later point to step away from the video essay and instead explore the same elements in greater depth throughout the main body of the document, rather than relying on a video essay and spreading the discussion across multiple media. This decision was made to avoid the disconnect that came with having to re-explore and reintroduce various factors.

Another influence in the construction of this case study framework came from Nielsen (2008), who explores key comedy theories, including superiority theory, relief theory, and incongruity theory in the greater context of the 1998 film *There's Something About Mary* in the *Danish Journal of Film Studies*. Within this article, Nielsen (2008) explored the key comedy theories, applying them to a comedy film for context. This method of exploration through real-world application was chosen as it is in line with the heavy focus on practice throughout this study. Therefore, as this research project also focuses on real-world practice, a similar approach was adopted.

### **Qualitative Questionnaire**

This methodological element was initially intended to function as a focus group discussion. However, due to the COVID-19 pandemic, it was adapted into a set of three qualitative questionnaires. Undertaken by members of the South Korean public, these questionnaires asked participants to watch one of the three case study films presented and then answer a set of questions related to that film.

Kuipers' (2015) study, *Sociology of the Joke*, included a questionnaire with similar research goals to those of this research project. Chapter three of this book explores how Kuipers sent out a questionnaire consisting of "a series of personal questions and a list of 35 jokes that people were asked to rate for humorousness and offensiveness on a 5-point scale" (Kuipers, 2015). This method proved to be a successful approach to data collection, and due to the similar nature of the research, a related method was adopted in this thesis.

### **Construction of Guidelines**

This element is a set of guidelines in the form of an interactive website utilising the knowledge acquired throughout this thesis to inform and advise screenwriters on potential issues when writing comedy intended for a global audience, specifically British screenwriters writing comedy for South Korean audiences. These guidelines consist of an amalgamation of short, informal screenwriting tips and various potential issues to consider when writing comedy elements.

Various websites, such as *Script Reader Pro* (2018), *MasterClass* (2019), and *Comedy Writing 101 & The Mechanics of Comedy Guide* (Volle, 2018), heavily inspired the decision to develop guidelines in the form of an interactive website. Websites offer easier public access and hold a greater level of appeal for screenwriters and those interested in creative practice compared to research papers, books, and other more formal publications. Therefore, the decision was made to create a website that outlines the guidelines and overall findings of this thesis for creative practice utilisation.

## **Reflexive Practice**

This methodological element is presented in the form of a creative practice piece, in which a feature-length comedy screenplay was developed and explored within the context of the aforementioned guidelines. Through creative practice, the various guideline elements were tested and explored to determine how they could be adopted independently by screenwriters. This reflexive exploration identified areas where changes may be required according to the guidelines and assessed the practicality of implementing such alterations.

## **Empirical Exploration**

Building upon the previous element, this investigation explores segments of the creative practice screenplay through a quantitative questionnaire. Three sections of the screenplay that deviated from guideline recommendations were selected and reworked in accordance with the aforementioned guidelines. Both the unaltered original version and the new guideline-adhering version were presented to Korean participants to determine if the alterations made improved the reception of comedy elements. Additionally, the same sample scenes were shown to British participants to collect their responses for comparison. This empirical exploration examines whether, by adhering to the guidelines, the comedy elements elicited a more successful humorous response from Korean audiences.

## **Conclusion**

In summary, the framework developed for this thesis addresses the proposed research questions from various methodological approaches, incorporating considerations for practice-based research in an appropriate

manner. This framework was designed to explore all key aspects of this study with the goal of providing valuable answers and insights, as well as making an original contribution to screenwriting practice and broader comedy research.

## **RESEARCH LIMITATIONS & FUTURE RESEARCH**

Various limitations became apparent during the development of this research project. The main initial limitation noted pertained to the qualitative questionnaire. The sample sizes were smaller than expected as a result of the COVID-19 pandemic, as participants were harder to contact and less willing to dedicate their time during this period of uncertainty. Additionally, with three separate questionnaires, one for each case study film being explored, most participants were only willing to dedicate time to one of the questionnaires. To answer the questions, participants were expected to watch a feature-length film; therefore, it is understandable that participants were unwilling to engage in more than one questionnaire variation.

If this methodological approach were to be attempted again in the future, while the qualitative questionnaire does offer similar findings, the initial focus group approach would produce more valuable, in-depth qualitative data. Focus group discussions, where participants watch the case study films as a group and then discuss their thoughts and answer questions in a focus group setting, would still enable the same questions from the questionnaire to be asked. However, this more personal approach would facilitate further discourse in response to the answers given by participants, allowing for collaborative engagement and a deeper exploration of various ideas surrounding the case study films.

Additionally, in terms of this methodological approach, it may have proven beneficial to offer an additional incentive, such as a reward, payment, or gift, to draw more participants to the study. As this particular study is time-consuming, requiring participants to watch a film, more participants may have been interested in dedicating their time, and perhaps even watching more than just one of the films provided, if given some form of compensation for their effort. However, this was not financially viable at the time of this study. Additionally, meeting in person was not permitted at this time due to COVID-19 restrictions in place; therefore, if some form of monetary compensation were to be rewarded for participation, it would have to be done online, which adds further layers of complexity to this issue. It should also be noted that incorporating financial compensation may violate ethical regulations.

Another limitation is the creative practice application of the guidelines produced as part of this research project. The creative practitioner applying the guidelines in this instance also constructed the guidelines initially, providing them with a deeper understanding and knowledge of how they work and the theory behind their development. As a result, while the guidelines were utilised and applied to the screenplay written by the creative practitioner in question, compared to creative practitioners in the real world seeing these guidelines for the first time, the view and approach of the creative practitioner within this research project may differ significantly. This may impact the outcome to a certain degree; therefore, it may prove beneficial to explore the guidelines produced within this research project further with creative practitioners removed from the research process. Feedback collected from these practitioners regarding guidelines utilisation and impact, while

being removed from the initial research, may provide essential insights or inspire further research questions and guideline development. It would also be beneficial to develop multiple screenplays in general for guideline implementation and analysis.

Following on from the last point, it would have further benefited this research project if more than one screenplay could have been produced, ideally by different creative practitioners from different backgrounds and origins. Engaging with this approach would explore how the guidelines could be utilised and applied by practitioners with various approaches to comedy writing. If this methodological approach were to be adopted in the future, it would be beneficial to collect data from the creative practitioners involved. Both qualitative and quantitative data pertaining to their backgrounds, creative practice, and experience with the guidelines would be insightful for further investigation and experimentation. Although this approach was not feasible within the scope of this research project due to time and financial constraints, it would have been beneficial for further investigation and analysis. Furthermore, if this creative practice were then developed into a film for audience consumption, additional significant data could be recorded and explored. The subsequent film(s) could be shown to an audience for feedback, mirroring the focus group study mentioned previously, and valuable feedback could be collected to investigate how the guideline application influences creative practice, and how that may have altered the reception of comedy elements, and if so, to what degree. While this methodological approach would be a significant undertaking, it may provide valuable insights into whether following the guidelines created within this project could have

any influence on the reception of comedy elements from different audiences globally, specifically Korean audiences, within the framework of this study.

Additionally, if a film were to be crafted from a screenplay written with influence taken from the guidelines, it may prove beneficial to produce a variation of the film without guideline influence, and then another variant with the changes made. The two variants in question could then be screened for audiences, and feedback could be collected pertaining to the comedy elements present. The data collected could then be contrasted and further analysed to explore whether the changes made as a result of guideline implementation could alter the reception of various comedy elements, and if so, to what degree. A variation of this approach was implemented in this study through the empirical investigation introduced previously, modifying the methodological framework to make a similar, smaller-scale version of this investigation more feasible. However, the full scope of this approach may still prove beneficial in future research for further exploring the questions and ideas raised throughout this thesis.

## **CONCLUDING STATEMENTS**

In conclusion, this research project examines the initial questions posed through a range of different methodological approaches, ensuring that the issues and questions raised are explored from multiple angles to outline findings clearly. However, due to global events, such as the COVID-19 pandemic occurring in the early stages of this research project, initially preferred research methodologies were forced to be changed or adapted. Therefore, while much was covered within the methodological framework of

this research project, certain elements were not ideal and would have been done differently under different circumstances.

The methodological framework of this research project has also highlighted the need for further exploration and research in the future. Within the scope of this project, guidelines were constructed using the data collected from both primary and secondary methodological approaches. These guidelines were also applied to creative practice in order to make alterations or solidify certain approaches to comedy screenwriting. However, it would be highly beneficial in the future for other screenwriters and practitioners to utilise and apply the guidelines to their own creative practice and provide feedback on a larger scale.

Additionally, further developing the creative practice produced as part of this research project into a film fit for audience consumption would be an ideal approach to exploring the questions raised in this research project further. There are many ways this could be done; however, it is certain to require a significant amount of time and access to the necessary finances to fund a project of that scale. Therefore, while these additional methodological approaches would be extremely important to investigate, they were not viable to undertake within the scope of this research project.

While it is clear that much more can be done to investigate the questions raised within this research project further, the methodological approaches implemented within the scope of this study have provided their own significant insights and aided in providing a solid foundation for exploring the issues and questions raised further.

# LITERATURE REVIEW

## INTRODUCTION

This literature review introduces and explores existing research and ideology pertaining to the questions and issues raised. Throughout this literature and contextual review, the relevant literature and research have been allocated across various overarching themes, such as ***comedy theory***, ***screenwriting context***, ***translation context***, and finally, ***cultural context***.

The aforementioned areas of research provide a foundation of understanding in relation to the issues presented. Additionally, current relevant research is introduced and explored within the context of the questions asked in this project. Key gaps in existing knowledge are highlighted and explored within this literature review where relevant.

This literature review is split into multiple sections for ease of navigation. The different sections have been highlighted in the table below for reference if required:

## REVIEW OF LITERATURE

### 1. COMEDY THEORY

This section will begin this literature and contextual review by exploring arguably the most important element of this research topic: comedy. Comedy theory is the core focal point of this study, and therefore, a sturdy foundation of understanding regarding comedy and comedy theory is required.

This literature review will initially introduce one of the most relevant books on the topic of comedy and humour theory. This

book is titled *Good Humor [sic], bad taste: a sociology of the joke* (hereafter “GHBT”) (Kuipers, 2015), and it explores a study undertaken regarding joke telling and humour in the Netherlands. Each chapter of this book explores this investigation from different angles and has proved a very valuable resource in understanding what a joke actually is, and why it is, or is not, funny. This book also explores joke telling, not only in film and media, but also in daily life.

This section of the literature review explores this book in relative depth. Notable findings from various chapters are discussed in detail. For example, chapter two introduces the very basics of ‘the joke’ and explores questions such as “what are jokes? How do they come into existence? How are they spread?” before moving on to explore how people evaluate the joke genre. This chapter explores how “variants of most of the jokes told in the Netherlands circulate in other countries. The sociologist Christie Davies found exactly the same jokes about stupid people all over Europe and North America, but also as far as India or Colombia (Davies 1990, 1998a, 2012)”. It is therefore theorised that “each society adjusts jokes not only to local stereotypes but also local preoccupations” (Kuipers, 2015). This incorporation of local or culturally specific stereotypes and settings implies that familiar scripts need to be present in order to receive a comedic response.

This resource offers similar ideas and perspectives to those of Raskin’s (1985) Semantic Script Theory of Humour (hereafter “SSTH”). SSTH explores the idea that two opposing scripts can be

used incongruously to create a humorous response. However, if the listener is not familiar with those scripts, they may not find the joke humorous. If the audience feels a disconnect in some way with a joke, the humour can be lost. In cross-cultural comedy, it is easy to see how this could be a frequent occurrence.

Abdalian (2005) from Swarthmore College explores Raskin's (1985) SSTH in their thesis. This paper, while discussing SSTH, explores the idea that two opposing scripts can be used incongruously to create a humorous response. Additionally, if the scripts do not offer incongruity in their interaction for the listener, it may once again not be humorous. If cultural knowledge of familiar scripts is necessary for a humorous response, then this needs to be considered carefully when trying to reach broader groups with comedy.

When exploring Raskin's (1985) *SSTH*, it is also important to consider semiotics and its role in comedic understanding and audience reception. Chandler (2022) in the book *Semiotics: The Basics* introduces the idea that semiotics is closely linked to semantics; therefore, it is important to discuss semiotics in relation to SSTH, and within the context of this study overall.

There are many schools of ideology pertaining to the study of semiotics; however, within the context of this research topic, the Saussure Semiotics Framework (Saussure, 1983) was selected as arguably the most straightforward, appropriate school of thought to incorporate. This framework introduces the idea of “*signs*”, also

understood as the most basic unit of meaning. Such “*signs*” are known to be composed of two key elements: the “*Signifier*” and the “*Signified*”. The Signifier is the form in which a sign takes; for example, this could be an image, sound, or even written words. Whereas the Signified labels the concept to which the aforementioned Signifier refers. The most commonly noted example of this ideology is that of a tree. The Signifier of a tree may be an image of a tree, or the spoken word “tree”, whereas the Signified would be the mental concept of a tree. Both the Signified and the Signifier together in this example combine to create the overall “Sign”: a tree. Saussure (1983) also notes that there is “no inherent reason why a particular sound represents a particular concept”. For example, “there is no natural connection between the word ‘dog’ and the actual animal”. This highlights the notion that different languages and cultures each have their own unique signifiers for the same universally recognisable or understood concepts. Chandler (2022) also explains that “adopting a semiotic perspective helps us to realise that information or meaning is not ‘contained’ in the world, or in books, computers, or other media. Meaning is not ‘transmitted’ to us – we actively interpret texts and the world according to a complex and dynamic interplay of frames of reference”. Therefore, within the scope of this study, it is important to consider that different people from different linguistic or cultural backgrounds may pull from varying complex and dynamic frames of reference, especially when decoding humorous script or signs.

Ahmed, Khatoon and Anwar further explore similar ideas in their article *“Exploring Humor [sic] Through Semiotics in Animated Cartoon: A Symbolic Analysis of Commander Safeguard”* (2025). In this article, a semiotic comedy framework is implemented in the analysis of the animated cartoon series *“Commander Safeguard”* in order to ascertain how various comedic elements contribute to the narrative’s overall appeal. It is found that semiotic humour “frequently challenges traditional signs or meaning by relying on the audience’s familiarity” with such elements (Ahmed, Khatoon and Anwar, 2025, p. 145). Certain commonly understood or recognised signs are manipulated for incongruity; therefore, it is imperative that audiences are familiar with the initial signs in question in order to fully decode the humorous moment as intended, again linking back to Raskin’s (1985) SSTH.

Fawzi’s (2008) article *“The Semiotics of Humorous Discourse and its Impact on Translation”* further explores semiotics in relation to humour and comedy, by exploring whether there is a specific semiotic structure present in humour within the context of translating English-language humour into Arabic. This study explores how certain comedy elements may be preserved by the translator from a semiotic perspective. This article claims that structural elements of humour, “represented by jokes or humorous riddles are considered signs or semiotic constructs which embody the assumptions, presuppositions and conventions that reflect the ways a given culture constructs and partitions reality” (Fawzi, 2008,

p. 3), further affirming the ideology that each culture may deconstruct or receive signs differently. This article further references another source, Hatim and Mason's (1990) *"Discourse and the Translator"*, referencing their exploration into semiotic translation and the number of important procedures involved. However, notes that both the "production of [a] message or text and the subsequent decoding by readers are governed by rules that are generally known to individuals who are from the interpretive community or culturally constituted code environment in which the message or text is exchanged" (Fawzi, 2008, p. 7). This ideology is incredibly important within the context of this thesis. Specifically exploring the reception of British English-language comedy by South Korean audiences, it is important to note that the *"writer"* and *"reader"*, in this context, are from different cultural backgrounds and, as a result, will likely decode signs differently due to the different cultural or community rules they are governed by. Not only should the *"reader"* be considered in relation to the reception of British comedy screenwriting, but also the *"writer"* and how their cultural worldview may impact their comedy writing. While explored to a certain degree within this thesis, this concept could be an interesting avenue for further exploration beyond the scope of this study in future research.

Fawzi's (2008) article concludes that the successful reception of incongruity hinges on the recipients' sign competence and cultural knowledge, also explaining that humorous texts are constructed

with specific signs that determine the structure and how meaning may be perceived. This study also introduces a framework for the analysis of humour texts, namely: the “*Literary Approach*”, which “focuses on the aesthetic properties of humorous discourse” (Fawzi, 2008, p. 10), and the “*Linguistic Approach*”, which states that “any humorous text consists of opening, body of the text, and closing. These three elements in turn are regarded as universal signs within which there are still conventional signs interacting together to bring about the humorous text” (Fawzi, 2008, p. 12). While Fawzi did not originate the aforementioned frameworks, they are presented as classifications within his original study. In terms of this thesis, the implementation of Fawzi’s (2008) classifications through the frameworks introduced offers valuable insight into the analysis and exploration of incongruous humour regarding semiotics; therefore, it is utilised within this study for humour analysis where relevant.

As explored to this point, incongruity is a widely used tool in the creation of comedy. This comes from the first of three key comedy theories known as **Incongruous Juxtaposition Theory** and has been prevalent in the field of comedic research since the 18<sup>th</sup> century (Morreall, 2020). Morreall (2020) explains incongruity theory as the perception of something incongruous, something that violates our mental patterns and expectations, and further notes that the first philosopher to use the word *incongruous* in humour analysis was James Beattie (1779); however, this theory has also

been discussed by the likes of Immanuel Kant and Arthur Schopenhauer.

Abdalian (2005) also discusses Gricean Maxims in the context of incongruity and SSTH. This is the ideology in which, during a conversation, there are certain 'maxims' the speaker and listener are expected to follow (*cooperative principle*). These maxims make up a normal conversation. However, the speaker not conforming to the Gricean Maxims can be a powerful tool in incongruous humour. "Joking is a form of non-bona fide speech, a type of speech in which aspects of the cooperative principle are flouted" (Abdalian, 2005). Additionally, Abdalian notes that limited cultural knowledge regarding scripts is an issue that merits further study, and such a study would benefit further from field tests and surveys examining how people perceive certain jokes and humour (Abdalian, 2005). This only further reaffirms the importance of this thesis and the findings made, not only in screenwriting practice, but also in the study of humour theory.

Returning to chapter two of *GHBT* (Kuipers, 2015), where this section of the literature review began, it was noted that "jokes about stupidity are the clearest example of jokes that have caught on all over the world" (Kuipers, 2015). It is interesting to consider this quote within the context of archetypes and the collective unconscious (Jung, 1959). Jung (1959, p.42), on this topic, explains that "the collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact

that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition. The collective unconscious is universal and impersonal, identical in all individuals". It is further established that "the collective unconscious is made up essentially of archetypes". Specific archetypes are introduced and referenced throughout this text, such as: "the Shadow", "the Anima/Animus", "the Mother", "the Hero", "the Wise Old Man", and "the Trickster" (Jung, 1959). The characteristics attributed to such archetypes cross-cultural barriers and exist in the human psyche regardless of language or background. Therefore, this is an important area of consideration within this thesis.

According to Jung (1959), the concept of archetypes runs much deeper than stereotypes and exists within each and every one of us. This notion is something extremely important to consider in relation to SSTH and script familiarity for a humorous response. If archetypes are known to all, then surely, they can be used in the creation of universal humour. Considering this in the context of Riskin's SSTH mentioned previously, it is clear that knowledge pertaining to certain stereotypes is crucial in understanding comedy. However, stereotypes do not always cross borders. If certain archetypes are universal, then it could be argued that the utilisation of archetypes in the construction of comedy may prove more successful in terms of fostering a unified global reception. Returning to an earlier quote from Kuipers (2015) – "jokes about stupidity are the clearest example of jokes that have caught on all

over the world” – which confirms this to a certain degree when considering this quote in the context of the “Trickster” or “Joker” archetype.

This leads into the introduction of the second key comedy theory explored within this literature review: **Superiority Theory**. Morreall (2020) notes that his theory has been discussed by many, including the likes of Aristotle and Plato, and is thought to be one of the oldest comedy theories still referenced today. As the name suggests, this theory states that humour is found when the audience is put in a position of superiority. The thing or person initiating the humorous response is something being ‘looked down upon’ by the audience and therefore comical. This allows the audience to laugh at the misfortunes of others. Aristotle (1996) in particular expresses that comedy is an “imitation of people who are worse than average; ‘worse’ however does not mean morally bad, but ridiculous”.

Perks (2012) explored in *The Ancient Roots of Comedy Theory* that scholars note that philosophers such as Aristotle, Plato, Cicero, and Quintilian all focused on superiority theory as the only key comedy theory. However, Perks goes in to explain that this is not actually the case. One example backing this notion is that, according to this article, “modern accounts of humour theory oversimplify and thus distort Plato’s views on the subject” (Perks, 2012). This, in addition to much of Aristotle’s work being lost, meant that other ideologies explored by the aforementioned philosophers

pertaining to other theories were lost or simply not explored in great depth. This article discusses Aristotle's poetics and how it is widely speculated that his missing work in fact explored ideology surrounding incongruity theory.

Additionally, according to Perks (2012), most scholarly work surrounding this topic heavily implies that Plato and Aristotle thought that comedy came from a place of malice and often caused harm to others, a clear reference to superiority theory. Plato even expressed the notion that laughter was a vehicle of "ridicule and contempt" (Perks, 2012). "Plato interpreted humour to be a 'malevolent behaviour' and Aristotle, Cicero, and Quintilian agreed that it is a form of behaviour from which civilised man should shrink" (Perks, 2012). However, this article also argues that this is not quite the case, as both Plato and Aristotle acknowledged that humour could exist without causing harm to another. The article explains that "Aristotle seemed to hold hope that evoking laughter through the 'Ridiculous' did not necessarily cause pain or harm to individuals, likely because some humorous devices (such as masks) do not take individual people as their targets but are instead crafted from incongruous, imaginative combinations" (Perks, 2012). However, this speculation still falls within the realm of superiority theory as, despite a specific individual not being the target of 'ridiculousness,' the humorous response still comes from the audience positioning themselves above the target of ridiculousness.

Returning to chapter two of *GGBT* (Kuipers, 2015), it is also acknowledged that certain jokes stop at certain cultural borders. Kuipers (2015) states that “a good example of this would be jokes about dirty people that caught on in the Netherlands and the United States but failed to catch on in France and the United Kingdom”. Kuipers (2015) further states that this may be due to the different views on hygiene in these countries. Therefore, it could be surmised that certain well-known stereotypes in one culture may not be understood or well-received in another. This ideology highlights that, even if an idea or stereotype is familiar and assumed to be universal by a writer, it is still important to research whether or not that stereotype is something exclusive to one’s own culture, or even a selection of cultures, while excluding others.

Another notable takeaway from this chapter was a fantastic illustration of the mistranslation of humour, not only linguistically, but culturally. This appears in the form of a Dutch joke about the late Princess Diana. The joke is as follows:

*“Diana and Dodi are sitting in the car arguing. Their dinner that evening was disappointing, and they still want something to eat but can’t agree on what. Diana wants to go get Chinese food and Dodi wants shawarma. The chauffeur is sitting there listening and he’s just about had his bellyful of the bickering in the back seat. He turns around and says: “If you can’t make a decision, why not the drive-in?”*

*Figure A // Dutch Joke Translation (Kuipers, 2015)*

The punch line of this joke is: “If you can’t make a decision, why not the drive-in?” (Kuipers, 2015). In Dutch, this refers to “the exclusively Dutch tradition called ‘eating out of the wall’ (uit de muur eten): fast food, mostly deep-fried variations on sausages and meat balls, dispensed from small coin-operated windows in the wall”. The humour here is found in the knowledge that the car referenced within this joke famously crashed into a wall. However, even if a listener were to be familiar with the cultural script of this incident, they would also need to be aware of the Dutch expression in order to find humour in his joke. Not only that, but this joke refers to the death of a beloved public figure and is viewed as a tragedy by many. Therefore, an appreciation for dark humour may also be required here in order to appreciate the joke as intended. It should also be noted that it would be almost impossible to accurately convey this joke in the English language. This joke is a great example of multiple barriers being present in preventing certain comedy elements from being received as intended, cross-culturally.

It should also be noted that the Idea of ‘dark humour’ raised in the previous paragraph should be highlighted as a point of interest within the context of this research project. Dark humour could be assumed to fall within the realm of the third key humour theory explored within this literature review: **Relief Theory**. Morreall (2020) describes relief theory as a “hydraulic explanation in which laughter does in the nervous system what a pressure-relief valve does in a steam boiler”. Morreall (2020) continues to explain that both Herbert

Spencer and Sigmund Freud believed laughter relieved pent-up nervous energy. “The nervous energy relieved through laughter, according to Spencer, is the energy of emotions that have been found to be inappropriate” (Morreall, 2020), meaning taboo subjects are often at the centre of relief theory. In the 20<sup>th</sup> century, John Dewey (1894: 558–559, cited by Morreall, 2020) said that laughter “marks the ending...of a period of suspense, or expectation”. It is a “sudden relaxation of strain...The laugh is thus a phenomenon of the same general kind as the sigh of relief”.

Out of the three key comedy theories introduced in this literature review, relief theory could be assumed to be the most complex due to the focus on science and neurology in relation to humour and laughter. However, according to Morreall (2020), “relief theory is seldom used as a general explanation of laughter or humor [sic]”. Despite this, it is an important element to explore along with superiority theory and incongruous juxtaposition theory due to the prevalence of all three theories across a number of sources pertaining to this subject area.

Exploring chapter three of *GGBT* (Kuipers, 2015), it is noted that appreciation of certain jokes and humour styles may be connected to education and gender in reference to findings from primary research completed for the book. Specifically, Kuipers (2015) notes that “men liked the jokes more than women; those with a lower level of education thought them funnier than those with higher education”. This highlights that even within each culture, people of

different classes, genders, and ages may not respond in the same way to certain elements of humour. Chapter five goes on to further this with additional examples and explanation, one quote even reaffirming this point by stating, “humour styles, like communication styles, are connected with differences in class culture. People who emphasize [sic] wittiness are more highly educated, while people who prefer sociable humour usually come from the working or lower middle classes” (Kuipers, 2015).

Chapter three also acknowledges that the success of a joke does not always come from the content of the joke, but the way it is told and in what social situation it is told. From the research gathered, this study stated that: “the activity of joke telling counts as a form of communication that is spontaneous, relaxed and sociable for joke tellers” (Kuipers, 2015). This raises the notion that different cultures potentially have different socially acceptable joke telling environments. However, upon further investigation into this hypothesis, little to no research could be found, leading one to believe that a gap in knowledge is apparent here regarding this specific element of cross-cultural humour research. However, this is not something that will be explored further within the scope of this study specifically.

Returning to chapter seven of *GHBT* (Kuipers, 2015), the criteria for judging good jokes and bad jokes are introduced in order to understand whether people from diverse groups and backgrounds share the same criteria. One interesting finding from this chapter

was that longer jokes were found to be funnier in this particular research, completed in the Netherlands, as the longer build-up allowed for a better punch at the end. However, others still found shorter jokes to be humorous, as not everyone shared the same sense of humour. This chapter referenced the important idea that “the appreciation of individual jokes is also determined by the extent to which people identify with the content or intent of a joke” (Kuipers, 2015). This once again reaffirms various ideologies mentioned previously within this literature review. Additionally, this notion could be considered relevant in the context of John Byrne’s (2012) book *Writing Comedy (Fourth Edition)*, where Byrne introduces his **Elements of Comedy**.

These elements consist of the following:

1	<b>Surprise</b>	Laughter as a reaction to the unexpected.
2	<b>Recognition</b>	Audience relating to embarrassing, funny, or humiliating situations as “everyone has experienced them”.
3	<b>Observation</b>	Playing into familiar observations from the real world/everyday life.
4	<b>Power</b>	Based on power dynamics and inferiority (“us” vs “them”).
5	<b>Embarrassment</b>	Something happens that should be seen as rude, wrong, gross, weird, out of place, offensive, or has shock value. This may be subjective.
6	<b>Absurdity</b>	Crazy visual images, stupid ideas, or a terrible pun delivered when least expected.

7	<b>Character</b>	Character is often the element that turns something that is not intrinsically funny into something that raises a laugh. Character also allows you to employ other comedic elements, such as those listed above.
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*Figure B // Byrne's Comedy Elements (2012)*

It is interesting to note how these elements have been broken down in such a way for clarity and ease of use. Additionally, regarding this framework, it would prove beneficial to utilise these elements in the analysis stage of this case study to break down comedy elements. It could be argued that each of the elements listed above falls under the umbrella of the previously mentioned comedy theory (relief theory, superiority theory, and incongruous juxtaposition theory), depending on how they are applied in performance, and as a result, comfortably fit into the broader theories that make up the foundation of this literature review.

To further explore this notion, Byrne's (2012) elements have been analysed within the context of the three key comedy theories mentioned previously. This analysis has been outlined in the following table:

Byrne's Comedy Elements (2012) / Humour Theory Context		
1	<b>Surprise</b>	The element of 'surprise' falls under incongruous juxtaposition theory as surprise comes in the form of something unexpected, violating common mental patterns, Gricean Maxims, and expectations. Additionally, the nervous energy attributed to the surprise may also

		invoke a humorous response, further linking this element to relief theory.
2	<b>Recognition</b>	Humour through the element of 'recognition' largely resonates with relief theory in the sense that embarrassing or taboo memories and situations experienced or known by the general public may lead to the build-up of nervous energy and a humorous response. The neurological response to something familiar here may provoke an audience reaction. Additionally, the subversion of recognisable or familiar elements may be utilised through the lens of incongruous juxtaposition theory.
3	<b>Observation</b>	The element of 'observation', depending on the specific context, may fall under all three key comedy theories. For example, in the same way recognition resonates with relief theory, observation may work in the same way, depending on the situation. However, if the violation of certain maxims and expectations based on real-life observation occurs, then incongruous juxtaposition theory could be present in creating a humorous response. Finally, regarding superiority theory, if commonly abhorred stereotypes or archetypes are presented in the context of observation of a comedic situation, then this theory may be present. However, all ideas listed above rely on specific criteria in order to be present.

4	<b>Power</b>	<p>As mentioned previously, if commonly abhorred stereotypes or archetypes are presented in the context of a comedic situation, a humorous response may be evoked. Additionally, any character may be positioned in a foolish or unfortunate light, allowing the audience to subconsciously feel superior. Therefore, power imbalance both onscreen (between characters) and offscreen (between the audience and characters) may offer a platform for invoking a humorous response.</p> <p>However, it should also be noted that the subversion of certain expectations pertaining to power may also be utilised in eliciting a humorous response.</p>
5	<b>Embarrassment</b>	<p>This element incorporates the comments made in both the recognition (2) and observation (3) sections above. Depending on how the situation is framed, the audience may feel embarrassment alongside a character (second-hand embarrassment) and relate to the feelings through recognition of their own views or experiences. However, the audience could also be positioned in a way that allows them to laugh at the character experiencing embarrassment. The difference here may occur from either the writing and presentation of the situation in context or, depending on the individual audience member, in terms of how they decode the text presented to them.</p>

6	<b>Absurdity</b>	Like the element of surprise (1) explored previously in this table, absurdity heavily relies on the unexpected and violation of commonly understood maxims in order to provoke a humorous response. However, one could argue that relief theory may also be considered in relation to this element, as absurdity may be uncomfortable or taboo, eliciting a psychological response or reaction.
7	<b>Character</b>	The element of character, like observation (3), may embody different areas of humour theory depending on the context. Character can act as a vessel for other comedy elements, and therefore, the possibilities are vast. For example, a character's dialogue and way of speaking/phrasing things may play into relief theory in discussing either taboo elements or situations that the audience may recognise. Additionally, any trait attributed to the character could be incongruous. This could be the way they look, the actions they take, the things they say, to name just a few. Finally, superiority theory could be attributed in a multitude of ways to the character. This could be the situations they find themselves in, their relationship with other characters, and even their relationship with the audience.

*Figure C // Byrne in Context*

When considering Byrne's Elements of Comedy within the context of Kuipers (2015), the element of 'recognition' could be

considered crucial in comedy reception. Kuipers (2015) states that “a lack of points to identify with works against a joke: an anecdote you do not agree with, or in which you do not recognize [sic] your own situation or standpoint, quickly becomes unfunny”. This strongly resonates with the recognition and observation elements mentioned above. Additionally, this further iterates the points raised by Raskin (1985) in reference to his SSTH introduced earlier in this literature review, confirming that understanding and familiarity play a crucial role in invoking a comedic response.

One could argue that the creation of familiarity in art could be considered imitation. Aristotle, introduced previously, states that imitation is “natural to human beings from childhood (and in this they differ from other animals, i.e. in having a strong propensity to imitation and in learning their earliest lessons through imitation); so, does the universal pleasure in imitations” (1996, p.6). This “universal pleasure” attributed to imitation could offer another insight into why familiarity within art may aid in successful reception.

Once again, considering this ideology of familiarity, Alden et al. (1993) explored something very relevant in the *Journal of Marketing* in an article called *Identifying Global and Culture-Specific Dimensions of Humour in Advertising*. In this article, Alden et al. (1993) explore the content of humorous television advertising in a small selection of cultures, including South Korea, and discuss whether these cultures share any universal cognitive structures or whether television advertising may require alteration to become

more culturally specific to each location in order to be humorous. The theory that humour has potential for standardisation to a certain degree is an interesting factor to consider within the context of this study. The findings of this study state that humour can be standardised somewhat, as incongruity and incongruity resolution are present in humour in each of the cultures explored within this study (Alden et al., 1993). This ideology further reaffirms that core comedy theory, such as incongruous juxtaposition theory, appears present in humour across a variety of cultures. However, contextualising this within the ideology discussed previously regarding SSTH (Raskin, 1985) and a variety of points raised by Kuipers (2015), it is interesting to consider whether incongruity really transcends cultural borders when there is a lack of familiarity or known script. It has been established within this literature review that familiarity and knowledge of the relevant subject, script or maxims are key in the construction and reception of humour.

## **2. SCREENWRITING CONTEXT**

This section of the literature and contextual review focuses on screenwriting and film in the context of this study. This section begins by initially introducing basic key concepts of screenwriting and film theory before narrowing the discussion to focus on specific key elements pertaining to this study in particular.

The beginning of this section explores a handful of foundation screenwriting books, articles, and sources to give a brief overview of key screenwriting ideology. Online articles from sources such as

Lengsfeld from the University of East Anglia and *Script Reader Pro* present concise ideas regarding the essence of screenwriting. For example, Lengsfeld (2022) states, regarding character and dialogue from the perspective of the screenwriter, that “dialogue will reveal character, both in *what* is said and *how* it’s said. The dialogue will reveal immediate needs and desires, but it also reveals background, education, social class and a host of other attributes”. Dialogue is often overlooked or considered 'easy to write'; however, this is not the case. This quote explains the complexities that come with writing good characters and dialogue.

Additionally, *Script Reader Pro* (2018) offers key insight into screenwriting practice. For example, it is stated that “every line of dialogue in a screenplay should be in there for a reason. If not, it can be cut” (Screen Reader Pro, 2018). This is something that must remain at the forefront of a screenwriter’s mind. Every line of dialogue is important and plays a crucial role in the storytelling process. Even the most mundane line must be carefully considered in relation to plot and character development. It is interesting to consider this quote in particular in relation to global reception and translation, as it is crucial to understand the importance of each line or word chosen by the writer. Screenwriting is an art form, yet despite this, a screenwriter’s work can very easily be distorted in the translation process.

*MasterClass* (2019) has provided a very insightful guide in the form of a website article on “how to write a comedy screenplay”

(MasterClass, 2019). The article states that “you don’t need an intricate story to be funny; a solid comedic premise pairs a challenging, amusing, or humorous situation with a person who is unsuited to deal with it”. Additionally, this particular article features an interview with Judd Apatow, the writer and director of the film *The 40-Year-Old Virgin* (Apatow, 2005). Apatow notes that “there’s a strong tradition in comedy writing of mocking social conventions, institutions, or beliefs in the popular subcategories of parody, satire, and farce”. This statement resonates with Raskin’s (1985) SSTH discussed previously, as an understanding of culture is key to receiving the comedy elements referenced. The audience must understand the situation and the context in which the humour is rooted in order to decode the comedy as intended by the writer.

Proceeding further through *MasterClass*’ (2019) guide on writing a comedy screenplay, the “5 Elements Every Comedy Screenplay Needs” is introduced. The table below states each of these five elements. MasterClass offers an extremely insightful collection of tips and ideas in relation to writing a comedy screenplay, spanning further than the information referenced in this literature review.

<b>MasterClass’s (2019) 5 Elements Every Comedy Screenplay Needs</b>		
<b>1</b>	<b>Complex, relatable, three-dimensional characters</b>	“Everyone, both real and fictional, is trying to figure out how to live, find love, and work through their problems while being forced to learn along the way. Take the time to flesh out your characters. The more detailed their

		backgrounds, the funnier and more three-dimensional they will be on screen”.
<b>2</b>	<b>High stakes</b>	“Stakes consist of what your main character is worried about, what they are trying to attain, or what they stand to lose. The stakes must be high, or the audience will lose interest”.
<b>3</b>	<b>Elements of drama</b>	“If comedic screenplays were wall-to-wall jokes, the audience would quickly tire out—and the script writing process would take years to complete. Incorporating dramatic elements helps with the pacing, makes the film more relatable, and makes the big comedic moments feel more satisfying”.
<b>4</b>	<b>Specificity</b>	“The details are what make a story funny and unique. The best way for a comedy screenplay to be original is to be specific. Include moments and lines of dialogue that express a human truth that touches the heart of the viewer but stays true to the sense of humor [sic] and personality of the character(s) involved”.
<b>5</b>	<b>A lesson</b>	“Comedy is the result of the mishaps and misadventures along the way. Audiences want to see character development. Your characters must learn a lesson at the end. Otherwise, there is no story”.

*Figure D // Master Class: Comedy Screenwriting Guide*

This framework was explored and utilised in the creative writing process to produce the screenplay element of this study. Additionally, the casual structure and presentation of these tips influenced the construction of the original guidelines and website.

Another web resource operating with a similar framework to those previously mentioned is *Comedy Writing 101 & The Mechanics of Comedy Guide* (Volle, 2018). This extensive online guide explores comedy writing in the form of lessons. Like the previous resources, many useful tips and ideas were presented in order to aid writers attempting comedy. However, throughout the web resources and guidelines explored thus far, nothing regarding the topic of writing for an international audience has been discovered. The closest being Volle's (2018) *Comedy Writing 101*, as the topic of "universal humour" is briefly introduced; however, Volle (2018) only explores this concept in the context of cross-state reception in the USA. For example, jokes that "will work" from New York to Kansas were discussed, yet there was no further discussion on crossing international borders. This further confirmed a gap in research and wider resources surrounding comedy practice in the context of writing humour for a global audience.

The next element to be introduced in this literature review is the book *A Companion to Film Comedy* (Horton and Rapf, 2016), which explores interesting trends in American and European film comedy throughout the years. The chapter focusing on the years between 1894 and 1929 is particularly insightful in the references it makes to Aristotle's ideas introduced previously within this literature review. This chapter also further acknowledges his exploration into incongruous humour. Aristotle's theory of "the mark of the Ridiculous" in terms of how humour and gags came to be in the world of film and cinema is also discussed.

Park (2012, cited by Horton and Rapf, 2016) states that “a joke is funny only if the audience has the cultural literacy to decode it. This literacy can come from a lived knowledge of the culture in which the joke originates, the formal and narrative conventions through which the joke is structured and told, or a combination of both”. This quote provides further evidence in favour of Raskin’s (1985) SSTH discussed previously, and the semiotic ideology explored in tandem.

Horton and Rapf (2016) have also explored an interesting notion regarding the cross-cultural reception of certain gags and comedy elements. Regarding the film *Little Tich et ses Big Boots* (1900), it is stated that “the fact that this French film featured an English vaudeville comedian underscores the international cross-fertilization [sic] in popular culture of this time” (Horton & Rapf, 2016). It appears that comedy during this time was appreciated cross-culturally throughout Europe, and it was almost a collaborative effort with actors and ideas being shared from country to country. This idea is interesting in the context of this study as it indicates that a unified reception of comedy may be achievable. Additionally, it is interesting to note that this ideology may suggest the notion that cross-cultural comedy is received better when spoken work is no longer a key factor. Following this introduction to visual comedy performance, the idea that silent film comedy actors from the past, such as Charlie Chaplin, Buster Keaton, and Harold Lloyd, are not only fondly remembered by audiences and academics alike but, celebrated for their global success is explored. The success of the aforementioned performers continues this narrative

that visual humour translates better than other elements of comedy on an international stage.

Looking further back into the history of performance comedy, this literature review turns to the 16<sup>th</sup>-century Italian performance style of Commedia dell'arte. Grantham (2017) in the book 'Playing Commedia' explores the roots of Commedia dell'arte, and explains that "in those days, even more than today, there were wide differences in local dialects: subtleties of language used by a player from one district might not be readily understood by an audience in another. The problem was increased when the players travelled outside of Italy, which happened at an early stage". Grantham explores how this led the actors to utilise heavier mime and gestures in addition to their spoken dialogue to help their different audiences follow along. It is interesting to note that issues surrounding translation and comedy existed even during this time; however, creative devices were put in place to lessen the distortion and impact of the performance. Additionally, Grantham (2017) continues by stating that the usage of mime and gesture actually ended up becoming a comedic tool in itself beyond this. An example of this may be an actor saying, "I am happy", while looking upset. This example illustrates incongruous juxtaposition theory.

Moving on from the context of film, screenwriting and comedy performance, this literature review now moves on to explore the ideology introduced thus far from the angle of translation and translation theory.

### 3. TRANSLATION THEORY

Nida and Newmark are two very important names to mention when discussing translation theory. Fengling (2017) provides an extensive study comparing both Nida and Newmark's translation theories in the *Journal of Liberal Arts and Social Science*. Fengling (2017) establishes the core ideology behind both theories, explaining that Newmark expresses the thought that, within translation, dialogue and text will never be fully accurately translated due to distinct cultures, values, and views. Whereas Nida believes that anything said in one language can be translated and expressed in another.

This section of the literature review will explore both Nida and Newmark's translation theories in greater depth before bringing in comedy theory and elements of screenwriting context introduced earlier within this literature review.

Fengling (2017) explains that "Nida and Newmark hold a similar perspective on translatability and untranslatability. They both believe that the community of languages and translatability exist. Newmark held that, without doubt, anything can be translatable. And Nida thought that any language can be expressed by another language". Nida (2002), in the book *Context in Translating*, also introduces a different perspective of the topics discussed in this section thus far by introducing information surrounding the translation practice. Nida (2002) also states that "Top-notch translators need to have a significant aptitude for interlingual communication, but they also need to be well grounded in the principles of transferring the meaning of a source text

into a receptor language”. This section of the literature review highlights that translation is much more than theory, but there are key skill sets and abilities a translator must demonstrate in translation practice in order to produce work that is not only understandable but also accurately adapts the source text.

Exploring this need for skilled translators further, we can turn to Farid and Janin’s (2010) article *Strategies used in the translation of interlingual subtitling* from the *Journal of English Studies*, introducing Gottlieb’s strategies of translation as a theoretical framework. This study, in particular, highlights examples of what strategies were favoured among translators in transferring the English-language and American culture into something palatable for a Persian-speaking audience. Exploring Gottlieb’s strategies may be a crucial part in fully understanding issues in cross-cultural translation from the perspective of the translator.

One key issue within translation theory is the difficulty surrounding the translation of puns, idioms, and expressions due to the nature of their roots being heavily ingrained in the language and culture. In an attempt to research this issue further, additional sources were discovered. For example, Díaz-Pérez (2014) in *Relevance Theory and Translation* explores the notion that relevance theory can be successfully applied to the translation of puns. Relevance theory, initially introduced by Sperber and Wilson (1995), is a framework whereby success results from an audience deriving the most meaningful interpretation of a text with as little effort as possible.

Translators use relevance theory to guide them in adapting a text for their target audience while maintaining similar relevance to the source material. Díaz-Pérez's (2014) study, in particular, explores this idea by analysing one hundred and ninety titles of Spanish and Latin American films containing puns, contrasting them with their translated counterpart for the international market. This study notes that puns are often impossible to translate directly; therefore, through the lens of relevance theory, translators must decide how to alter the source material in a way that retains relevance.

Existing research, including the findings of Díaz-Pérez (2014), in this area often discusses needing translators to “get creative”. The idea that a translator will not always be able to accurately adapt source material into something with the same nuance, semantic content, and literal meaning in the target language is a very interesting issue, and one that encompasses much of the focus of this study.

Returning to Nida's (2002) *Words in Context*, linguistics is examined in terms of word selection, context, and encoded meanings through the usage of specific vocabulary. This book explores how the use of specific words and idioms relies heavily on context. Taking the word “run” for example, Nida explains that “in the statement John ran into the house the component ‘ran into’ may be understood in a completely literal sense if John was physically running and ended up inside the house. But if the context shows that John was in a car at the time he ran into the house, then ‘into’ is not used in its literal sense of being within an enclosure but indicates impact, in which the car would

normally be more damaged than the house” (Nida, 2002). This is an excellent example of how diverse language can be, and why care needs to be taken in the translation process to accurately capture and transfer that language to the best standard possible. This additionally emphasises the points raised earlier regarding translators requiring a certain level of skill in order to accurately translate a text.

As a screenwriter, each word is chosen carefully for the nuances attached, and this is something a translator needs to consider greatly in the translation process. Other sources have mentioned the idea of synonyms being almost interchangeable when translating; however, Nida states that “many people assume that lists of synonyms provide all the words that mean the same as a key term. In reality, however, there are no complete synonyms in the sense of two words having exactly the same designative (denotative) and associative (connotative) meanings” (Nida, 2002). While some words are synonymous, most of the time, each individual word variant offers a slightly different nuance or feeling. This is an extremely important aspect of writing and something that is not always considered. Farzi (2008), introduced earlier in this literature review when discussing semiotics and comedy translation, also mentions that “most translators translate works from an acquired language into their mother tongue. The last thing we learn in a new language is the exact value of its words. Is a word commonplace or is it elevated? Is it merely strong or insulting? Is it sincere or sarcastic? No dictionary may be found to answer these questions. When a translator cannot detect word values,

he/she is unable to reproduce the tone of the original work. A translation may be literally accurate but completely mistaken in tone. This kind of shortcoming is particularly problematic in a humorous text, in which plot and characterization [sic] are frequently subordinated to the effects created through carefully crafted language” (Fawzi, 2008, p. 15). From the sources explored thus far, it can be surmised that a translator must not only be talented in their ability to adapt a text, but also have the ability to be creative in their problem-solving.

In response to this, a multidisciplinary approach is potentially desirable when considering the translation of film, writing, and art in general. A screenwriter may not be capable of translating their work, and a translator may be incapable of conveying the nuances and stylistic expression of the writer in their translation. However, if a multidisciplinary approach were to be adopted, maybe this could greatly benefit each discipline involved. This idea is even posed in the article *Screenwriting and Translating Screenplays* by Cattrysse (2001), where the question “Should translators of scripts be screenwriters who know how to translate or translators who know how to write scripts?” is explored. This paper investigates the need for further transdisciplinary fluidity and the idea that the walls between certain disciplines need to come down. However, this paper notes that working in a multidisciplinary environment, or even a transdisciplinary one, would be rather challenging in the field of art and humanities. The importance and need for intercultural filmmaking skills increase by the day, yet not much is being done to face these new challenges. This is something

that potentially needs to be considered and explored for the sake of intercultural filmmaking beyond the scope of this thesis.

Additionally, not only must translation and film be considered, but also comedy, when exploring transdisciplinary approaches.

Martínez-Sierra (2012) explores the increasing need for transdisciplinary approaches in the journal article *On the Relevance of Script Writing Basics in Audio-visual Translation Practice and Training* in the journal *Cadernos de Tradução*. Martínez-Sierra (2012), notes that “it could be said that a good translator of humorous texts has to have a good sense of humour (not that he or she should be a comedian); similarly, a good film translator should have a sense of the nature of scriptwriting (not that he or she should be a scriptwriter)”.

Further highlighting this need for a multidisciplinary approach, Chaume (2004) explores, in the article *Film Studies and Translation Studies: Two Disciplines at Stake in Audio Visual Translation*, various audio-visual texts and poses the argument that theoretical contributions from both translation studies and film studies are required in the analysis of audio-visual texts. This article delves further into the idea that “in films, television series, cartoons, and certain advertisements, we are faced with a written text that has to appear oral and spontaneous (written to be spoken as if not written)” (Chaume, 2004), from the perspective of the translator. This article explores the codes which translators have to take into consideration during the translation process. This ideology almost suggests translators need to be talented

writers in their own right, which will often not be the case, further emphasising the need for collaboration between disciplines.

Paquin (2005) explores, in the article *Translator, Adapter, Screenwriter Translating for the audio-visual*, how translation in film is more than just converting the words from one language to another. It is, in fact, an adaptation. Paquin (2005) also, regarding the subtitling element of translation specifically, highlighted the fact that time and tempo have to be taken into consideration by the subtitle creators as the written text has to match up with the visuals on screen. Sometimes this can impact the way something is translated. This is extremely interesting as it was something not considered initially in this study that could potentially greatly impact the translation of film. Both dubbing and subtitling are explored further by Paquin in relation to their impact on the final translation. This element is interesting to consider; however, it is not explored further within the scope of this thesis.

Finally, in this section, the concept of a multidisciplinary approach will be discussed in the context of real-world practice by exploring the award-winning South Korean film *Parasite* (Bong, 2019). Due to the Academy Award success surrounding this South Korean film, it has been translated and distributed internationally. In an interview with the director, Bong Joon-ho, called “Bong Joon-ho on Weaving his Personal Life into Parasite” (Han, 2019), issues surrounding translation are addressed. In this interview, Bong Joon-ho talks about his close relationship with his translator. According to this article, he works closely with the same chosen translator on all of his

film projects. His translator, Darcy Paquet, is an American living in South Korea with his Korean wife. Bong Joon-ho explains that “It’s a combination of a Korean who can speak really good English and an American who can speak Korean really well, and because they work together so well, I’ve always received wonderful, high-quality subtitles” (Han, 2019). It is interesting to note just how seriously Bong Joon-ho takes translation and subtitling. It is a refreshing change and may prove to further inspire the future of transdisciplinary practice.

Additionally, other articles surrounding this matter, such as “Subtitle Translator in Spotlight after Parasite’s Cannes Victory” (Kim, 2019) and “Translation, wings that helped ‘Parasite’ Soar Free and High” (Choi, 2020), offer further insight into the success of this film on an international stage. However, while this is a South Korean film that found success internationally, it is not a comedy. This same level of success has not been noted in South Korean comedy films globally.

#### **4. CULTURAL CONTEXT**

This section will explore cultural elements within the context of South Korea in order to provide understanding and a point of reference for this research project. Additionally, certain events and ideologies introduced within this section will be discussed within the context of film and cinematic history in order to provide a general understanding of how the current South Korean cinematic climate came to be.

Park’s (2014) book *Unexpected Alliances: Independent Filmmakers, the State, and the Film Industry in Post-Authoritarian*

*South Korea* has been utilised as a framework for exploring the relevant theory and ideas in this section.

One key focal point of this section is highlighting the South Korean response and reception of foreign media and influence throughout the years, with a primary focus on film. This insight may aid in understanding South Korean attitudes towards various international and external cultural factors. Park's (2014) book 'Unexpected Alliances: Independent Filmmakers, the State, and the Film Industry in Post-Authoritarian South Korea' explores not only Korean history pertaining to film but Korean history in general. It is probably correct to assume that understanding Korean history and culture plays a crucial role in understanding Korean comedy.

One quote from Park's (2014) book that could be noted as relevant in understanding South Korean attitudes is: "Freedom in cinematic expression was severely curtailed under the long military dictatorship". When exploring Korean cinematic history throughout the years, this quote concisely summarises many of the issues, movements, and changes in the Korean cinematic industry. This quote can also be considered in the context of Ahn's (1987) journal article in the *East and West Film Journal*, which explores the sentiment that Korean cinema is quite often seen to be serious in its themes. Sentimental factors are more strongly present than humorous elements. Koreans often say that one characteristic of their culture is *han* (한), meaning something close to "sentimentalism" in English. This article suggests that post-war

Korean cinema relied on the presence of *han* in comedy to give a sense of meaning, purpose and sentimentalism behind the humour. This need for *han* reshaped Korean cinema. The sentimentalism in Korean cinema and popular song is an extreme expression of *han* (Ahn, 1987). This concept is extremely relevant to this research project, specifically as this article implies the notion that a lack of *han* may be a potential reason that other comedy styles, for example, British comedy, do not achieve high levels of success within South Korea. British humour can rely heavily on satire, sarcasm, and dark humour, which is very much the opposite of *han* and is worth taking into consideration when comparing the comedy films from both countries and their reception.

Ahn (1987) also states that one Korean scholar said that Korean people originally “liked the spirit of comedy and enjoyed a good sense of humor [sic]. But they have fallen into sentimental emotion through experiencing pessimism, frustration, and resignation caused by Japanese occupation”. Additionally, Ahn (1987) explains that, in their opinion, “the most successful humourists in cinema are Charles Chaplin and Jacques Tati of France. Chaplin’s humour is imbued with pathos and melancholiness [sic] stemming from the poverty in his childhood. The humour of Tati (*Mon Oncle*, *M. Hulot’s Holiday*) is not concerned with pathos, however. It is a brighter and more controlled cinematic expression through actors. In Korean cinema we can hardly find the kind of humour depicted by Tati. Humour must be found in cinematic expression” (Ahn, 1987).

It is also Important to note that, while an extensive look into Korean history and historical events will not feature within this literature review, there are a few stand-out elements and movements that would benefit from being mentioned here to further outline events that may have impacted the wider reception of comedy elements in South Korea.

Park (2014) discusses the Minjung Cultural Movement and explains that “Film activism became institutionalized [sic]” as a result of this movement. Park further explains that “Minjung implies a broad alliance of ‘alienated classes,’ people alienated from power and from the distribution of the fruits of economic growth. It became a powerful opposition ideology and a political symbol and provided a new social identity for all who participated in political, social, and cultural movements in opposition to the authoritarian system”. Again, this further highlights one of the many struggles Korea has faced over the years, and how such struggles have rallied together those who have suffered. Citing Choi Chung-moo, *Park* (Choi, 1995, cited by Park, 2014) asserts that the Minjung Cultural Movement should be understood in the context of the Third World Decolonisation Movement, which has attempted to dismantle “the colonial discourse on indigenous culture”. Additionally, Choi (1995, cited by Park, 2014), explains that “in order to subvert the colonized [sic] culture, the Minjung Cultural Movement appropriated ‘folk culture’ such as shamanistic rituals, traditional mask-dance drama, and *madangguk* (open air theatre). The cultural movement

suggested that these indigenous cultural elements have subversive power to overcome market-oriented foreign culture”.

The ideology surrounding the invasion of foreign culture is something referenced frequently across moments and movements throughout Korean history. This can be seen in the “anti-Hollywoodization” of South Korea and the general “anti-American sentiment” attributed to this, discussed by Park (2014).

Park (2014) also discusses that one of the reasons for the development of this sentiment was the US occupation of South Korea following Korea’s independence from Japan. Park (2014) explains that many felt that just as they had finally regained their freedom, it was taken away almost instantly. Additionally, another reason presented for this anti-American sentiment was due to the increasing pressure from Hollywood. Park (2014) explains that “by the early 2000s Asia had become ‘Hollywood’s fastest growing regional market’ and there were predictions that within twenty years ‘Asia could be responsible for as much as 60% of Hollywood’s box-office revenue’ (Klein, 2003 cited by Park, 2014). As a result, “in 1966, the Park Chung-hee military regime-imposed quotas on imported films and required that the number of foreign films not exceed a third of the domestic films produced each year” (Park, 2014). Shim Kwang-hyun (2000, cited by Park 2014) explains that “maintaining the screen quota would prevent Hollywood from gaining a monopoly in the Korean film market, especially given that Hollywood was already dominant, with 85 percent of the global

market". Despite experiencing many changes throughout the years, this quota still exists to a certain degree in South Korea. In the past few years, controversy was raised over screenings of the second Frozen movie, *Frozen II* (2019), in South Korea. An online *Cartoon Brew* article titled "Disney Alleged to Have Violated Antitrust Laws in South Korea over Its Release of 'Frozen 2'" reports on this further, stating that "a South Korean civic group has lodged a complaint with local prosecutors against the Korean unit of the Walt Disney Company, claiming that the company violated the country's antitrust act by screening *Frozen 2* on over 88% of the country's movie screens" (Amidi, 2019).

This section of the literature review highlighted key relevant cultural ideologies pertaining to the topic of this thesis. While additional avenues of investigation were considered for this section, it was determined that only essential findings should be explored in order to avoid going beyond the scope of this thesis.

### INTRODUCTION

This case study chapter explores comedy in practice, linking theory discussed in the literature review to substantial real-world examples in order to further investigate the issues posed regarding varying reactions to comedy elements cross-culturally.

This case study explores three British comedy films in a theoretical context, analysing their reception in South Korea in comparison to the United Kingdom, where the case study material originated. Additionally, this case study explores comedy elements pertaining to the case study films and analyses those elements in relation to the responses from South Korean audiences through box office statistics and online reviews. This case study serves to identify key comedy elements that invoke positive responses from South Korean audiences in order to identify elements that successfully traverse cross-cultural barriers, in addition to comedy elements that fail to garner a positive response and why this may be.

The primary objective of this chapter is to explore the reception of comedic elements in both British and South Korean contexts and identify points of convergence, if any, that may have contributed to their success in both cultural environments. Together with the research and theoretical perspectives explored, this chapter aims to provide a foundational understanding of the elements perceived as humorous within both cultural contexts, informing the following chapters of this thesis.

The following three British films have been selected for this case study: *Hot Fuzz* (2007), directed by Edgar Wright; *Johnny English* (2003), directed by Peter Howitt; and *The Trip to Spain* (2017), directed by Michael Winterbottom. These three films were selected for their distinct comedic styles and their distribution across time, providing a broad sample range of films produced between 2000 and 2020. This chapter will now provide a brief introduction to each of the aforementioned case study films before proceeding with a more detailed analysis.

### **Hot Fuzz (2007)**

*Hot Fuzz* (2007), directed by Edgar Wright, is a fast-paced film that combines elements of action, mystery, and comedy with charming characters, witty dialogue, and a fascinating plot. Starring British comedy actor Simon Pegg as the lead and Nick Frost as his partner in crime, the film is an incredibly entertaining viewing experience from start to finish.

The story follows a police officer, Nicholas Angel, who is not only obsessed with his job but exceptionally good at it, too. Officer Angel is transferred out of London and promoted to the role of Sergeant in the slow-paced English countryside, where crime is almost non-existent. The film follows Sergeant Angel adapting to his new life while attempting to uncover the truth behind a string of murders sweeping the village.

### **Johnny English (2003)**

*Johnny English* (2003), directed by Peter Howitt, is a fast-paced action-comedy adventure following the titular character, Johnny English, a British spy working undercover. The film follows Johnny's ongoing efforts to execute his duties competently, resulting in an awkward yet comedically brilliant viewing

experience. Despite being viewed as an 'action-comedy' film, some may view *Johnny English* (2003) as more of an action-parody comedy, as throughout the film, the 'spy movie genre' is ridiculed by the incompetent actions of Johnny English as he attempts, and fails, at being a world-class spy.

### **The Trip to Spain (2017)**

*The Trip to Spain* (2017) is the third instalment of "The Trip" film series directed by Michael Winterbottom, starring Steve Coogan and Rob Brydon. The film follows both Steve and Rob on their journey across Spain and the various antics that ensue during this time.

The film presents as scripted reality, with the characters acting as themselves in a naturalistic fashion. The majority of this film follows Steve and Rob as they venture through Spain, discussing life as they take in different sights and try different foods.

## **RELEVANT COMEDY THEORY**

Focusing on style initially, each film is overtly very different: *Johnny English* (2003) heavily relies on visual gags and superiority theory-based humour throughout, including the continuous use of dramatic irony; whereas, *Hot Fuzz* (2007) offers social commentary with an exaggerated, comedic outlook, showcasing elements of dark humour, satire, and incongruous juxtaposition theory. Finally, *The Trip to Spain* (2017) explores British comedy at its finest with witty quips, sarcasm, and impressionism.

Each film explores humour from a different angle, providing a broad range of comedic elements to explore throughout this case study. Drawing upon Byrne's (2012) breakdown of comedy elements from the book "*Writing Comedy*", various key elements in provoking a humorous response are

presented (see Figure B). Byrne (2012) acknowledges that the aforementioned elements may be incorporated partially or in full, in order to create a humorous script with the potential of invoking a humorous response from an audience. Byrne's (2012) framework presents a concise categorisation of comedic elements, allowing for a more in-depth analysis of core comedy theory; therefore, it has been adopted as an analytical framework throughout this case study chapter.

### **CASE STUDY ONE: HOT FUZZ**

Examining *Hot Fuzz* (2007) from an analytical perspective, it is evident to note the range of comedic elements throughout. Initially, by applying Byrne's (2012) framework, the comedy elements utilised throughout can be identified and analysed further.

<b>Hot Fuzz (2007)</b> <i>From the perspective of Byrne's (2012) Comedy Elements</i>	
<b>Surprise</b>	As stated previously, <i>Hot Fuzz</i> (2007) is full of the unexpected. For example, the whole village is involved in the murders taking place. This acts as one of the biggest comedic surprises during the film.
<b>Recognition</b>	Recognition is present throughout in the sense that the audience can often relate to Sergeant Angel and the situations he finds himself in. The film is set up to portray Sergeant Angel as the only rational character, forcing the audience to relate to him and empathise.  A notable example of this at play would be throughout the film when Sergeant Angel is forced to interact with the various people living in the village. Some of these characters

	<p>are strange and uncomfortable to deal with, for instance, the villager who speaks in mumbles that Sergeant Angel cannot understand. In one scene, when they visit him at his farm, Danny has to translate what he is saying so that Sergeant Angel can understand (despite them all speaking the same language). This is a great example of recognition, as many people have found themselves in similar situations before, such as being unable to understand someone due to their accent, and can therefore relate to Sergeant Angel in this comedic moment.</p>
<p><b>Observation</b></p>	<p>Observation is present throughout, as there are many instances during the film that can be linked to real life. The way the villagers act and how the village appears to run are all elements taken from relatable real-life experiences that the audience will have had prior to watching this film.</p> <p>An example of this in <i>Hot Fuzz</i> (2007) could be the laid-back attitude of the police officers. This is something typical of real-life police officers working in small villages where the crime rate is low. However, this observation is exaggerated for comic effect, making the police officers not only laid back, but also incompetent in everything they do. This element of observation allows for great comedy moments throughout the film.</p>
<p><b>Power</b></p>	<p>Power dynamics are at play throughout <i>Hot Fuzz</i> (2007) and allow for some interesting comedic moments. Throughout the film, the audience is positioned on the side of Sergeant Angel, who is portrayed as someone with superior skills compared to the police officers already working in the village, as he has come from London.</p> <p>This power dynamic allows for great comedic moments between Sergeant Angel and Danny, one of the other</p>

	<p>officers, as Danny is in awe of Sergeant Angel upon his arrival in the village. Danny has many questions for Sergeant Angel that are ludicrous, displaying Danny's naivety regarding the world outside of the village.</p> <p>Additionally, the power dynamic between Sergeant Angel and the rest of the police force comes into play throughout. No one takes Sergeant Angel seriously regarding his thoughts on the murders taking place, and there is nothing he can do about this, as he does not hold the power or trust of his fellow officers; therefore, he is constantly in a battle with them. This power struggle again provides a stage for great comedic moments and dialogue.</p>
<b>Absurdity</b>	<p>Like many comedy films, absurdity is relied upon for comedic effect. Absurdity is a key staple element throughout <i>Hot Fuzz</i> (2007) that builds a foundation of comedy for the other elements to build upon. The absurdity present is even evident from examining the overarching narrative itself. The whole village being involved in a murder spree to win an award for best village is unbelievable when considered in a real-world context. The way people are killed for nonsensical or mundane reasons only adds to this absurdity. For instance, one villager is murdered for considering moving out of the village, and the reason for the murder given is that "if we cannot have her, no one can".</p>
<b>Character</b>	<p>Character as an element itself should not be overlooked. The pairing of serious Sergeant Angel with childlike, naive Danny is a brilliant combination in creating humour. The way their characters act and react to situations is truly a great comedic aspect of the film that aids in creating humorous content from start to finish.</p>

*Figure E // Byrne's Comedy Elements in Hot Fuzz*

Byrne's (2012) framework can also be explored within the context of specific scenes. Therefore, in order to analyse the comedy elements discussed thus far pertaining to the case study films, a selection of scenes has been outlined within the context of this framework.

**Scene One: The Transfer**

In this initial scene, Sergeant Angel finds out that his station wishes to transfer him to the countryside, as he is too good at his job and therefore makes everyone else at the station look bad. This is a great example of absurdity to create a comedic moment.

Additionally, everyone at the station appears to play a role in this transfer, much to the surprise of Sergeant Angel. There is an extremely interesting visual comedy moment here when Sergeant Angel leaves the office in order to ask the rest of the team what they make of this upsetting decision. Upon leaving the room, the rest of the team has prepared banners on the walls with party poppers to celebrate the transfer, creating another comedic moment that is tinged with absurdity. This moment could also be explored through the lens of incongruity theory. The absurdity and unexpected nature of this transfer and the officer's reactions play into this unexpected, incongruous comedy moment.

Regarding semiotics, certain signs are present to visually enhance comedy within this scene. For example, the celebratory decorations and atmosphere signify excitement and positivity. These signs drastically contrast with the disappointment and confusion expressed by Sergeant Angel himself

and the similar response he was anticipating. Therefore, these signs further amplify the absurd element of incongruity in this moment.

### **Scene Two: Jennine**

After finding out about his transfer, Sergeant Angel meets with his past romantic interest, Jennine, to tell her about what is happening. Sergeant Angel turns up at the crime scene and asks what happened via phone as he is standing outside. Jennine, responding from inside the crime scene, begins to explain the reason they are no longer romantically together, but Sergeant Angel interrupts, clarifying that he was actually asking about the crime scene.

Once Jennine explains what happened at the crime scene, Sergeant Angel reaffirms that she was actually talking about the crime scene, as her description of a struggle between two people is also a very fitting description of their relationship. The comedic element of recognition is at play here as Sergeant Angel's attempt to make light of a serious situation is a common avoidance tactic. This is something that members of the audience may have experienced in real life and, therefore, are able to relate to Sergeant Angel or Jennine in this moment, heightening their comedic reception of this joke. Additionally, relief theory could also be noted here. This joke could be considered something one should not laugh at, as it is a serious matter. However, making light of a serious matter in a humorous way is something often prevalent in British comedy films.

Additionally, in this scene, Jennine is working as a forensic investigator with a number of other people. They are all dressed in the same masks and hazmat suits and, therefore, not easily identifiable. Sergeant Angel starts speaking to someone else, thinking that they are Jennine, only to be

corrected. This visual comedy moment offers the element of 'surprise' as the audience is also initially tricked into thinking that the person he is speaking to is Jennine.

Another comedy moment arises within this scene, utilising the device that everyone looks the same when introducing Jennine's new love interest, "Bob". Sergeant Angel guesses that Bob, currently standing in the background, is the person that Jennine is currently dating. However, Jennine scoffs at this notion and asks if "Bob looks like someone she would go out with" and states that she is actually dating the man standing next to Bob in the background, also dressed in the same unidentifiable way, who waves. The humour in this moment arises from both men looking identical in their hazmat suits, yet they are treated as though this is not the case. This element of incongruous absurdity results in a strong comedic moment.

### **Scene Three: Sergeant Angel's Daily Life**

This montage includes Sergeant Angel giving a presentation at a local school. When he asks if there are any questions, Danny appears with his hand raised among the students, before proceeding to ask a childish question. This moment of absurdity not only creates comedy but also reinforces the audience's perception that Danny is childlike and naive. Following this moment, Sergeant Angel is photographed for the newspaper, and his name is misspelt (as Angle). This becomes a joke in the following moments as everyone keeps calling him by the wrong name, in an attempt to frustrate him, much to his dismay. The comedic element of recognition is present here, as people may relate to this annoying experience. Most people have encountered awkward situations such as this and have experienced

being subjected to ridicule. This recognition from the audience only strengthens the comedic reception here. Additionally, superiority theory is evident in this moment as the townsfolk derive amusement from this ridicule, positioning themselves as superior to Sergeant Angel.

Soon after this, Sergeant Angel receives a phone call at the precinct regarding a missing swan. The man calling gives the name "Peter Ian Staker". Sergeant Angel initially reacts with anger, as this name is read aloud as "P.I. Staker", leading Sergeant Angel to believe that it was a prank call; however, it then cuts to Sergeant Angel standing in front of this man, saying "Yes, Mr. Staker...", revealing this to be the man's real name. Absurdity plays a significant role here in creating comedy due to the implausibility of this being a real name. Not only this, but incongruity theory, along with the comedic element of 'surprise,' can also be noted here as the audience is encouraged to believe, along with Sergeant Angel, that this is a prank call. The revelation that this call is genuine, rather than a prank, subverts the audience's preconceived expectations and creates a comedic effect. Additionally, the editing is key in constructing comedy in this moment. The manner in which the scene cuts from Sergeant Angel yelling in disbelief, to him suddenly being in front of the man, taking the whole situation seriously, is such a brilliant comedy moment, emphasising the elements of surprise and the unexpected. The semiotic shift in narrative tone that occurs in this moment produces a comedic effect through the juxtaposition of contrasting signs.

Following this, Sergeant Angel and Danny attempt to catch the missing swan by chasing it and even imitating swan noises to lure it out. Again, absurdity is present here as they are handling this unbelievable, unrealistic

situation with seriousness. From a semiotic perspective, the interplay of conflicting signs reaffirms the incongruous comedy in this moment. The contrast between realistic codes pertaining to police procedure and the unrealistic, absurd behaviour enacted subverts narrative expectation, resulting in an incongruous comedy moment.

#### **Scene Four: Back to work Montage**

In this montage, Sergeant Angel goes about his mundane business with a glum expression, clearly unhappy with how things have turned out. This montage re-creates earlier scenes from the film, displaying the repetition of daily tasks. This creates a brilliant comedic effect by utilising 'callback comedy', comedy that makes reference to an earlier joke or moment to create another moment of humour, such as when they are in the corner store and the shop keeper asks, "still no luck catching them killers then?" to which Danny responds "Actually, it's just the one killer". This mirrors an earlier scene when they were trying to catch the missing swan. This same conversation happens, in the same casual tone, when talking about the swan. The absurdity of treating both situations the same, a missing swan and a murderer, is a great comedic moment of absurd callback comedy.

From a semiotic perspective, this moment references and recontextualises signs established earlier within the film, in this case, the dialogue pertaining to catching the swan. The equivalence established between the absurdity of capturing the swan and the seriousness of pursuing a murderer subverts conventional narrative codes, creating incongruous absurdity through the alignment of two vastly different elements.

*Hot Fuzz* (2007) specifically has an interesting array of ‘callback’ jokes which initially appear at earlier points within the film. These jokes are then referenced again at later points in order to create a humorous response. As established previously, this comedic format is often referred to as ‘callback comedy.’ These jokes, despite not being ‘comedic scenes’ as explored previously in this case study chapter, are key in creating notable comedy moments throughout this film, in particular. Some examples of these ‘callback comedy’ moments will now be introduced and explored in greater detail.

It should be noted that, for this element in particular, hyperlinks to view the comedy moments referenced have been included for ease.

**Example One: “What he said”**

<https://vimeo.com/496229541> (Password: “casestudy”)

*Figure F // Clip Link - Example One*

Throughout this film, whenever an incident occurs, Sergeant Fisher is portrayed as never knowing what to do, likely due to the rarity of criminal activity in the village. Sergeant Angel always comes up with a plan, and Sergeant Fisher simply responds with: “What he said” each time. This becomes an ongoing joke throughout the film.

However, toward the end of the film when the team are facing off with the supermarket workers, they ponder what they should do and Sergeant Fisher instantly comes up with a well thought out plan of action, to which, Sergeant Angel ends up responding with “what he said” in a great example of subverting expectation through role reversal.

In terms of semiotics, “what he said”, in this case, operates as a linguistic signifier, encoding the speaker as someone with little agency or ability to strategise in crucial moments. The repetition of this signifier throughout the film establishes a comedic motif of intertextual self-reference and enables humour to arise from the semiotic inversion that stems from Sergeant Angel and Sergeant Fisher switching roles. In this case, the sign retains its linguistic form, but the connotative value is shifted, subverting both audience expectation and the pre-established power dynamic between the characters involved.

This moment of callback comedy is well-crafted and dispersed naturally throughout the film. It is also a great example of incongruity theory at play, as this moment subverts expectations, resulting in a humorous response. Here, the humour derives from the unexpected.

### **Example Two: Church Yard Cult**

<https://vimeo.com/496701686> (Password: ‘casestudy’)

*Figure G // Clip Link – Example Two*

Toward the end of the film, Sergeant Angel finds the village council in the church yard, sitting around in robes, appearing like a cult, while they discuss their plans of murder. This moment reflects an earlier village council meeting scene where the same people are sitting around discussing the village in a mundane manner. In the earlier scene, they begin by discussing a member of the village, Janet, who is expecting twins, and in a callback to that moment, at the beginning of their cult meeting, they provide an update on that

same villager. This is a great moment of absurdity, and the additional element of callback comedy is utilised to further emphasise the ‘absurdity’ and ‘surprise’ of this comedic moment. The townsfolk involved recontextualise the initial mundane scene in a new, sinister environment.

The absurdity of the situation is the key to creating a humorous response. It should be noted that this moment of comedy is reinforced by the subversion of audience expectations, which would be informed by established semiotic codes and visual signifiers. The foreboding atmosphere is completely shifted by the mundane conversation taking place, resulting in a humorous response through incongruity.

### **Example Three: Fascist / Hag**

<https://vimeo.com/496701787> (Password: ‘casestudy’)

*Figure H // Clip Link - Example Three*

Toward the beginning of the film, when Sergeant Angel arrives at the village hotel, a woman behind the desk says “fascist” as he arrives, much to Sergeant Angel’s surprise and confusion. However, it is revealed that she is working on a crossword puzzle at the same time as working behind the desk, and “fascist” was one of the words she needed.

This scene continues with Sergeant Angel checking in and saying “hag” at the woman, again much to her shock and surprise, as it appears Sergeant Angel is calling her a ‘hag’. However, he then explains that ‘hag’ is the next word required in her puzzle. Exploring this scene from a semiotic perspective, it can be noted that this comedic exchange manipulates the

relationship between the linguistic signifiers and the signified, resulting in a humorous outcome. Within the narrative context of the scene, the initial linguistic utterances are perceived by the audience, along with the characters, as personal insults. This is quickly subverted when the crossword element is revealed, resulting in comedy through incongruity.

First, the audience is taken by surprise by the woman's seemingly out-of-nowhere attack; however, they quickly assess the situation and assume there must be more to her anger. However, the incongruity comes when the script switch occurs, highlighting the puzzle to the audience. This progression from surprise to understanding, back to surprise at the incongruous script switch, results in a humorous response from the audience.

In terms of 'callback comedy', during the shootout in the village near the end of the film, this same villager appears with a gun and yells "fascist" at Sergeant Angel before shooting at him. Sergeant Angel proceeds to shoot a hanging basket positioned above her head, which then falls and knocks her out. Upon doing so, he says "hag". This absurd moment of 'callback comedy' is utilised extremely well in creating a humorous exchange. The audience is already aware of the previous exchange and therefore finds humour in this repetition recontextualised in a completely different situation.

This section of the case study will now explore *Hot Fuzz* (2007) within the context of Sedita's (2014) "Three pillars of comedy": 'Conflict', 'Desperation', and 'the Unexpected'. It is evident that the three pillars explored within Sedita's (2014) work are prominent throughout this case study film; therefore, they will be explored further within this context.

'Conflict' arises when Sergeant Angel is moved to the countryside and has to adjust to a vastly different lifestyle. Additionally, when deaths begin occurring in the village, no one listens to Sergeant Angel when he is convinced that these deaths are not accidents. These points of conflict drive the narrative forward while crafting situations in which brilliant comedic moments are able to take place.

'Desperation' arises from Sergeant Angel's need to uncover the truth and prove to everyone that he is correct in thinking that something suspicious is going on. Sergeant Angel's suffering is key to delivering some brilliant comedy moments. Superiority theory could be linked to this element in particular, as many comedic moments stem from the audience laughing at Sergeant Angel rather than with him.

'The Unexpected' is also extremely important when *considering Hot Fuzz* (2007). From the three pillars of comedy established by Sedita (2014), it could be noted that 'the unexpected' is most prevalent in *Hot Fuzz* (2007) in terms of delivering comedy and humour. This film consists of elements such as 'surprise' and 'absurdity' throughout, crafting the foundation for a brilliant comedic experience.

In summary, *Hot Fuzz* (2007) is a very diverse comedy film that utilises a range of comedy elements in order to elicit a humorous response. However, among these elements, 'absurdity' appears to be the element most relied upon in creating comedy through moments of incongruity. *Hot Fuzz* (2007) brings together the genres of comedy, action and mystery seamlessly while providing a cleverly structured viewing experience that displays the utilisation

of 'callback comedy'. This film is a great example of how various elements of comedy can be tied together in one film harmoniously.

This chapter will now explore the second case study film.

## CASE STUDY TWO: JOHNNY ENGLISH

Byrne (2012) views comedy as something that can be broken down into a list of key elements. These elements of comedy consist of 'surprise', 'recognition', 'observation', 'power', 'embarrassment', 'absurdity', and 'character'. When exploring these elements within the context of *Johnny English* (2003), it is evident that certain elements, such as 'surprise', 'embarrassment', 'absurdity' and 'character', are most commonly utilised in the creation of comedic moments. Therefore, this chapter will now explore Byrne's (2012) comedy element framework within the context of this second case study film, *Johnny English* (2003).

<b>Johnny English (2003)</b> <b><i>From the perspective of Byrne's (2012) Comedy Elements</i></b>	
<b>Surprise</b>	While it may not be as predominant as other elements, surprise is undeniably utilised comedically throughout this film in order to elicit a humorous response. Existing alongside absurdity and character, surprise often makes an appearance through the choices Johnny makes and the way in which he reacts to and navigates certain situations. While surprise may lessen the more the audience grows to understand Johnny's character and predict the absurd ways in which he may respond to certain situations, it is still an important element that aids in eliciting a humorous response.

<b>Embarrassment</b>	Throughout this film, embarrassment is a significant theme explored through the comedic mechanism of dramatic irony. Johnny English is constantly being put in situations where the audience is privy to the truth, leaving Johnny to make embarrassing mistakes constantly. This results in the audience cringing and finding humour in these mistakes. Superiority theory could also be linked to this factor, as the audience is often positioned to laugh at Johnny and his unfortunate mistakes.
<b>Absurdity</b>	The concept of this film is inherently absurd. However, despite contextualising the events that transpire throughout this film within the context of this inherently absurd narrative, elements of absurdity are still utilised throughout to build upon the already absurd premise. For example, at the beginning of the film, all secret agents in the organisation are killed, and the completely underqualified Johnny English is hired to complete a top-secret mission of great importance. The film continues with extreme absurdity throughout, creating amazing comedy moments deriving from the fact that the events taking place are so unbelievable and so far from reality that one cannot help but laugh.
<b>Character</b>	This film follows the protagonist Johnny English, who from the beginning is portrayed as a childlike, overconfident, quirky character played by Rowan Atkinson, who is famous internationally for his role as Mr. Bean. Rowan Atkinson's skill as a visual actor aids in his overall comedic performance. His mannerisms and facial expressions are, at times, adequate alone to create visual humour. It should also be noted that Byrne (2012) states, "character is often the element which turns

	<p>something that is not intrinsically funny into something that raises a laugh". This quote particularly encapsulates how character elements within Johnny English elevate the humour throughout.</p>
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*Figure 1 // Byrne's Comedy Elements in Johnny English*

Within the context of Byrne's (2012) framework, this chapter will now explore a selection of moments and scenes.

### **Scene One: Pegasus' Office**

During this scene, Johnny English arrives in Pegasus' office and attempts to act suave. He takes his jacket off and throws it, mimicking Agent One in the previous scene, expecting it to land on the coat hanger. However, when Johnny English throws his coat, it misses the coat rack and flies out of the window comedically. This moment offers surprise and the unexpected, creating humour. This moment also further reaffirms the audience's opinion of Johnny being incapable and unsuitable for the role.

Regarding semiotics in this moment, Johnny's attempt to copy Agent One operates as an intertextual sign, referencing a previous scene where a specific action and outcome were established. Therefore, the subversion of this pre-established outcome results in a comedic effect.

Following this moment, when signing his security clearance form, Johnny puts down the boring, normal pen he is given in favour of a golden ballpoint pen. He begins talking about the pen, explaining that it reminds him of the same one that all spies carried in the past, and that it was "completely innocent to the untrained eye", alluding to the fact that it was more than just a pen. He continues by clicking the pen and saying "click it twice and-", before

it fires and hits the secretary in the background. This moment is a great example of 'absurdity' in action. 'Surprise' could also be considered present here; however, with the dialogue surrounding the pen, the element of surprise is heavily reduced. This scene also reinforces the audience's preconception of Johnny even further, establishing his careless and clumsy characteristics from the very beginning.

After being shot with the pen, the secretary collapses to the ground just before Pegasus arrives. However, she is out of sight behind the sofa, which Pegasus does not notice and asks where his secretary is. Johnny English comedically uses his body to cover part of the secretary that is still visible as he tells Pegasus that she simply "went out". Again, the absurdity of this scene creates humour in addition to the dramatic irony of Johnny and the audience knowing that the secretary is behind the sofa, with Pegasus remaining unaware. 'Surprise' may also be noted here, as the audience has only recently been introduced to Johnny's character, and may expect him to run over and help the fallen secretary, or perhaps alert Pegasus to the issue; however, Johnny chooses to act absurdly instead by hiding the body. This element may surprise some, leading to a humorous response while, simultaneously, establishing the absurdity of Johnny's character even further.

Johnny is taken into the room next to Pegasus' office to discuss the mission. In the background, paramedics can be seen through the window rushing to help the collapsed secretary. Johnny attempts to distract Pegasus from looking by asking questions about the mission, providing another comedy moment through 'absurdity'. However, in addition to this, 'recognition' is also present in this moment. Though not to the absurd extent showcased

within this scene, most people have experienced a similar dynamic in real life, such as distracting someone from something, meaning they can relate to Johnny in this scene to a certain extent. The fear of being caught for making a mistake is something members of the audience may resonate with, furthering the comedic reception of this scene.

Following this, the secretary is taken out of the room by medics before Johnny and Pegasus turn around and return, timing it perfectly so Pegasus does not notice anything. Pegasus then goes on to tell Johnny that there is no room for mistakes on his next mission tonight, to which Johnny responds by saying that “mistake” is not a word that appears in his dictionary. This adds a final comedy moment to the scene as the audience, only moments ago, witnessed Johnny distract Pegasus from one of the many mistakes he has already made within this scene. This not only brings ‘absurdity’ but also creates additional humour through ‘character’. Johnny English is presented to the audience as having a very high opinion of himself, considering himself incredibly capable despite the many mistakes he makes; this is part of the comedic charm his character brings to the film, and makes this line in particular a great comedic moment. From the perspective of semiotics, the character of Johnny himself could be considered a sign, symbolic of incompetence masked behind an overly confident bravado.

### **Scene Two: Cemetery**

Following a chase scene, Johnny English ends up following the wrong hearse and arrives at a cemetery. The dramatic irony here adds a great comedy moment as the audience can already anticipate what is about to happen. This is another moment of not only ‘absurdity’, but ‘embarrassment’.

The audience can assume from this moment that Johnny is about to confront the wrong people, presumably a grieving funeral party. The thought of this alone is already embarrassing and cringeworthy.

In this scene, Johnny crashes an outdoor funeral, thinking that the coffin being buried contains the previously stolen crown jewels. Johnny proceeds to awkwardly confront the grieving funeral group before continuing to try and open the coffin. He then climbs on the coffin, and everyone gasps as he parades about, throwing accusations and acting full of himself as he claims that he has figured out their plan. This scene is very awkward to watch, yet it is a great comedy moment, potentially linking back to the idea of relief theory and the release of emotions at something taboo or uncomfortable.

Through semiotic signifiers pertaining to graveyards and funerals, the audience is aware of the cultural norms and behaviour typically expected from someone when attending such a location or event. Therefore, the deviation and clear disrespect of these established norms is cause for audience discomfort within this scene.

The embarrassment throughout this scene is monumental as the dramatic irony leaves the audience aware of Johnny's mistake while Johnny is completely oblivious. Finally, as Johnny realises his mistake, Bough, his colleague, arrives pretending to be Johnny's doctor from the "lunatic response unit". Johnny comedically plays along, speaking gibberish and acting as though he is mentally unstable in order to awkwardly escape the uncomfortable situation. Further comedy in this moment derives from the absurdity of the funeral party believing this farcical narrative. Additionally, 'character' plays a large part in this scene as Johnny himself is humorous to

watch with his overexaggerated mannerisms and expressions. It should also be noted that 'surprise' is also a key element within this scene, as Bough devises this absurd excuse to get them out of the situation, which is completely unexpected and a brilliant comedic surprise for the audience.

### **Scene Three: The Final Showdown**

When Johnny English attempts to stop the crowning of Sauvage, he is in front of a large audience, in addition to the whole country watching via video link. Initially, Johnny attempts to remove the plastic face of the Archbishop of Canterbury, assuming this to be a disguise as established previously. However, Johnny does not realise that this initial plan has changed, and the man he is assaulting is, in fact, the real Archbishop of Canterbury. This has already been established for the audience and creates an embarrassing moment of dramatic irony. Additionally, the absurdity of Johnny wrestling with the archbishop is inherently comedic as it is such a far-fetched, unbelievable situation. From a semiotic perspective, the archbishop is strongly encoded with cultural signifiers of authority and dignity; therefore, presenting him in such a disruptively unflattering situation creates humour by subverting this established symbolic code.

After revealing the archbishop's posterior to the whole country, in an attempt to reveal a tattoo proving him to be an impostor, Johnny notices the absence of a tattoo and promptly recognises his mistake. As Johnny is dragged away by security personnel, he tells Bough to play the DVD showing Sauvage's plan to the audience, the same DVD that Johnny stole from the Chateau earlier. However, the audience is aware that Johnny picked up the wrong DVD at the Chateau and can only imagine what is on the DVD Johnny

picked up by mistake. As the video plays, it shows Johnny dancing around his bathroom. This is the same video Sauvage presented before his staff earlier in the film to explain that they did not need to consider Johnny a threat to their mission. While playing in the immediate room, this video is also broadcast to the whole country, creating another embarrassing comedy moment full of absurdity. In terms of semiotics, the act of playfully dancing around one's bathroom is coded as playful, carefree, and even immature to a certain extent. Therefore, within this scene, these codes clash with the seriousness of the mission context, creating comedy through incongruity.

Finally, following this, in an attempt to stop Sauvage from being crowned King of England, Johnny drops from the ceiling, knocking Sauvage from the throne. The crown is then placed on Johnny's head instead by mistake. Johnny is crowned the King of England, which in itself is completely absurd. Johnny then tells them to arrest Sauvage and lock him away, to which the audience watching the crowning cheers. This absurdity within this scene is elevated to a new level and therefore creates an amazing comedic climax to the film. Additionally, the comedy in this moment is further elevated by 'character' with Johnny English himself, as throughout the scene his mannerisms, facial expressions, and overall confident persona are inherently comedic as a result of Rowan Atkinson's performance. Rowan Atkinson truly brings the humorous character of Johnny English to life not only in this scene, but throughout the film as a whole. Exploring physical comedy through exaggerated character performance from a semiotic perspective, it could be argued that exaggerated physical actions or movements violate established

normal codes of conduct. Therefore, the incongruity presented through this subversion of typical codes results in a comic effect.

*Johnny English* (2003) is a non-stop comedic adventure from the beginning. Using a wide range of comedic mechanisms, this film creates a truly engaging comedy experience. Exploring this case study film within the context of another comedy theory framework, Sedita's (2014) "three pillars of comedy": 'Conflict', 'Desperation' and 'The Unexpected', it can be noted that each of the aforementioned 'three pillars' is prevalent throughout.

'Conflict' arises from the central narrative structure of *Johnny English* battling against Sauvage in an attempt to prevent him from claiming the throne of England. This conflict drives the story, and without it, Johnny would not be forced into the same absurd situations that make up most of the film.

'Desperation' is rooted in Johnny's consistent attempts to become a successful secret agent and succeed in his mission. This provides moments of humour as Johnny will go to any length to achieve his goal, creating catastrophic comedic moments along the way, as he is not qualified to be taking on the tasks he is given.

'The Unexpected', in this case, stems from the element of 'surprise' operating as a core comedy element in creating comedic moments throughout the film. However, when exploring this within the context of *Johnny English* as a character, it is interesting to note that a large portion of the comedic moments arise from predictable situations and outcomes through dramatic irony. Witnessing Johnny find himself in such situations where the audience already knows the embarrassing outcome serves as a great comedy mechanic in this film, for example, when Johnny accidentally enters the

hospital instead of Sauvage's building, or at the funeral, where Johnny accuses the wrong people of being criminals. In both cases, the audience is privy to the knowledge that Johnny has made a mistake, and this lack of 'surprise' creates its own uncomfortable comedy moment through second-hand embarrassment.

In summary, it is evident that three of Byrne's (2012) seven elements of comedy are prevalent throughout *Johnny English* (2003). The elements of 'embarrassment', through dramatic irony, 'absurdity' and 'character' are likely key to the comedic success of this film, as explored earlier in this chapter through the analysis of a selection of scenes. These elements are utilised together perfectly to create a cringeworthy, yet hilarious viewing experience, and are most commonly expressed through visual comedy. Additionally, although less prevalent than other elements of Byrne's (2012) framework, the element of 'surprise' remains a noteworthy presence.

Finally, in reference to humour theory in general, superiority theory plays a significant role in the humour throughout *Johnny English* (2003). As a result of the comedy deriving from the consistent utilisation of dramatic irony and 'embarrassment' attributed to the shortcomings of Johnny English, the audience is able to feel a sense of superiority over the character, enabling the audience to laugh at these shortcomings from an outside perspective.

Aristotle (1996) explores this notion in stating that we laugh at and find humour in inferior or ugly individuals as we feel a sense of joy from being superior to them. The audience is positioned specifically to feel superior to Johnny English throughout this film, showcasing superiority theory at play;

therefore, it could be surmised that this element is a significant contributor to the successful reception of *Johnny English* (2003).

### **CASE STUDY THREE: THE TRIP TO SPAIN**

When analysing *The Trip to Spain* (2017) from a theoretical perspective, it was interesting to explore the comedy elements utilised, as *The Trip to Spain* (2017) avoided certain commonly used comedy elements in favour of more subtle elements, such as irony and deadpan comedy, frequently noted in British comedy.

This chapter will not explore this case study film through Byrne's (2012) framework. This framework, as utilised previously within this chapter, outlines that comedy is clearly broken down into a list of key elements consisting of 'surprise', 'recognition', 'observation', 'power', 'embarrassment', 'absurdity', and 'character'. It should be noted that, in *The Trip to Spain* (2017), 'recognition' and 'observation' are the elements most heavily relied upon in creating a comedic impact. Additionally, despite not appearing as prevalent, 'power' and 'character' also play a role throughout.

Byrne's (2012) framework will now be explored in greater depth in the context of this case study film.

<b>The Trip to Spain (2017)</b> <b><i>From the perspective of Byrne's (2012) Comedy Element</i></b>	
<b>Recognition</b>	Recognition arises as a key element in the comedic reception of this film, as the way in which the characters act and respond to situations is very relatable to the general British public watching this film, and therefore, the comedic elements that tie into these actions become elevated in terms of humour. An example of this may be the fact that

	<p>Rob and Steve are travelling on holiday together, which is something many people have done before and therefore something extremely relatable. This would be especially relatable for the British public, as the reactions and responses from Steve and Rob throughout are typically British and something many people will have first-hand experience of, such as attempting to speak to locals and staff in broken Spanish.</p>
<b>Observation</b>	<p>Again, somewhat like recognition, the audience will observe things from their own life and the real world which feel familiar in the film. This allows for those familiarities to be called upon comedically and referenced, especially in relation to pop culture references, which are heavily relied upon throughout to create comedy moments. For example, Rob and Steve are constantly performing impressions of famous pop culture figures.</p>
<b>Power</b>	<p>Power can be witnessed in the relationship between Steve and Rob. Despite clearly being friends with one another, there is a power struggle between the pair throughout this film. This is, for the most part, playful in nature. However, it is utilised for comedic purposes. A great example of this may be the fact that Steve is constantly trying to prove himself better, wiser, and more experienced than Rob throughout the film. However, in one of the subplots, Steve's agent leaves for another company and does not take Steve with him, leading Steve to struggle and handle the subsequent issues relating to this alone. Meanwhile, unbeknownst to Steve, his agent calls Rob in an attempt to work with him. The agent highlights lots of exciting opportunities for Rob if he is willing to accept; however, Rob ends up refusing the offer as he does not want to move to America. This moment</p>

	of irony, occurring in tandem with the power struggle between Rob and Steve, creates a fantastic, yet subtle moment of comedy for the audience.
<b>Character</b>	The characters of Steve Coogan and Rob Brydon, played by themselves, are already widely known and loved throughout the UK. The use of these characters already brings an element of comedy and humour to the film, as the audience, if British, is likely already familiar with their personalities and their comedic ability. However, if one were to watch this film with no prior knowledge of these two characters, it could potentially alter the viewing experience and the overall comedic impact.

*Figure J // Byrne's Comedy Elements in The Trip to Spain*

Exploring this film within the context of Sedita's (2014) "three pillars of comedy": 'Conflict', 'Desperation', and 'The Unexpected', it is interesting to note how these pillars appear. Despite being present throughout the film, they appear much weaker than in the previously explored case study films and do not drive the comedic journey as heavily.

'Conflict' arises from two key aspects of this film, one aspect being the constant power struggle between Steve and Rob. This power struggle is somewhat playful in nature and is a constant theme throughout as they both try to outsmart one another in an attempt to prove superiority.

The second aspect of conflict may derive from the sub-plot in which Steve loses his agent, and the narrative that explores his ongoing attempts to get his script approved. However, this plot point is not explored in great depth and would not be considered essential to the broader narrative structure of

this film. Regarding structure, this film is somewhat fragmented, and therefore, the element of conflict can be noted as lacking in places within the context of the greater narrative.

'Desperation' arises within the sub-plot in which Steve is working tirelessly to get his work accepted and keep up with his agent moving to another company. However, with the exception of this aspect, desperation does not constitute a significant element within this film. This film is not heavily plot-driven, and therefore, such elements may be considered lacking.

Finally, 'The Unexpected'. This element could be noted in the narrative sub-plot in which Steve's son reveals he cannot fly out to meet his father due to his girlfriend's unexpected pregnancy. This is notably one of the only "unexpected" elements throughout, other than Steve's unexpected encounter at the end of the film.

Incorporating the theories and comedic elements explored above, this case study will now further explore various aforementioned elements within the context of a selection of scenes from *The Trip to Spain* (2017).

### **Scene One: Arriving in Spain**

Not only in this scene, but throughout the film, Rob and Steve use basic Spanish greetings to one another in strong British accents, providing some humour. This could be interpreted as either the element of 'recognition' or 'observation'. This is something the audience may be able to relate to or have experienced in their own life, and therefore, comedic value is added. However, Steve is portrayed as clearly better than Rob in Spanish. This aids in establishing Steve's 'know-it-all' persona and effectively conveys this characterisation to the audience. In terms of semiotics, Steve's superior

competence in the Spanish language could be noted as a symbolic sign, further reinforcing his 'know-it-all' character.

In this scene, Rob recites some facts about the area they are pulling into by ferry. Steve asks Rob if he has been reading a tour guide, and Rob lies, saying it is just information he has picked up over the years, making this claim to appear more knowledgeable than he is. However, this is a great comedic moment for the audience as Rob was depicted reading his tour guide intensely the evening prior. This creates a moment of dramatic irony and provides additional humour in terms of the power dynamics between Rob and Steve. Throughout the film, they continuously attempt to 'one-up' one another to appear superior. This is a great source of comedy throughout, as viewers familiar with the social dynamics of rivalry will decode the various relevant signifiers within a shared cultural framework. This dynamic represents a recognisable social trope, therefore, portraying familiarity to audiences, which aids in the overall comedic impact.

It should therefore be noted that 'recognition' is also at play here once again. Most of the audience will have experienced similar situations themselves, in this case, pretending to be more knowledgeable in a situation to appear on top. Therefore, this adds comedic value in this moment.

### **Scene Two: The Spanish Inquisition**

During this scene, Rob and Steve are sitting together outside discussing their current location before moving on to discuss the Spanish Inquisition. Rob mentions that Steve would be a good inquisitor as he is curious, to which Steve responds by saying that "curiosity is not a big leap from murderous intent", to which Rob comedically corrects him, saying that it

actually is. This moment of deadpan, typical British humour is delivered clearly in a concise manner. Steve delivers his line with a straight face, much to Rob's surprise. This moment may be subtle, yet it is a comedic moment that should not be overlooked.

Steve then proceeds to ask Rob a series of questions as if interrogating him, while Rob pretends to be in pain, leading to another comedic moment of parody. This parody of the Spanish Inquisition brings in the element of 'observation' and shared cultural knowledge. Given the audience's familiarity with the Spanish Inquisition, this playful parody will generate comedic effect to a certain degree.

In terms of semiotics, the incongruous clash between serious and playful codes aids in the comedic reception of this scene. The subject of the parody, the Spanish Inquisition, is embedded with symbolic codes pertaining to fear and threat. However, these codes are subverted within the playful parody for comedic effect. It should also be noted that the audience's ability to decode this parody relies on recognition of a shared cultural code. If this recognition or knowledge is absent, then this parody will not be received as initially intended.

### **Scene Three: Photoshoot**

During this scene, Steve and Rob have their photos taken; they are each dressed up thematically in the style of Don Quixote while riding horses. The whole scene is uncomfortable to watch, yet humorous at the same time, offering a great moment of visual comedy. This moment aligns with the elements of 'character', 'surprise', and 'embarrassment'. The characters of Steve and Rob are dressed in such a way that is inherently visually comedic,

along with how they react to the situation uncomfortably. Surprise comes into play as the audience does not expect to see such a scene unfold within the context of the narrative established thus far. Finally, 'embarrassment.' It is difficult not to feel some level of embarrassment for the pair dressed in such an extreme style, combined with observing them clearly out of their comfort zones. Regarding semiotics, the body language displayed by both Steve and Rob acts as a paralinguistic sign, signalling awkwardness and embarrassment, which can be decoded by audiences as comedic through the recognition of a shared cultural understanding.

Notably, this moment could also play into superiority theory. The audience is made to feel superior to Rob and Steve as they are subjected to such an embarrassing, awkward photoshoot. The audience is given permission to laugh at the pair, not laugh with them, in this awkward and uncomfortable moment.

#### **Scene Four: Drinking with a Busker**

During this scene, Rob and Steve invite a British busker to sit with them for a drink. Steve appears somewhat annoyed as the busker is very knowledgeable about Spain and the best places to visit for food and drink. Steve says that they know all of the places that the busker is recommending already, even though Rob clearly does not, before getting up and storming off back to the hotel, much to Rob's confusion, leaving Rob with the busker. The comedy here arises from Steve's pretentious childlike behaviour. Rob explains to the busker that Steve doesn't like to be told things that "he thinks he knows". The humour in this scene derives heavily from the element of 'observation'. Most of the audience will know someone or have experienced

someone with the same attitude as Steve here; therefore, this comedic moment is relatable to the audience.

From a semiotic perspective, this scene relies on the audience's ability to recognise the established trope of 'know-it-all' in Steve's behaviour. The recognition of this shared cultural code results in an engaging comedy moment. Comedic tension also arises in Steve's decision to get up and leave, as this deviates from typically understood social expectations and politeness.

### **Scene Five: Group Conversation**

In this scene, Steve is talking about the burial of the King to Rob and the two female friends they are sitting with, explaining that it actually happened where the hotel is located. Rob jokes, saying that it was not a hotel when that took place and goes on to perform a short parody, exploring what it would be like if it had been a hotel during that time. Parody is commonly utilised throughout this film, and, in this scene in particular, is an element the audience may find comedic through incongruity theory. Comedy here arises from the subversion of the audience's preconceived notions. It should also be noted that the element of 'surprise' is evident in this scene, as no one would naturally assume that the building was a hotel all those years ago, and the notion that it was within the narrative context is comedically surprising.

Throughout this scene, Steve is trying to be serious; however, Rob interrupts him with jokes. Steve and Rob both perform Roger Moore impressions, Steve tries to 'one-up' Rob and appear more impressive. However, this results in Steve and Rob talking over each other awkwardly. These impersonations appear throughout the film as Steve and Rob impersonate a range of celebrities. Familiarity with these pop culture

references enhances positive reception and audience enjoyment; therefore, it is evident that 'observation' is crucial in creating comedic impact in these moments. As a result, it is interesting to consider a situation in which the audience is unaware of these references and celebrities, as their viewing experience would indubitably be very different.

Selecting specific scenes from this case study film for analysis, compared to the previous two films explored, posed some challenges. Identifying specific "comedic scenes" within this film proved to be a difficult undertaking, as the scenes themselves are not inherently comedic. Instead, the humour predominantly derives from specific, unrelated moments or dialogue that has no bearing on the scene or overall narrative framework. Therefore, within the context of film specifically, it may have been beneficial to explore comedy through moments and themes rather than specific scenes. However, the same methodological approach was applied to this case study film in order to preserve cohesion across all three films.

In conclusion, it can be noted that this film does not structurally adhere to Sedita's (2014) "three pillars of comedy". The dramatic elements and overarching narrative plot lack structure compared to the other films explored within this case study chapter. This film presents a free-flowing, naturalistic style with subtle comedy elements occurring sporadically.

However, it is important to note that various elements of Byrne's (2012) framework remain applicable throughout this film, with 'recognition' and 'observation' evident and heavily relied upon. Certain patterns and themes can be noted throughout, such as the consistent use of irony, sarcasm, self-deprecation, deadpan humour, and gallows humour.

This film was an interesting exploration of traditional, yet subtle, British comedy at play and, therefore, interesting to compare and contrast with other comedy films that adhere to a more universally recognisable structure.

## COMPARATIVE DISCUSSION

Within the context of Byrne's (2012) framework, each of the case study films clearly aligns with a selection of the elements presented, and therefore, are able to be categorised in such a way. While many of Byrne's (2012) elements can be observed, it should be noted that only one element appears predominantly across all three case study films, that element being 'character'. As discussed previously in this chapter within the context of various scenes across each of the case study examples, 'character' consistently plays a crucial role in eliciting a humorous response.

It is evident that, in comedy writing, 'character' can be utilised in a variety of different ways in order to generate humour. From the extremely absurd, for example, Johnny in *Johnny English* (2003), to the more toned-down, charismatic and quick-witted characters, such as Rob and Steve in *The Trip to Spain* (2017). Character dynamics can also be utilised for similar results, for example, in Sergeant Angel and Danny in *Hot Fuzz* (2007). While Sergeant Angel is much more normal or average than the other characters mentioned, when paired with Danny, who is high energy and absurd at times, the interactions between the characters can be played in various ways to elicit a humorous response. Additionally, in creating this pairing, *Hot Fuzz* (2007) is able to maintain a more relatable main character for the general audience, a tool which aids in the utilisation of comedy elements, such as 'observation' and 'recognition', while remaining in a position to incorporate more absurd

characters, such as Danny, working as the 'funny man' against Sergeant Angel's 'straight man' persona. As mentioned previously, this consideration enables the creators to not only dabble in character-focused comedy through Danny but also provides additional avenues to explore in eliciting a humorous response from the character interactions themselves.

Like *Hot Fuzz* (2007), *Johnny English* (2003), which mainly pulls from individual character work through Johnny's character, also incorporates a similar dynamic to that of Sergeant Angel and Danny mentioned previously. In the case of *Johnny English* (2003), Johnny is paired with another agent, Bough, who acts as the 'straight man' to Johnny's absurdity, the equivalent of Sergeant Angel in *Hot Fuzz* (2007). However, the arrangement differs here with the more relatable 'straight man' character in a supporting role, and the more absurd character, Johnny, as the protagonist. It is clear to note in the context of both case study examples that whether the 'straight man' character operates as the main character, or whether they are incorporated as a supporting role, the dynamic between both character types provides an apparatus in which comedic moments can be crafted and utilised to elicit a humorous response.

In contrast, despite having two main characters, *The Trip to Spain* (2017) does not adopt this framework in the same way, instead leading with two charismatic 'straight men' engaging in an ongoing interplay of witty dialogue. While this provides a more limited framework in the creation of comedic moments, this differing take does allow for alternative, unique character interactions. This decision also offers more room to navigate the

comedy elements of 'recognition' and 'observation', as both lead characters are not overly absurd.

It should also be noted that, if examining the media text with greater scrutiny, one could conclude that both Steve and Rob enact the roles of 'straight man' and 'funny man' at different points throughout the film. In some scenes, Steve appears more absurd, to which Rob responds as the 'straight man.' Additionally, the opposite can also be witnessed at times.

Moving on from the 'character' comedy element, it should also be noted that, while 'character' is the only one of Byrne's (2012) elements to appear clearly across all three case study films, other elements are noted to overlap. For example, while the comedy element of 'surprise' may not appear prominently throughout *The Trip to Spain* (2017), it does appear in both *Hot Fuzz* (2007) and *Johnny English* (2003). Similarly, 'absurdity' plays a large role in both aforementioned case study films, yet once again, it does not appear prominent in *The Trip to Spain* (2017). The elements of 'absurdity' and 'surprise' pair well in the crafting of comedy moments across both *Hot Fuzz* (2007) and *Johnny English* (2003). Each of the films offers a mixture of absurd characters and situations, which often result in surprising reactions and outcomes. However, in contrast to this, while there are some moments of 'absurdity' noted in *The Trip to Spain* (2017), the majority of the plot is heavily grounded in reality with 'straight' characters that act and respond to situations as one would typically expect.

Other interesting points of overlap appear between *Hot Fuzz* (2007) and *The Trip to Spain* (2017), such as 'recognition', 'observation', and 'power'. Initially, when exploring the elements of 'recognition' and 'observation', it can

be noted that both elements rely heavily on relatability and the understanding of shared cultural codes. While *The Trip to Spain* (2017) could be considered as the most relatable among the case study films explored, *Hot Fuzz* (2007) does succeed in grounding itself in reality through the writing of the protagonist, a 'straight man', and the initial situation he finds himself in, for example, working a normal job and relocating to a new, initially very normal, location. While more absurd moments do occur consistently throughout the film, *Hot Fuzz* (2007) manages to balance absurdity and relatability well, presenting numerous opportunities for comedic moments. It should also be noted that, out of the three case study films explored, *Hot Fuzz* (2007) exhibits the largest quantity of Byrne's (2012) comedy elements predominantly throughout.

## **SUMMARY OF FINDINGS**

This case study has highlighted Byrne's (2012) comedy elements as a useful framework for the analysis and better understanding of comedy elements apparent across the case study texts. Regardless of the differing themes, characters and settings, each case study clearly exhibits the aforementioned comedy elements to a certain extent. As a result, through the implementation of this framework, these elements could be easily identified and understood within the greater context of comedy theory for reference in the subsequent stages of this research project.

As outlined in the literature review, it is important to note that there are many other theories and elements that attempt to understand comedy and offer insight when analysing a comedic text; however, Byrne's (2012) framework offers a very concise and accessible approach for outlining key

features and, as seen in the successful utilisation of this framework across this case study chapter, can be applied clearly in the analysis of multiple different texts. Additionally, as highlighted previously in the literature review, it is easy to outline and understand how the core comedy theories, such as incongruity theory, superiority theory and relief theory, align with Byrne's (2012) framework. In terms of these overarching comedy theories, Byrne (2012) offers a more nuanced explanation and further specificity through their framework, allowing for easier analysis and understanding of comedy texts.

Each of the films explored within this case study clearly exhibits an array of core comedy theories and elements, applying earlier findings from the literature review clearly through analysis of overarching elements, in addition to specific scenes and lines. This case study and analysis should not only offer validation to the theories introduced in the literature review but also provide a concise breakdown of key elements and themes for reference in this research project. This case study chapter also highlights different examples of comedy scenes and moments from a semiotic perspective, identifying the codes present in each example for a more nuanced understanding.

Regarding the comparative findings, while there is some overlap in the prevalence of certain comedy elements across case study texts, the most predominant element appearing consistently is that of 'character'. While all elements are important and play their role in eliciting a humorous response, the importance of 'character' evident in each of the texts examined should not be overlooked.

## CONCLUSION

This chapter explored a selection of British comedy films in the context of comedy theory in order to build a foundation of understanding for the rest of this research project. Within this chapter, key comedy theory elements were highlighted within real-world cinematic examples.

Each case study film exhibited a number of comedic themes and theories throughout. In analysing the case study texts, it was evident that certain elements overlapped, and certain similar themes could be identified across all texts. This also further highlighted the use of certain similar tropes across multiple texts and the different methods in which these commonly utilised elements may present themselves, for example, the use of the 'straight man' trope appearing prominently in both *Hot Fuzz* (2007) and *Johnny English* (2003); however, being presented differently in each case. Despite the difference in usage, the elements involved in eliciting a humorous response through the use of this trope remained the same.

Utilising Byrne's (2012) framework, this chapter has outlined the different comedy elements apparent through each of the case study examples, exploring how these elements manifest in real-world media. This chapter has clearly identified and presented the core comedy elements evident for further analysis within the context of reception in the following chapter of this thesis.

## CHAPTER TWO

# RECEPTION OF COMEDY ELEMENTS

### INTRODUCTION

This chapter introduces and explores the initial primary and secondary research undertaken within this thesis, in the form of a qualitative questionnaire and the exploration of online reviews and ratings pertaining to the case study films introduced in the previous chapter.

Beginning with the secondary data collected, this chapter aims to present the global box office success of the case study films and explore the general public's reception and response through online reviews and ratings. Through this approach, this chapter will highlight how the various comedic elements were received by British and South Korean audiences and whether the elements prevalent in the previous chapter can be linked to the audience response, and if so, to what degree.

Following the introduction and examination of box office statistics, this chapter will move to further uncover the reception of these films, specifically examining the reception by South Korean audiences. This is to provide further context to the research questions outlined at the beginning of this thesis. This chapter compares and contrasts the reception globally, while identifying where the comedy texts succeed and fail in eliciting a humorous response from South Korean audiences. As a result, an initial idea of which comedy elements struggle to translate can be established. While it would be ideal to explore the success and reception across a number of different non-English-speaking countries, the scope of such an investigation is worthy of its own research paper, and therefore would not fit into the confines of this project

specifically. Therefore, this research project will focus on exploring these same issues and themes, but on a much smaller scale, opting to focus on the country of South Korea. This decision was made specifically as South Korea is far removed from the UK both culturally and linguistically, allowing for the comparison of two very different audience responses. Additionally, the researcher has some proficiency in the Korean language, making certain elements of this project, such as understanding reviews written in Korean, which play an important role in this chapter, much more accessible.

In theory, while South Korea serves as the context for exploring the research questions raised in this thesis, certain findings regarding issues relating to cultural and linguistic differences are presumed to still be applicable in the context of other countries. This is an area that could be researched further beyond the scope of this thesis.

Following the introduction and exploration of the aforementioned secondary data, this chapter continues to introduce the primary data collected through qualitative questionnaires for a more in-depth examination of South Korean reception relating to certain elements and scenes.

The aim of this chapter is to explore the comedy elements introduced from a theoretical perspective in the literature review and the previous chapter in the context of real-world reception to ascertain elements that are received differently when taken out of a familiar cultural and linguistic setting.

## **GLOBAL RECEPTION**

Within this section, online data have been collected regarding the box office success of the case study films explored in Chapter One. This section will introduce the international reception briefly to provide a framework for the

next section of this chapter, which will further explore the South Korean reception of these films in contrast.

### **Hot Fuzz (2007)**

Achieving 91 per cent and 89 per cent positive reviews on *Rotten Tomatoes* (RottenTomatoes.com, 2020) and a 7.8 out of 10 on *IMDB* (IMDb.com, 2020), it can be noted that this film achieved commercial success in the Western market. It should be noted that *Rotten Tomatoes* (2020) provides two different scores: the first percentage score obtained from verified critics and the second percentage score obtained from the general public.

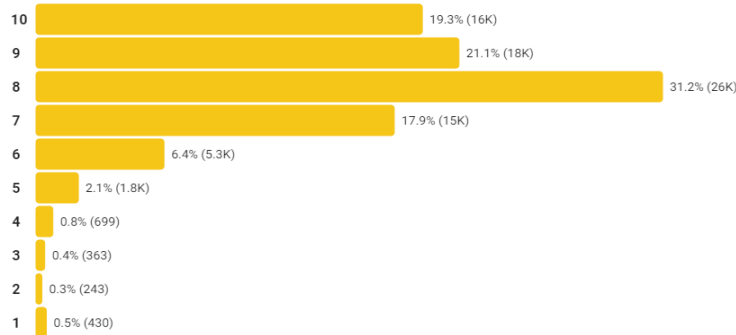
*Rotten Tomatoes* (2020) in particular provides a platform for users to give reviews and feedback, and from a brief, cursory analysis of the reviews available, it is evident that the reception was overwhelmingly positive, with many praising the comedic elements and hilarity of the film overall. Additionally, *IMDB* (2020) allows users to rate the films out of ten, with a more comprehensive breakdown of overall reception. As the charts taken from this website outline, the reception for this film was positive in both the UK and the US. However, it should also be noted that there are more one-star reviews from the US in comparison to the UK. This could be explored further within research pertaining to this topic; however, this research project, in particular, specifically focuses on the differences in reception between the UK and South Korea, and therefore will not explore this discrepancy further.

## User ratings

FILTER BY COUNTRY  
Countries with the most ratings

United Kingdom X United States Germany Canada Sweden

★ 8.0/10 83K



8.1 Unweighted mean

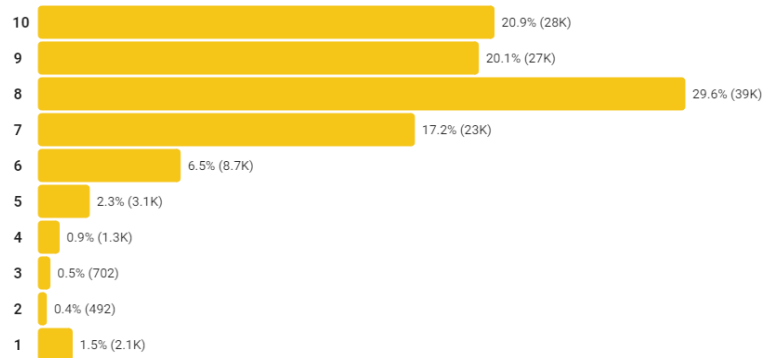
Figure K // Hot Fuzz IMDB (UK) (2020)

## User ratings

FILTER BY COUNTRY  
Countries with the most ratings

United States X United Kingdom Germany Canada Sweden

★ 8.0/10 134K



8.1 Unweighted mean

Figure L // Hot Fuzz IMDB (US) (2020)

## Johnny English

With a lower score of 32 per cent and 51 per cent on *Rotten Tomatoes* (2020) and an *IMDB* (2020) score of 6.3 out of 10, *Johnny English* (2003) received less box office success than *Hot Fuzz* (2007) despite containing similar elements and themes

throughout. Examining the reviews and feedback from audiences on *Rotten Tomatoes* (2020), it is evident that this lower score was a result of the predictability and the “silliness” attributed to this film. While reviews are much more mixed than those of *Hot Fuzz* (2007), it is evident that there is a lot of appreciation for the element of ‘character’ throughout this film in particular. Most of the positive comments pertaining to this film praise Rowan Atkinson’s character work for being humorous, over the film as a whole. This is particularly interesting to note when considering the findings obtained from Chapter One, highlighting the predominance and importance of the ‘character’ element from Byrne’s (2012) comedy element framework in eliciting a humorous response.

The case study analysis in Chapter One highlighted that this element was heavily relied upon throughout this film, and it appears that, while other comedy elements within this film may have failed to resonate with English-speaking audiences due to the predictability, the character work was received successfully.

Additionally, examining the data collected through *IMDB* (2020), this film achieved an average score of 6.3, with the majority of ratings recorded as either a 7 or a 6. In this case, in particular, the UK and US ratings are very similar, being marginally higher in the UK.

## User ratings

FILTER BY COUNTRY  
Countries with the most ratings

United Kingdom X United States Germany Netherlands Sweden

★ 6.3<sup>10</sup> 23K

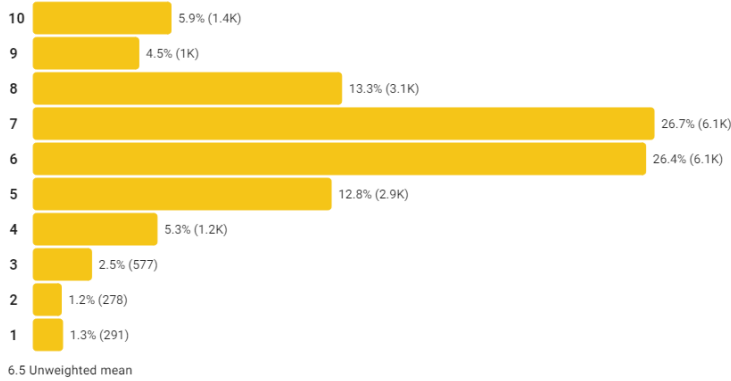


Figure M // Johnny English IMDB (UK) (2020)

## User ratings

FILTER BY COUNTRY  
Countries with the most ratings

United States X United Kingdom Germany Netherlands Sweden

★ 6.2<sup>10</sup> 23K

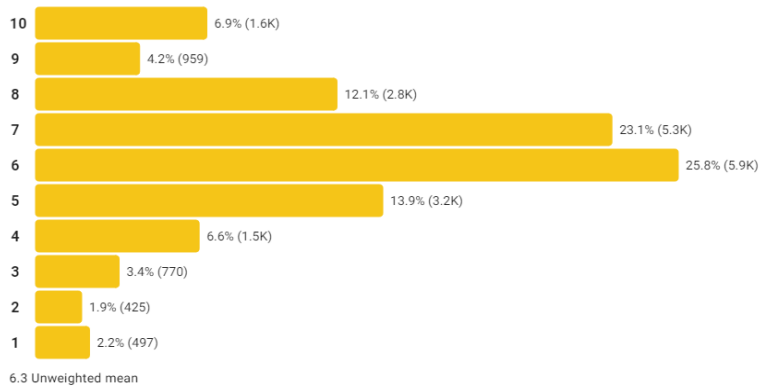


Figure N // Johnny English IMDB (US) (2020)

## The Trip to Spain

With higher scores of 83 per cent and 64 per cent on *Rotten Tomatoes* (2020) and a rating of 6.6 out of 10 on *IMDB* (2020), this film found relative box office success. While not reaching the same level of success as *Hot Fuzz* (2007), *The Trip to Spain* (2017) received a much

higher rating than *Johnny English* (2003) on *Rotten Tomatoes* (2020) while scoring only slightly higher on *IMDB* (2020).

Examining the audience reviews on *Rotten Tomatoes* (2020), there is a substantial variety of feedback, both positive and negative. The majority of positive comments praise the character work of Rob and Steve throughout, expressing a humorous response to the impressions and witty conversations between the pair. However, other reviews express dissatisfaction with these interactions, even going as far as to call them 'self-indulgent' at times. However, despite this, *The Trip to Spain* (2017) achieved clear success with positive overall ratings and many favourable reviews.

It is interesting to note here that, like *Johnny English* (2003), the majority of positive comments discussing the comedy elements of *The Trip to Spain* (2017) here praise the character work above all else, highlighting again just how important the element of 'character' is in evoking a humorous response. This is very interesting in the context of the findings made in Chapter One regarding the use and reliance on 'character' across all case study texts.

In terms of the *IMDB* (2020) rating, once again, the UK and US charts presented highly comparable results, with the UK only slightly higher, similar to *Johnny English* (2003) previously. While a difference is noted, it is very marginal, and as stated earlier in this chapter, the differences between the UK and the US are not the main focal point of this thesis; thus, they will not be investigated in greater depth.

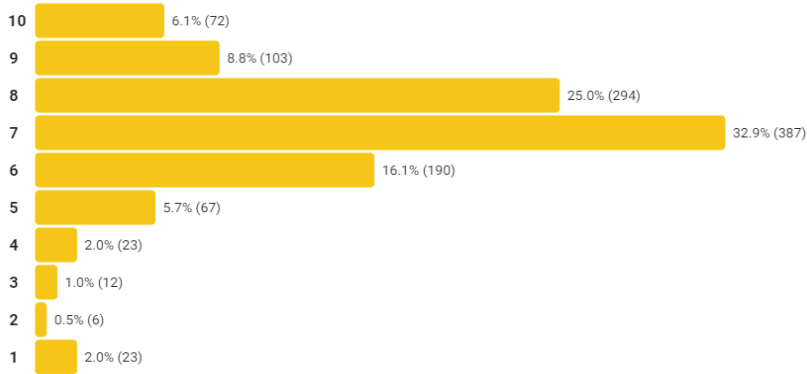
## User ratings

### FILTER BY COUNTRY

Countries with the most ratings

United Kingdom X United States Sweden Australia Canada

★ 7.0/10 1.2K



7.1 Unweighted mean

Figure O // The Trip to Spain IMDB (UK) (2020)

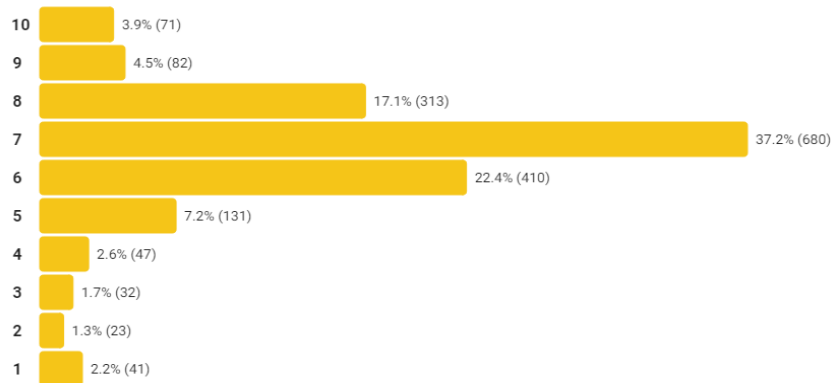
## User ratings

### FILTER BY COUNTRY

Countries with the most ratings

United States X United Kingdom Sweden Australia Canada

★ 6.7/10 1.8K



6.7 Unweighted mean

Figure P // The Trip to Spain IMDB (US) (2020)

With the data presented above, it is clear that all three of the case study films were received relatively well commercially, with *Hot Fuzz* (2007) holding the most positive reviews and ratings out of the three, and *Johnny English* (2003) with the lowest. Although it was the lowest of the three, it is still

worth noting that, despite some negativity, *Johnny English* (2003) did not perform poorly overall. While *The Trip to Spain* (2017) did perform better than *Johnny English* (2003) statistically, both films achieved moderate success with a mix of positive and negative reviews. It is important to note that while reviews were mixed, clear praise was given to the element of ‘character’ in both cases.

## **SOUTH KOREAN RECEPTION**

While considering the data presented above, this section of the chapter focuses on introducing the South Korean reception of each case study film through data collected similarly through South Korean sites. While *Rotten Tomatoes* (2020) and *IMDB* (2020) are great tools for collecting data from English-speaking audiences, data concerning South Korean audiences in particular remains limited. Therefore, this section will introduce data collected through the popular South Korean website *Naver* (movie.naver.com, 2020), one of the most frequented sites throughout South Korea (Jobst, 2024).

### **Hot Fuzz**

Similar to *Rotten Tomatoes* (2020), *Naver* (2020) offers two scores, the first from critics and the second from the general public<sup>1</sup>. In the case of *Hot Fuzz* (2007), a score of 7.25 out of 10 and 7.74 out of 10 was recorded. While not as high as the *Rotten Tomatoes* (2020) score, it should be noted that this score is very similar to that of *IMDB* (2020).

Regarding written reviews from the public, there were many comments ranging from extremely positive to extremely negative. In order to collect a random sample of these comments for discussion,

three screenshots were taken on random pages of the review forum. One was taken with high-scoring reviews filtered (see Appendix A), another with average reviews filtered (see Appendix B), and finally, a third with lower-scoring reviews filtered (see Appendix C). This decision was made in order to provide a representative sample of feedback. As there are many reviews, it would be impossible to translate every item for reference in this thesis. Additionally, the reviews on this site are presented from highest scoring to lowest, meaning a clear overall picture cannot be gathered from examining the first page, as only the positive reviews are filtered. This is regardless of whether the overall consensus is positive or negative.

First, considering the positive review sample (see Appendix A), while the feedback is clearly positive with much praise being given to the film, much of this praise focuses on the action elements, the stylistic choices and overall quality of production. Comedy is referenced as some users recognise that this film is a parody of sorts and understand the comedy elements associated.

Proceeding to examine the middle ground reviews (see Appendix B), despite giving average scores of five out of ten, the reviews themselves are very critical of the film. While, like the higher-scoring reviews, the action elements of the film are mentioned here again positively, most reviews at this level seem to agree that this film was, in fact, not a comedy at all. One user even expressed confusion over the higher scores given by critics, another stating that they did not even laugh, feeling awkward instead.

Finally, examining the negative reviews (see Appendix C), the average score given was one out of ten. Once again, a consensus was reached across this review sample that this film lacked greatly in comedy elements, and the moments that were recognisable as an attempt to be comedic were not received positively.

An interesting theory was also raised within this review sample, as one user, while expressing their confusion over the other higher ratings given to this film, introduced an interesting point. As seen in the average review sample, the notion that many of the positive reviews for this movie are fake is expressed. Researching this theory further, there is evidence (Kim, 2020) to suggest that this is not unheard of in South Korea. Certain companies or groups have been known to offer payment for positive feedback and reviews. While this may not be the case here, it is an interesting point to consider throughout this chapter.

Although *Hot Fuzz* (2007) did achieve positive ratings statistically, the written reviews indicate significant confusion regarding this positive reception. Additionally, when examining the positive reviews for a more in-depth understanding of the reception of comedy elements specifically, it is difficult to distinguish which elements actually made an impact. The action elements within this film were heavily praised within the positive comments; therefore, it is difficult to ascertain whether the audience enjoyed this film as a comedy or whether it was simply enjoyed as a stylistic action film, with the comedy elements making little impact in the way they were intended.

Additionally, while specific comedy elements were harder to recognise and isolate in the reviews given, the term 'parody' was used multiple times. 'Parody', as mentioned briefly in the previous chapter, creates a humorous response by copying or mimicking something else in a humorous way. This film being recognised as a parody would imply that the audience, mentioning it as such and commenting positively, would recognise the codes and varying elements being parodied, invoking a humorous response. This is interesting to note as parodies often rely on comedy elements such as 'observation' and 'recognition' to be fully understood and enjoyed as intended. Falling under incongruity theory, parodies take familiar elements from elsewhere and mimic them in unexpected ways in order to elicit a humorous response. The fact that this has been recognised and noted as eliciting a humorous response through the positive review sample provides evidence that some of the comedy elements evident are being received as intended. While other comedy elements may fail to be received as initially intended by South Korean audiences, it is evident that when there is some level of familiarity with the codes presented in the media text, a humorous response is possible.

### **Johnny English**

Returning to *Naver* (2020) again, *Johnny English* (2003) received the rating of 8.04 out of 10 by the general public<sup>2</sup>. Unlike *Hot Fuzz* (2007), there is only a general public rating for this film. It is interesting to note that, compared to the ratings collected from both *Rotten Tomatoes* (2020) and *IMDB* (2020), *Johnny English* (2003) has

much higher ratings from the South Korean audience. Additionally, it should also be noted that while *Hot Fuzz* (2007) holds much higher ratings than *Johnny English* (2003) on *Rotten Tomatoes* (2020) and *IMDB* (2020), *Johnny English* (2003) has the higher ratings on *Naver* (2020). While the overall disparity between ratings is marginal, it is interesting to note the shift, both regarding the higher ratings in comparison to *Hot Fuzz* (2007) and the ratings overall.

As with *Hot Fuzz* (2007) previously, this section will explore a random selection of *Naver* (2020) reviews in order to investigate how the comedy elements within *Johnny English* (2003) were received by audiences in South Korea. Again, three random samples have been taken from *Naver* (2020), the first being positive reviews (see Appendix D), the second being average reviews (see Appendix E), and finally, negative reviews (see Appendix F).

Exploring the positive reviews first, it is evident that a humorous response was achieved with the audience stating they found the film comedic. It can also be noted that, similarly to the English-language reviews, references to Johnny's character work appear very positive, with one user even referencing the actor's previous roles positively.

While, once again, it is somewhat difficult to ascertain the specific moments or elements eliciting this humorous response. It can be noted that 'character' was evidently referenced as important. Additionally, one user mentioned that the film is childish, but in a positive light. One could surmise this to be evidence that the "silly" element of 'absurdity' contributed to the positive feedback here.

Moving on to the average reviews gathered, disappointment is a clear theme throughout, with users commenting that while some moments were funny, it could have been better. However, it is important to note that while the reviews express disappointment, they further validate the earlier theory that 'character' played a large role in eliciting a humorous response. Two of the reviews in this sample mention Rowan Atkinson, the actor portraying Johnny, for his earlier role as Mr. Bean, the titular character in the television show *Mr. Bean* (1990). One user expressed that his character from that show was much funnier, and another stated that this film was not funny "because Mr. Bean spoke". Mr. Bean's character is famous for not speaking and his use of visual gags and slapstick comedy elements. Another user stated that they actually laughed because of Rowan Atkinson's acting, but they would not recommend the film to others.

It is also interesting to note that the average review sample for *Johnny English* (2003) expressed that some level of humorous response was elicited, unlike that of the *Hot Fuzz* (2007) sample previously. Additionally, the reviews within this sample also highlighted positive responses toward *Mr. Bean* (1990), implying that this show also elicits a humorous response. This could prove to further validate the claims that various comedy elements present within the television series *Mr. Bean* (1990) are successful in eliciting a humorous response in South Korea, as briefly explored in the literature review.

Finally, moving to examine the negative review sample, the consensus clearly expressed that the film elicited boredom and would

not be something recommendable to others. Notably, *Mr. Bean* (1990) is referenced again in this instance, albeit in a more negative context. This user states that the character of Mr. Bean “is a relic from the 80s”, implying that elements of this film were outdated and not very funny. However, there is no further explanation as to why this is the case.

It should also be noted that another reference to fake ratings was made in this review sample, similar to the claims made in the *Hot Fuzz* (2007) review sample previously.

### **The Trip to Spain**

Moving to examine the third and final case study film, *The Trip to Spain* (2017), ratings of 6.17 out of 10, and 5.76 out of 10 are recorded on *Naver* (2020), the first representing the critic score and the second the general public score<sup>3</sup>. In this case, there is also an additional audience review of 5.64 out of 10; however, the other two films did not receive this same additional scoring framework, and it is unclear how this audience ranking differs from the general public ranking. Regarding this additional score, this study will remain primarily focused on the general public score in order to uphold consistency and ensure fairness.

It can be noted that in the case of *The Trip to Spain* (2017), the ranking is slightly lower on *Naver* (2020) than the English-language ranking sites. Utilising the same methodological approach in this section, three screenshots sampling random reviews were taken from *Naver* (2020). The first showcases a sample of positive reviews (see

Appendix G), the second a sample of average reviews (see Appendix H), and finally, a sample of negative reviews (see Appendix I).

Introducing the positive review sample first, it can be noted that the majority of positive reviews for this film give praise to the film for its showcasing of Spain as a country. Some users also comment positively on the chemistry between Rob and Steve.

It is interesting to note that one comment in particular from this sample holds particular relevance within the context of this research project. The comment in question expresses that the humour elements present in the film are quite different to those of Korean sentiment; however, this difference is not framed unfavourably. The user additionally mentions that if one watches the film with no expectations, it is not bad. Therefore, while it is a little unclear to which elements exactly the user is referring, it should be noted that the user expressed that the comedy elements present are different in some way from what may be typically expected or enjoyed by a South Korean audience.

Moving on to the average review sample, the same theme resurfaces, expressing interest in exploration and showcasing Spain as a place to visit; however, users share their disappointment at the other elements for either overshadowing the travel aspect or simply not being funny. Additionally, some users acknowledge the humour present as something similar to a “dad joke” or “old man humour”, implying that the users acknowledge moments where a humorous response was intended; however, it was something they could either not relate to or understand, or something they simply found uninteresting. Without

further clarification or examples provided as reference, it cannot be confirmed exactly what element is being referred to here.

Finally, moving on to the negative review sample, the clear overarching sentiment among the negative review sample is that this film was very boring and difficult to get through. Additionally, the same sentiment earlier regarding more interest in the aspect of travel can be witnessed again here, where a user expresses they watched this film before their own trip to Spain, but had no idea what Rob and Steve were talking about throughout and found the whole experience a waste of time. Despite some comments still acknowledging that this film is intended to elicit a humorous response by comparing Rob and Steve to a South Korean comedian, there is no sign of a humorous response being elicited here, and therefore, no further information pertaining to the comedy elements in question.

## **FINDINGS THUS FAR**

Comparing the overall ratings between *Rotten Tomatoes* (2020) and *IMDB* (2020) for English-speaking audiences, with the ratings and reviews provided by *Naver* (2020) for Korean audiences, it is clear that the reception differs to a certain degree<sup>4</sup>.

Initially, when examining the overall ranking assigned to each case study film, data from the English-language sources place *Hot Fuzz* (2007) at the top with the highest ranking overall. *The Trip to Spain* (2017) ranks second out of the three with a relatively positive score, and finally, *Johnny English* (2003) is ranked the lowest. However, in comparison, when looking at the rankings assigned to each case study film on *Naver* (2020), *Johnny*

*English* (2003) ranks highest, coming in marginally higher than *Hot Fuzz* (2007). Additionally, *The Trip to Spain* (2017) is ranked third among the three films, shifting the order completely.

In order to better display the shift in ranking, a bar chart can be seen below outlining this change visually. It should be noted that the data from *Rotten Tomatoes* (2020) and *IMDB* (2020) have been combined to form an average for the sake of clarity in the bar chart below; a version showing the data from *Rotten Tomatoes* (2020) and *IMDB* (2020) separately can be found in the footnotes of this thesis<sup>4</sup>.

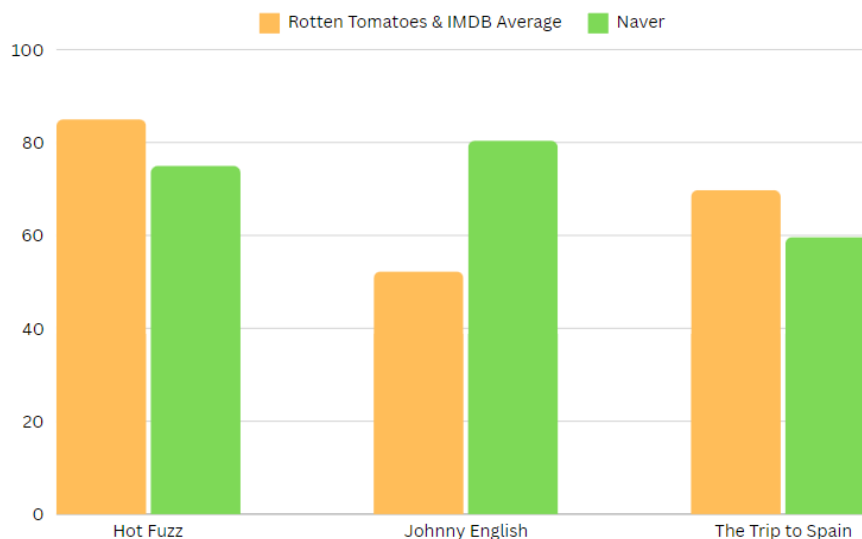


Figure Q // Comparative Rating Chart

It is interesting to note the differences, with *Johnny English* (2003) showcasing the biggest shift, moving from the lowest ranking among the three case study films on the English-language sites to the highest ranking on *Naver* (2020). In terms of overall success, differences can be noted in the ranking among all three films when comparing the *Rotten Tomatoes* (2020) and *IMDB* (2020) ratings with those of the *Naver* (2020) rankings. The overall

success of both *The Trip to Spain* (2017) and *Hot Fuzz* (2007), while differing, do not shift dramatically. However, in contrast, *Johnny English* (2003) displays a dramatic shift in reception, proving that the comedy elements present may have actually performed better among South Korean audiences. However, while this is something that could be inferred from the rankings given, it should not be relied upon as fact, as additional research would be beneficial in further validating this claim.

While the data collected thus far may aid in inferring which comedy elements achieved some level of success in eliciting a humorous response, further investigation with more in-depth feedback would be beneficial to more precisely ascertain the elements present contributing to the positive reception. Therefore, the next section of this chapter will introduce the primary data collected as part of this research project in the form of qualitative questionnaires.

## **PRIMARY RESEARCH SAMPLE**

The primary data introduced and explored within this section has been collected and analysed in order to further investigate and, potentially, validate the secondary research findings uncovered thus far in this chapter.

During the data collection process, a group of Korean participants were given access to one of the three case study films being investigated in this research project. Upon agreement to participate in this study, each participant was randomly provided with access to one of the aforementioned case study films and a qualitative questionnaire to complete upon viewing. The participants were given a window of time fitting their personal requirements,

discussed at the beginning of the process, in order to watch the film provided and complete the qualitative questionnaire to the best of their ability.

While a larger sample size would have been preferable, only a small number of participants took part in this study, resulting in a small sample size of feedback to review and analyse. Therefore, while this section was originally intended to provide a more in-depth and extensive insight, the limited results and data obtained are nevertheless explored within the current scope of the study to offer some degree of insight and validation of current findings.

In this section, the qualitative feedback gathered is compared and contrasted with the review samples introduced previously within this chapter.

#### **Hot Fuzz (2007)**

Among all of the qualitative questionnaires, the *Hot Fuzz* (2007) questionnaire achieved the highest number of participants. However, while this may be the case, there were only four participants overall.

At the beginning of the questionnaire, participants were asked what they would rate this film out of ten (see Appendix J). The majority of participants chose to rate this film seven out of ten, with the final participant opting to rate the film a nine out of ten. While it is interesting to note that one participant ranked the film higher than the rest, the majority ranking of seven aligns with the *Naver* (2020) ranking introduced earlier.

Further to this, question two (see Appendix K) asked participants to expand upon this by explaining why that rating was given. While comedy was acknowledged in the responses to be present in the film, the main positive focus remained on the action elements, similarly to that of the reviews explored earlier in this chapter. However, an interesting sentiment was noted

by one participant who stated that “films which showcase British comedy often feel needlessly serious”. While it would prove beneficial to ask the participant to expand upon this statement further, the qualitative questionnaires were anonymous; therefore, this was not a possibility. This issue highlights further how the originally desired methodological framework of holding focus group discussions may have offered more insight and room for further elaboration.

For question three (see Appendix L), participants were asked to provide another rating out of ten for this film; however, this time, they were asked to rank the comedy elements specifically. It is interesting to note that the rankings remained consistent with question one (see Appendix J); however, one of the users, who initially ranked the film a seven out of ten, opted to lower their score to a six out of ten at this time. Once again, the following question (see Appendix M) asked participants to explain their rationale behind this ranking further. One user, expressing clear interest in the director’s previous work, offered the sentiment that while elements such as sarcasm were present, they were more toned down in the case of *Hot Fuzz* (2007) for multi-cultural audiences to enjoy. It is interesting to note that the user acknowledges issues pertaining to sarcasm and its reception by different audiences. This comment further validates the ideology explored within the literature review regarding the translatability of sarcasm and similar comedic styles.

In terms of eliciting a humorous response, one participant expressed that, while the film did make them laugh at times through elements of parody, it was only slightly funny, which they noted as not being sufficient for a film so heavily comedy focused. It is worth highlighting the mention of parody again

here. Across both primary and secondary data collected within this chapter, parody has been mentioned a couple of times by Korean audiences in a positive light. This notion could provide further validation that the comedy elements of 'observation' and 'recognition' prove successful in eliciting a humorous response from different audiences as long as they are grounded in something universally familiar or understood. However, it should also be considered that the other responses to this question express that, while the film was somewhat enjoyable, they would not consider it funny, nor did it make them laugh.

For question five (see Appendix N), participants were asked which part of the film they found most enjoyable and for what reason. While users expressed areas of interest, this question was initially asked in order to highlight specific comedy moments or elements that elicited a humorous response; however, most participants instead discussed elements they found enjoyable due to different factors. However, one user did express that good comedic value came from the "sea mine moment". The moment in question depicts Sergeant Angel and Danny interacting with an elderly man who collects various objects, among which is a highly explosive sea mine. Within this scene, it is implied that the sea mine is about to explode, prompting a dramatic evacuation of everyone present; however, the anticipated explosion does not occur. Comedy in this moment derives from the subversion of established codes and the incongruity that transpires.

Although further discussion with the participant would have been beneficial in ascertaining precisely which aspects of the scene elicited a humorous response, as mentioned previously, this was not possible due to

the anonymity of the questionnaires. However, cross-examining this scene in particular with the findings established thus far within this research project, an idea of what comedy elements may have been present can be established. For example, this illustrates incongruity theory, with the audience expecting the mine to explode, yet this does not occur, thereby subverting expectations deriving from the establishing setup. Additionally, Byrne's (2012) comedy elements of 'surprise' and 'absurdity' are evident in the unexpected presence of a sea mine on a farm.

It should also be noted that two different participants referenced the scene in which Sergeant Angel is caught in a fight at the miniature village, both participants referencing this scene to be reminiscent of *Ultraman* (1966), a Japanese television series that originally aired in the 1960s. It is extremely interesting to note that this sentiment was shared by two different participants, and would imply that a moment of parody, either intentional or unintentional, occurred within this scene. It would be interesting to investigate further whether the creators of *Hot Fuzz* (2007) took any inspiration from *Ultraman* (1966), and if not, how an unintentional moment of parody occurred here for certain audience members with knowledge of '*Ultraman*' (1966). However, within the scope of this investigation, it could not be determined whether *Ultraman* (1966) inspired this scene in any way.

This next section of the questionnaire proceeded to ask participants for their thoughts on the specific scenes referenced in Chapter One, and whether a humorous response was elicited as a result. As established in Chapter One, this first scene depicts Sergeant Angel being told about his transfer at work.

Participants were asked their thoughts on this scene (see Appendix O) and to rate the scene overall in terms of humorous response (see Appendix P).

In response to this question, it can be noted that multiple participants commented, in reference to this scene, that the application of comedy in serious situations is “very British”. Again, this feedback would benefit from further elaboration from participants. It was also noted that the comedy elements within this scene are very subtle, not eliciting much of a humorous response as a result. Referring to the initial analysis of this scene in Chapter One, Byrne’s (2012) element of ‘absurdity’ plays a large role in this scene, in addition to the presence of incongruity theory. It could be ascertained from the feedback that the level of absurdity here was not as impactful as intended. In the context of the findings highlighted thus far within this thesis, it could be hypothesised that the element of ‘absurdity’ present within this scene requires of certain level of understanding pertaining to typical cultural and social norms in order to elicit a humorous response. With knowledge of the relevant cultural codes or framework, the events and incongruous comments and actions delivered within the scene are undeniably absurd. However, to an audience without such established familiarity with the situation or the key social and cultural norms associated, the absurdity of this moment may be unclear and, in theory, be received differently than intended.

In terms of rating this moment out of ten, it should be noted that only one of the four participants actually provided a rating (see Appendix P). It is unclear why this occurred and continues as a pattern throughout the rest of this section. The single rating assigned to this scene in terms of eliciting a

humorous response was seven out of ten, mirroring the overall average given at the beginning of the questionnaire.

The next scene included within the questionnaire is the third scene referenced within Chapter One (see Appendix Q), showcasing a montage of different moments from Sergeant Angel's daily life, from giving a presentation in front of a local school to chasing a swan. Multiple events happen back-to-back throughout this montage, each showcasing clear comedy elements as outlined in the Chapter One analysis.

However, despite being heavily saturated with comedic moments, none of the feedback provided shared this same sentiment. The general consensus indicated that these scenes primarily served to underscore the monotony of small village life and showcase how much Sergeant Angel is struggling to adapt, making the audience feel sympathy or pity toward his character. One participant mentioned that the montage in question highlighted how the villagers think differently from the 'average person' but did not further elaborate on whether this elicited a humorous response in any way.

From the feedback obtained, and one user rating this section a five out of ten (see Appendix R), it can be assumed that the comedy elements at play here did not elicit a humorous response to the degree originally intended. Exploring this in the context of the analysis undertaken in Chapter One, it is clear that throughout the montage in question, Byrne's (2012) comedy element of 'absurdity' plays a major role in addition to that of 'surprise' in the context of incongruity theory. As explored with the previous question, it could be hypothesised that a lack of familiarity with the typical cultural and societal norms at play takes away from any potential of a humorous response. If the

actions of the characters involved are presumed normal or typical by an audience, 'absurdity' will not be distinctly recognisable as absurd, and as a result, may be assumed as culturally normal or acceptable to an audience with little to no experience of that culture. Additionally, if nothing is expected to occur one way or another by an audience, in terms of typical social or cultural norms and actions, comedy stemming from incongruity would also, in theory, not be received as intended.

The final scene referenced in this questionnaire is the second example of callback comedy introduced in Chapter One, the churchyard cult. Again, participants were asked for their thoughts on this scene (see Appendix S) in addition to attributing it an overall rating (see Appendix T).

Based on the feedback provided, the majority of participants perceived this scene as purely dramatic, rather than a source of comedy. However, one participant mentioned that there was a "little bit of comedy" in this scene, but did not elaborate on this statement further. Additionally, in terms of the numerical rating provided, one participant rated this scene a seven out of ten for the comedic elements. However, there is nothing to further explain why this relatively high rating was given in the written feedback.

Again, like the scenes explored previously, there is a certain degree of absurdity present in this moment, which may not elicit the same response across different audiences operating under varying cultural or societal frameworks. However, it should also be considered that what may appear absurd to one individual may be completely ordinary to another, even potentially within the same cultural or societal context; however, a shared awareness of expected cultural norms and values reduces the likelihood of

such divergent interpretations. Additional research into different senses of humour, specifically, could facilitate a deeper exploration of this factor. However, this will not be explored further within the context of this thesis.

The next section of this questionnaire (see Appendices U-B1) collected demographic information from participants, specifically regarding their age and gender. Additionally, they were asked whether they speak or understand English and, if so, to what degree. It should be noted that all four participants claimed English-language proficiency to some degree (see Appendix U), with one participant rating their fluency seven out of ten, another eight out of ten, and finally, two rating their fluency nine out of ten (see Appendix V).

While this study would benefit from participants with lower levels of English comprehension or no English-language comprehension whatsoever, it was interesting to note that certain differences in reception were evident despite all participants understanding the linguistic context of the film. Additionally, it should be mentioned that all participants stated that they have visited the UK previously (see Appendix X).

At the end of this questionnaire, participants were asked if they would be interested in watching more British comedy films in the future, following their experience with this case study film (see Appendix B1), and if so, how this film influenced that decision (see Appendix C1).

All participants answered positively, stating that they would be interested in watching other British comedy films as it is different from those of other countries and cultures. Two participants expressed that it is comedy that is more subtle and hidden; therefore, humour can be found when looking back at the joke made and giving it a little thought in order to understand it. One

participant even highlighted that the humour present was different from that of “American or Asian theatrical plays”, and that it was good to see a film that does not “focus on physical acts of comedy” but instead finds “humour hidden within the lines that actors say”.

Finally, at the end of this qualitative questionnaire, participants were asked to provide a short overall review of the film (see Appendix D1). The feedback obtained was positive, expressing that this film was a good example of British comedy or “British dark humour”. However, in contrast to the feedback obtained in the previous question, one participant stated that this is a film that can be easily enjoyed “without thinking” while watching. This is interesting to note, as comments made previously regarding the comedy elements present within this film stated that, in order to find humour, one had to put some additional thought into the jokes due to their subtlety.

### **Johnny English (2003)**

Following the format and framework utilised in the *Hot Fuzz* (2007) qualitative questionnaire, the same questions were asked of participants with a focus on *Johnny English* (2003). However, this qualitative questionnaire was less successful in terms of attracting willing participants. In the case of the *Johnny English* (2003) questionnaire, data were collected from only two participants. While this sample size is small and this study would benefit from a larger pool of responses, the limited feedback provided will nevertheless be explored within the context of the findings made thus far in this thesis. It should also be noted that, while two participants took part, one provided incomplete responses, resulting in most items only having feedback from one participant.

For the first question (see Appendix E1), participants were asked what rating they would give the film overall. One participant rated the film a five out of ten, and another a four out of ten. When asked why this rating was given (see Appendix F1), only one participant responded, stating that it is a comedy that can “be enjoyed lightly”. Despite describing this film as a comedy that can be enjoyed, there is a disparity when considering that this film was rated both five and four out of ten. However, without further elaboration from the participant, little can be surmised from this feedback alone. This participant, while acknowledging this film to be a comedy, expressed a more negative sentiment through the numerical rating assigned to its overall quality.

Additionally, when asked to rate the film on the comedy elements specifically (see Appendix G1), both participants rated four and five out of ten, showing no change from the initial score given. When asked why this rating was given (see Appendix H1), one participant responded, stating that the “story was cliché, but the main character’s slapstick was fun”. While it is evident that the overall reaction to this film remained average, it is interesting to note that this participant mentioned the slapstick elements in a positive light. As explored in the literature review, comedy elements such as ‘slapstick comedy’ have a wider global reach and reception due to their freedom from language ties, which is further validated by this response.

When asked what part of the film they enjoyed and why (see Appendix I1), one participant responded, mentioning the “coronation scene” that takes place toward the end of the film, praising Rowan Atkinson’s performance as Johnny, expressing that his ‘character work’ through facial expressions and overall performance was funny and enjoyable to watch. It is interesting to note

that, as seen previously with the secondary data collected at the beginning of this chapter, while the overall reception of the film may be average, the character work and comedy stemming from Rowan Atkinson's performance are the source of praise, and a humorous response occurred as a result. The correlation between the secondary data introduced earlier and the feedback provided as part of this primary research investigation further validates the hypothesis that Byrne's (2012) comedy element of 'character' can be utilised as a diverse tool, with the capability of eliciting a humorous response from both audiences in the UK and South Korea.

Moving into the next section of the questionnaire, participants were asked for their opinions on the first scene introduced in Chapter One of this thesis, where Johnny visits Pegasus' office (see Appendix J1). When asked if they found the scene funny, and if so, why, only one participant answered, simply saying "yes". Additionally, participants were asked to rate this scene in terms of how funny it was from one to ten (see Appendix K1), to which one participant rated this scene a six out of ten. With the information provided, there is little to be surmised from this feedback other than that the participant did find the scene humorous to a certain degree; however, the score attributed to that humorous response remained average.

When asked for their thoughts on the scene in which Johnny pretends to be in a fight behind a door while onlookers watch, however, in reality he is not fighting anyone and, instead, putting on a performance as a distraction (see Appendix L1), one participant responded that it was not that funny; however, did not provide further insight. Additionally, when rating the scene out of ten (see Appendix M1), one participant responded, assigning a score of

three out of ten to this moment, further validating the comment made that this scene was not something they found funny. While this is interesting to note, the lack of other responses for comparison and the minimal information regarding which comedy elements exactly are being referenced make it difficult to discern anything further.

When asked whether the “cemetery scene”, explored as the second scene in Chapter One, elicited a humorous response, and if so, why (see Appendix N1), only one participant responded again, stating “yes” with no additional information or context. When subsequently asked to rate this scene from one to ten in terms of how funny they found it, one participant assigned this scene six out of ten. As observed in earlier questions, it is difficult to ascertain which elements in particular are being referred to here without additional context. With the limited information provided, it can once again be surmised that while the scene did elicit a humorous response from the participant, it was limited to some degree.

The following section of this questionnaire asked participants for additional demographic information regarding age (see Appendix U1), gender (see Appendix V1) and language capability (see Appendices P1-Q1). Both participants answered this section; however, with the small sample pool of participants, this information does not provide any relevant additional insight.

Moving into the final section of the questionnaire, when asked if they would be interested in watching any other British comedy films in the future following their experience with this film (see Appendix W1), one participant responded “no”. When asked for the rationale behind this answer (see Appendix X1), one participant responded that they initially enjoyed watching

British comedy content, even referencing the ‘film series’ from which *The Trip to Spain* (2017) originates as an example. However, this participant continues, explaining that they enjoy elements of humour from “realistic or embarrassing situations” and “banter between characters” that they have experienced within other British comedy texts. The participant further explains that they enjoy these elements more than “films that emphasise slapstick”, such as this film.

This response was rather interesting, considering the hypothesis thus far indicates that slapstick may prove more successful in comparison to other comedy elements, such as those mentioned in this feedback. It can be surmised that, if applying Byrne’s (2012) comedy element framework to this feedback, the most relevant comedy elements in question are ‘observation’ and ‘recognition’. Additionally, the participant’s comment may also be interpreted through the lens of relief theory. While this comment is insightful, without a larger pool of feedback to draw comparison from, not much can be taken and applied to the findings made thus far, other than the fact that certain elements, such as ‘observation’ and ‘recognition’, appear once again here in the context of eliciting a humorous response.

Finally, when asked to leave an overall review of this film (see Appendix Y1), neither participant responded, resulting in no data collected for this question in particular. Regarding the missing responses, it could be surmised that one participant started this questionnaire; however, they eventually abandoned the process before completion.

### **The Trip to Spain (2017)**

Applying the same framework established in the previous two qualitative questionnaires, participants were asked to answer a set of

questions pertaining to *The Trip to Spain* (2017). Out of the three questionnaires employed within this investigation, this questionnaire in particular received the fewest responses overall, as only one participant took part. Despite the limited data received and the inability to compare and contrast with other participants, the data gathered as part of this questionnaire are still outlined within this chapter for cross-examination with findings already established as part of this thesis. However, it is understood that, like the previous questionnaire for *Johnny English* (2003), little to no bearing can be placed on much of this data due to the limited number of participants.

For the first question, the participant was asked to give this film a rating out of ten (see Appendix Z1) and provide an explanation as to why that rating was assigned (see Appendix A2). The participant provided a rating of five out of ten for this film, explaining that while they did enjoy the visual elements showcasing Spain as a place to visit, they found it difficult to understand some of the scenes and the story overall. The participant surmises that this could be because of either cultural difference, the use of parodies, or the 'British humour' throughout. However, they also note that some confusion could be attributed to the lack of a clear plot or structure within the film.

When asked to provide a rating out of ten for this film in terms of the comedy elements (see Appendix B2), the participant rated this film a four out of ten; however, they provided no further information regarding their rationale (see Appendix C2). Additionally, this participant also did not respond when asked which part of this film they enjoyed the most (see Appendix D2).

When asked for their opinion on the scene where Rob and Steve parody typical spy movie tropes, pretending that there is poison in their food

and offering it to the other person (see Appendix E2), the participant stated that they did not find this particular scene funny, but could understand that there was an element of “inside joke” or “parody” at play and that perhaps other people with the context required to understand the various references may find this scene funny. Additionally, the participant rated this scene a two out of ten in terms of how funny they found it overall (see Appendix F2).

It is interesting to note that the sentiment highlighted earlier within this chapter, that some level of familiarity is required in certain comedy elements in order to be understood and elicit any kind of humorous response, has once again been noted. In the case of this question, an understanding of the pop culture references being made to famous tropes is required in order to understand not only what is going on, but also for a humorous response to be elicited. Despite not understanding the references made, this participant was able to recognise that some element of parody was being implemented in this moment; however, without the required cultural framework for decoding the necessary information, a humorous response was not elicited in this case.

When asked for their opinion on the second scene referenced in Chapter One, the “Spanish Inquisition scene” (see Appendix G2), the participant responded “same as above” in reference to the previous scene and question asked. Additionally, when asked to rate this scene from one to ten in relation to the comedy elements present (see Appendix H2), the participant rated this scene a two out of ten, consistent with the rating they assigned to the previous scene. Similar conclusions can be drawn from this response as from the previous question.

When asked for their opinion on the scene in which Steve expresses his desire to have performed Shakespeare in the past, followed by banter between Steve and Rob surrounding this idea (see Appendix I2), the participant explained that, while they did not find this scene particularly funny, they did understand some of the references being made compared to previous scenes, as they have some knowledge pertaining to Shakespeare. As a result, they assigned a rating of three out of ten to this scene (see Appendix J2), an increase in comparison to the two out of ten assigned to both of the previous two sample scenes. It could be inferred by this response that having the knowledge required to understand some of the references made, while not all of them, aided in the scene being perceived as slightly more humorous for the participant. While the scene was not considered funny overall due to the other references and comedy elements at play, the prior knowledge and understanding available to the participant improved their reception overall.

Following this section, the participant was asked a selection of demographic questions pertaining to their age (see Appendix P2), gender (see Appendix Q2), and English-language capabilities (see Appendices K2-L2). As explained previously in the context of the other questionnaires completed, none of the sample groups across this investigative process were large enough to explore these additional elements or factors in depth. If a larger sample size were to have been obtained, or a similar investigation were to be undertaken in future research, then these elements could be analysed and explored for greater insight.

Finally, the participant was asked whether they would consider watching other British comedy films following their experience with *The Trip to Spain* (2017), and they answered “no” (see Appendix R2). When asked for their rationale behind this response (see Appendix S2), the participant explained that they did not hate this film, but they did not find it funny. Additionally, when asked to provide a review of this film (see Appendix T2), the participant responded, expressing that they found the visuals aesthetically pleasing; however, they “struggled to understand the humour code”.

As stated at the beginning of this section, while this investigation would have benefited from a larger sample size, the feedback provided was insightful to consider within the context of the findings presented thus far. This chapter now proceeds to highlight the findings outlined in greater depth.

## **FINDINGS**

This chapter highlights an overlap between the primary and secondary data collected and further validates the initial findings made in both the literature review and Chapter One of this thesis.

While Chapter One of this thesis provides evidence of comedic elements throughout the chosen texts, it only analyses these elements within the context of comedy theory and theoretical positive reception. The next logical stage was to examine the case study texts and the findings garnered from the secondary data collated, with more focused feedback on specific elements and moments. This was achieved through the use of qualitative questionnaires and provided further context for the secondary data collected and outlined in Chapter One.

From cross-referencing the initial theoretical analysis in Chapter One with the primary and secondary data presented in this chapter, interesting insights have been highlighted in terms of understanding where differences in reception occur, and consideration is given to the factors that may account for these differences. For example, when exploring the primary data collected through the *Hot Fuzz* (2007) qualitative questionnaire, it was determined that familiarity, in terms of understanding typical cultural and societal norms and values, plays a key role in how comedy may be received by an audience. For example, *Hot Fuzz* (2007) demonstrated that a lack of understanding pertaining to social and cultural norms prevents comedy elements such as 'absurdity' from eliciting a strong humorous response. Additionally, incongruity theory relies on the audience understanding certain cultural frameworks in order to subvert established ideas and expectations. Without the required preexisting knowledge, there is no expectation to subvert, thus no humorous response is elicited. This finding is of great importance within the context of this thesis, especially regarding the consideration of the guidelines.

Additionally, findings from the *Johnny English* (2003) questionnaire proved to validate and reaffirm ideas explored in earlier chapters regarding the impact of Byrne's (2012) comedy element 'character', and its effectiveness as a tool in eliciting a humorous response. It should be noted that this element can be utilised in a variety of ways and has been a predominant element of importance featured throughout this case study.

Considering *The Trip to Spain* (2017) case study, it was also reiterated that any joke or comedy element that requires an understanding of previously established pop culture knowledge will struggle to elicit the intended response

for an audience operating under a different cultural, societal, or linguistic framework. In addition to not eliciting a humorous response, it may also lack coherence and confuse audiences as a result, negatively impacting their overall thoughts and feelings regarding the media text in question.

## **LIMITATIONS & FUTURE RESEARCH**

As mentioned previously within this thesis, a larger primary research sample size would have offered greater insight into the secondary research explored within this chapter. While a larger sample size would have proved beneficial, the limited findings established with the small sample group available could also be considered informative when cross-referenced with the secondary data presented earlier within this chapter.

It should also be noted that other questions were asked of participants, such as age and gender. While these factors may have offered additional insight with a larger sample size, there is little space for further exploration or investigation regarding how these factors interact with the response data collected, nor can patterns and correlations across feedback be gathered as a result of the small sample size. If this study were to be undertaken again in the future, this is an area that may be worth investigating, as patterns or elements of interest may be identifiable.

Additionally, it may have proved insightful to create English-language variations of the qualitative questionnaires utilised within this study. Sending these questionnaires to members of the British public for the collection of in-depth comparative feedback regarding the case study films and the humorous responses elicited could have resulted in insights to compare and contrast with the findings from the South Korean participants. These data could have

contributed to a deeper understanding of where sentiments differ in relation to the comedy elements at play and how they are received.

While the Korean qualitative questionnaire data is useful and can be cross-examined with the secondary data collated at the beginning of this chapter, this extra element would have provided a clearer idea of where the reception of comedy elements differs between audiences from different cultural or linguistic backgrounds. This is something that should be noted for future research and exploration.

## **CONCLUDING STATEMENTS**

This chapter, in collaboration with the previous chapter, highlighted key issues and trends pertaining to the reception of comedy elements cross-culturally, with a specific focus on South Korea.

In summary, this chapter introduced initial secondary data pertaining to the case study films in order to assess the reception of various comedy elements, highlighted in Chapter One, for South Korean audiences. Additionally, this initial data was further contextualised through the analysis of the qualitative questionnaire findings made in the latter half of this chapter.

Clear findings were obtained within this chapter through a cross-examination of the analysis made in Chapter One within the context of the primary and secondary research obtained and presented in this chapter.

Key findings, such as familiarity with certain cultural or societal frameworks being a requirement to fully understand and receive certain comedy elements as intended, were highlighted within this chapter. This finding additionally offers an answer to the research question: *“To what extent does English-language comedy lose its intended impact when translated for*

*consumption in South Korea?*” by showcasing key examples, in the form of case study films, where the comedy reception has deviated when crossing borders internationally. Certain elements that may be humorous to local audiences are no longer funny when presented before a new audience with a different frame of reference or semiotic tool set to pull meaning from.

This chapter concludes the case study element of this thesis. Exploring the case study texts introduced in Chapter One in terms of audience reception, both primary and secondary data were analysed, and certain findings, as outlined previously within this chapter, were established. These findings have informed the following chapters of this thesis, specifically the construction of the guidelines.

### INTRODUCTION

This chapter presents the key findings established thus far within this thesis and provides an outline for the chapters to follow. The purpose of this chapter is to concisely synthesise the findings presented thus far before advancing these findings into the creative practice application stage. This chapter serves as a theoretical bridge between the theory-focused investigation and the creative practice implementation within this thesis.

Thus far, this thesis has introduced key literature and theory relevant to the initial research questions posed and has applied these theories and ideas within the context of existing comedy media texts. Comedy theories, such as Byrne's (2012) framework and Sedita's (2014) "three pillars of comedy", have been explored within the context of the comedy case studies presented for further in-depth analysis and understanding of what comedy is at its core, and how it presents itself in real-world creative practice.

While Chapter One successfully introduced the case study films and explored the comedy elements present, Chapter Two further expanded upon the findings outlined in Chapter One by introducing audience reception through primary and secondary research findings.

The factors introduced and explored thus far have established a foundation of knowledge and theory in which the following chapters have further expanded upon through a creative practice-driven approach.

## **FINDINGS THUS FAR**

Exploring ideas and theories introduced and further established within the literature review of this thesis, Chapter One successfully analysed three case study texts, identifying common comedic themes, key comedy elements and patterns throughout. Chapter One presented comedy theory within the context of real-world media texts, providing a clear insight into how various elements are utilised in the comedy writing process, and how the aforementioned elements elicit a humorous response from audiences in theory. This chapter successfully provided a foundation for Chapter Two to build upon in exploring these comedy elements and theories in the context of real-world reception. By highlighting the key comedy elements present within the case study films in Chapter One, Chapter Two was able to explore the reception of these films in greater depth.

Key findings thus far derive from the analysis of comedy elements explored within both Chapter One and Chapter Two. For example, this investigation validated the importance of familiarity within the context of specific cultural and social frameworks for the successful reception of comedy elements, this finding being of key importance within the context of this thesis. Importance was also placed on the utilisation of Byrne's (2012) element of 'character' within Chapter One, and further validated in the data explored within Chapter Two.

## **IDENTIFIED ISSUES & CONCERNS**

While the secondary research focusing on the reception of the case study films, for English-speaking audiences and South Korean audiences,

was insightful in providing a broad outline of the differences in reception, this investigation would have benefited from a more thorough primary study. With issues surrounding the chosen methodological framework stemming from the COVID-19 pandemic, this element of the investigation exhibited methodological limitations from its inception. Ideally, as initially intended, a focus group would have been conducted in order to facilitate a more in-depth discussion of the comedy elements present in the case study films.

As a result of the limitations present at the time, qualitative questionnaires were utilised as an alternative methodological approach. This substitute method was chosen as similar, albeit less detailed, feedback could be obtained. Despite substantial effort in crafting the questionnaires and recruiting participants, the sample size obtained was limited. The questionnaires, outlined in Chapter Two, would have benefited greatly from a larger pool of participants; however, given the substantial time demand required for completion of the questionnaires with no incentive or compensation in return, the small sample size obtained was unsurprising.

Due to this small sample size, the data collected, while interesting and valuable to some extent, may not be given significant weight. With only a few participants, it is difficult to ascertain whether the findings outline the South Korean perspective specifically or simply the perspective of a small group of individuals. As a result, this study does not place major emphasis on the findings stemming from the aforementioned questionnaires alone. It is also important to note that the majority of participants had some degree of English-speaking capabilities, which could have also impacted their reception of the case study films. However, without other non-English-speaking Korean

participants to compare and contrast with, it is difficult to ascertain whether that is the case. A more extensive investigation of this topic would be beneficial in the future, as identifying whether English-language capabilities specifically impact the comedy reception of certain elements could be an interesting avenue of further exploration.

Due to the limitations outlined above, this thesis prioritised the secondary data collected from online ratings and reviews, as this data provided a more reliable representation of the South Korean perspective than the limited questionnaire data. Therefore, rather than serving as the principal focus, as initially intended, the primary data collected is utilised to substantiate the core findings derived from the secondary data analysis.

Although a larger questionnaire sample could have provided further valuable insights for this research project, its absence does not undermine the secondary data collected. Through the analysis and collection of this secondary data in Chapter Two, it can be noted that a difference in reception between British and South Korean audiences is evident to some degree.

## **CONCLUDING STATEMENTS**

The findings established thus far provide an answer to the research question: *“To what extent does English-language comedy lose its intended impact when translated for consumption in South Korea?”* by breaking down comedy elements across three case study films and analysing how and why they work in theory. These findings have also been explored within the context of secondary data, in the form of online statistics and reviews, in addition to primary data in the form of qualitative questionnaires.

The initial findings outlined within Chapter One are further contextualised in Chapter Two with real-world examples and feedback pertaining to the comedy elements present in each case study film. Significant findings have emerged regarding how the reception of comedy can vary, and potential explanations for this have been hypothesised based on the data collated. Additionally, the data explored thus far has provided insight into the research aim of identifying *“to what degree varying cultural and linguistic translations impact a screenwriter’s desired reception of comedy”*. The investigation thus far has showcased comedy elements written with clear intention, exhibiting elements of established comedy theory, yet not being received as initially intended when decoded by South Korean audiences.

Utilising the established findings thus far in the following chapters, this research project explores the research aim of discovering *“a potential approach for screenwriters when preparing their comedy writing for translation in the context of a global environment, specifically focusing on South Korea”* in the construction of creative practice guidelines. The aforementioned guidelines aim to assist screenwriters when writing comedy for global consumption, specifically when writing British comedy for South Korean audiences. All findings made and explored thus far throughout this thesis have influenced the contents and design of the guidelines constructed in order to create a tool that supports the research aim above.

## GUIDELINES

Please find the guidelines created as part of this research project online at:

**<https://rebecca-moon.wixsite.com/gcsg>**

Figure R // Guideline Website Link

## CHAPTER FOUR

# GUIDELINES & DEVELOPMENT

### INTRODUCTION

This chapter examines the guidelines developed as part of this thesis and outlines their creation, informed by the findings made thus far. Drawing together the insights and discoveries presented throughout this thesis, the guidelines were constructed to concisely deliver insightful tips and recommendations for screenwriters to utilise in their own creative practice when writing British comedy for South Korean audiences, and potentially, following further investigation, when writing comedy for international audiences in general. This research project, thus far, has determined that there are no guaranteed methods for ensuring comedic success cross-culturally due to the complexity of comedy itself. However, there are certain considerations to account for in creative practice; additionally, certain comedy elements exhibit more successful reception than others internationally, such as slapstick visual humour.

The guidelines produced as part of this research project aim to operate as a practical tool for screenwriters, providing recommendations and cautions to facilitate the positive reception of comedy elements by South Korean audiences. The following section of this chapter outlines the guidelines.

### COMEDY WRITING GUIDELINES

Although the guidelines are accessible through the website presented above (see Appendix U2), created as part of this thesis, they have also been outlined within this chapter for clarity and ease of reference.

The guidelines are divided into three distinct sections, each focusing on different areas of significance. Each section provides a set of rules or suggestions pertaining to the corresponding category, highlighting elements or ideas to potentially avoid when crafting comedy content for South Korean audiences. The guideline categories are **Story and Plot**, **Character**, and finally, **Action and Dialogue**.

Each category provides a small number of recommendations and is presented concisely for ease of accessibility. However, it should be noted that, by accessing the guidelines through the website provided, users are able to explore the guidelines in greater detail. Findings gathered throughout this research project, in addition to certain elements and theories introduced in the initial literature review, are presented to offer a more comprehensive explanation for users interested in the research that informed the development of the guidelines. However, the actual guidelines are presented initially in a clear and accessible format to facilitate efficient utilisation.

The guidelines are outlined in the form of three tables below:

<b>Story &amp; Plot</b>		
<b>1</b>	<b>Archetypal Structure</b>	Stick to archetypal narrative patterns and structures.
<b>2</b>	<b>Culturally Specific Plot Points</b>	Avoid the use of plot points that rely on culturally specific information to be understood.

*Figure S // Guideline – One – Story & Plot*

<b>Character</b>		
<b>1</b>	<b>Archetypes</b>	Character types that can be universally recognised are preferable (for example, mothers, teachers, rulers, outlaws).
<b>2</b>	<b>Comedy Character Types</b>	Comedy tropes can be utilised if applied to archetypal characters and if rooted in universally understood situations.
<b>3</b>	<b>Caution when Using Stereotypes</b>	Avoid the use of stereotypes, as comedy pertaining to them often requires culturally specific knowledge.

*Figure T // Guideline – Two – Character*

<b>Action &amp; Dialogue</b>		
<b>1</b>	<b>Verbal Comedy</b>	Avoid comedy that hinges on language where possible (such as puns, idioms, accents).
<b>2</b>	<b>Cultural Reference</b>	Avoid pop culture references or humour that hinges on specific pop culture knowledge.
<b>3</b>	<b>Sense of Humour</b>	Avoid leaning into more nuanced comedy styles such as sarcasm and dark comedy.
<b>4</b>	<b>Comedy Styles</b>	Different styles of comedy can be utilised if rooted in universally understood settings and situations. However, slapstick-centric comedy provides greater cross-cultural reach.

*Figure U // Guideline – Three – Action & Dialogue*

## DEVELOPMENT PROCESS

In order to formulate the guidelines above, all findings thus far were considered, and key factors were isolated. Once key areas of interest were identified, categories were devised in order to create a framework that could be easily navigated and understood by creative practitioners. It was important to present the findings of this research project in a palatable way for users with little to no knowledge of the relevant theory involved. Therefore, simple and precise language was adopted to convey the key points effectively.

As mentioned previously, the initial guidelines are presented concisely, as above, on the website. This approach was designed to facilitate ease of access for creative practitioners, presenting the key points and ideas raised without the need for further reading or research into the theory underpinning how these guidelines were constructed, or how certain conclusions were reached. These guidelines were constructed to be understood directly upon initial access, avoiding overloading the user with information and facilitating ease of reference and application.

However, for users interested in exploring the guidelines in greater depth, additional information has been provided on a separate page of the website. Furthermore, the website includes various supplementary pages with reading recommendations and additional research pertaining to relevant comedy theory and practice. While the basic guidelines are the primary focus of the website, other helpful elements have been incorporated.

Exploring the guidelines within the context of development, the next section of this chapter proceeds to outline the research underpinning each element of the guidelines in greater depth.

## Section One // Story & Plot

### 1.a // Archetypal Structure

*“Stick to archetypal narrative patterns and structures.”*

In the case of this guideline point, the screenwriter should give some consideration to the overall structure of their screenplay. While this is more of a suggestion than a written rule, it may prove beneficial. In the context of this research project, it has been highlighted that familiarity and the understanding of certain cultural or societal frameworks may impact the reception of certain comedy elements. Therefore, the use of universally understood settings and situations acts as a solid foundation for the screenwriter to build from in terms of comedy elements. Additionally, a clear narrative structure aids the element of familiarity, avoiding room for confusion and disconnection.

### 1.b // Culturally Specific Plot Points

*“Avoid the use of plot points that rely on culturally specific information to be understood.”*

As explored in previous chapters and highlighted notably in Chapter Two when analysing the data collected from the *Hot Fuzz* (2007) qualitative questionnaire, many elements of comedy and humour rely on preexisting knowledge pertaining to the cultural or societal framework in which the text takes place. Therefore, if the information presented is unfamiliar or completely unknown to the audience, the humour relying on that knowledge will not be understood, nor received as intended by the screenwriter.

As touched upon in the previous guideline point, the utilisation of archetypal or universal settings and narrative structures may aid in providing some level of familiarity for Byne’s (2012) elements of ‘observation’ and ‘recognition’ to operate within. In the context of this guideline point in particular, rather than the whole setting and structure, this point advises on the smaller situational plot points that occur throughout. For example, the places the character goes or situations they find themselves in would be important to consider here in the context of whether they are universally familiar and not culturally specific.

## Section Two // Character

### 2.a // Archetypes

*“Character types that can be universally recognised are preferable  
(for example, mothers, teachers, rulers, outlaws).”*

Initially introduced in the literature review in the context of Jung (1991), character archetypes have been identified as universally recognisable. Once again, considering the ideas referenced in the previous two guideline points, comedy elements often rely on the familiarity and ability to understand or recognise how things are supposed to be. In terms of character, archetypes provide a clear understanding of character goals and motives, regardless of the greater context of the narrative plot. This universal knowledge and understanding allow the screenwriter to create comedy elements in a variety of methods. For example, if an archetypal character’s goals, wants, and

general characteristics are understood, incongruity theory can be utilised to subvert expectation in a comedic way.

## **2.b // Comedy Character Types**

*“Comedy tropes can be utilised if applied to archetypal characters and if rooted in universally understood situations.”*

Expanding on the previous guideline point, this suggestion expresses that while utilising universally understood characters proves beneficial, one should not be deterred from incorporating comedic tropes in their character development.

However, caution should be exercised when considering whether the trope implemented requires additional knowledge to recognise. If specific frameworks of understanding underpin the utilisation of the trope in question, it should be avoided. For example, the trope of the “straight man” can be utilised successfully cross-culturally, as explored within the case study of *Hot Fuzz* (2007). However, care should be taken when considering the absurdity facing the “straight man”, as this absurdity must be universally recognisable as absurd in order to traverse cross-cultural barriers.

## **2.c // Caution When Using Stereotypes**

*“Avoid the use of stereotypes, as comedy pertaining to them often requires culturally specific knowledge.”*

Further building on the guideline points above, this point emphasises that while archetypes are universally known and therefore should be considered when creating characters for cross-cultural audiences, the use of

stereotypes specifically should be avoided. As explored within the literature review, stereotypes are culturally focused and require a certain level of cultural knowledge or understanding to draw humour elements from. Therefore, it can be surmised that stereotypes from one culture may differ drastically from those of another. If intending to implement a stereotype, one could consider archetypal alternatives or framing the chosen stereotype in a way that does not rely on specific cultural knowledge to be understood.

### **Section Three // Action & Dialogue**

#### **3.a // Verbal Comedy**

*“Avoid comedy that hinges on language  
where possible (such as puns, idioms, accents).”*

As explored at multiple points throughout the literature review, language-centric humour could be surmised to be the source of most issues in the translation and adaptation of comedy elements. Most verbal comedy elements require familiarity with the language or script of origin; therefore, if taken out of the original language context, they often make little to no sense and can elicit confusion over a humorous response. Additionally, it should be noted that although these elements can be altered and adapted by translators, the original nuances are often lost. If the semantic nuances underpin or impact the comedy element in some way, the linguistic translation process may distort the intended comedy element beyond recognition. Therefore, caution should be taken with linguistic comedy.

### 3.b // Cultural Reference

*“Avoid pop culture references or humour that hinges on specific pop culture knowledge.”*

As highlighted in the qualitative questionnaire feedback from the case study film *The Trip to Spain* (2017), if the pop culture reference in question is unfamiliar to the audience, not only will this moment fail to elicit a humorous response, but it may also leave the audience confused and negatively impact their overall perception of the media text in question.

Pop culture references are sometimes overlooked; therefore, included in media texts to elicit a humorous response. However, even if one has familiarity with other aspects of the scene but not the pop culture reference in question, the moment of comedy can be recognised as such, but not received as initially intended by the screenwriter. This could lead to a humorous response not being elicited, with the audience instead perceiving themselves as excluded from an implicit or inside reference.

### 3.c // Sense of Humour

*“Avoid leaning into more nuanced comedy styles such as sarcasm and dark comedy.”*

Although this guideline point is not fully explored within the context of this research project, there is enough existing data at present to suggest that different nuanced humour styles only appeal to smaller audiences in general, regardless of the cultural or societal differences.

Therefore, this guideline suggestion has been included for screenwriters to consider within the context of writing comedy for South Korean audiences. While it does not explicitly express that nuanced humour styles do not work as intended cross-culturally, it acknowledges that caution should be taken when utilising these elements, as they often rely on an individual's "sense of humour" to be received well. This is something that has not been further investigated within the context of this thesis, as the aim was to explore a broader level of comedy reception. However, a deeper exploration of "sense of humour" within the context of this research project could be an interesting direction for future research.

### 3.d // Comedy Styles

*"Different styles of comedy can be utilised if rooted in universally understood settings and situations. However, slapstick-centric comedy provides greater cross-cultural reach."*

Parody can be utilised if the elements being parodied are universally known or understood, for example, archetypal characters or classic narrative structures that provide the opportunity for certain comedy elements, such as 'observation' or 'recognition', to be present. However, this point notes that slapstick comedy specifically has a proven broader reach with the success of characters such as *Mr. Bean* (1990) internationally.

## OUTCOME

In terms of the content of the guidelines, various questions raised within this research paper were considered in the creation process. Findings from the initial case studies and the data collected in Chapter Two regarding

the reception of various comedy elements have been synthesised in order to understand where key discrepancies in reception occur. Comedy elements that, within the context of this research project, proved successful for both audiences have been considered, in addition to elements that were not received as intended. Such elements were assessed and explored further in the context of application and creative practice.

Comedy elements that appeared difficult to comprehend when translated were highlighted in both the literature review and the following chapters. Such elements aided in the construction of the guidelines, influencing areas of importance, and certain themes or elements to potentially avoid in creative practice.

The guidelines produced are concise and simple, delivering key findings from this study in a palatable manner, aiming to aid creative practitioners in the future when writing English-language comedy for South Korean audiences. In theory, the guidelines created as part of this research project should provide key areas of caution for practitioners to consider.

## **FUTURE DEVELOPMENTS**

As mentioned in previous chapters, it would be ideal to conduct further research surrounding the usage and application of these guidelines in creative practice. It would be beneficial to collaborate with practitioners who have no prior knowledge of the issues raised within this research project, nor the theory pertaining to it. Therefore, creative practitioners with no prior knowledge or influence could apply the guidelines to their own work in order to assess the ease of use and application. Additionally, it would be interesting

to obtain feedback from practitioners regarding how the guidelines changed or influenced their work and their sentiments toward those changes.

It should also be noted that, although currently complete within the context of this research project, the guidelines are designed to allow for modification and development as further research is conducted and new issues or ideas emerge. This potential future growth and flexibility should also be considered in the context of other cultures and countries. The guidelines were crafted following a focused study on the differences in reception between the United Kingdom and South Korea; however, there is room for further investigation of the initial ideas presented within this thesis within the context of different sample countries or groups. The guidelines cover issues broadly that should, in theory, still apply within the context of countries with differing cultural elements and languages; however, without further research or exploration into the matter, this cannot be confirmed or denied.

Additionally, “sense of humour” could be investigated further within the context of this thesis. This should be explored in future research and could offer insights regarding the reception of comedy elements cross-culturally.

## **CONCLUDING STATEMENTS**

The guidelines crafted within this thesis provide a clear and concise list of suggestions for creative practitioners to consider when writing comedy intended for cross-cultural consumption by South Korean audiences.

Considering the guidelines within the context of the initial research questions posed, such as: “*In what ways can a screenwriter incorporate cultural and linguistic translation variations into their creative writing practice?*”, the guidelines provide creative practitioners with important tools in

the form of considerations when writing comedy for cross-cultural consumption. The guidelines incorporate cultural and linguistic variants that, when translated and adapted for consumption by other countries or cultures, can lead to misunderstandings and inconsistencies in the context of the reception of comedy elements.

It should be noted that the guidelines aim to answer the question of: *“To what degree could strategies be put in place during the initial writing process of a screenplay to prepare for the translation of comedy elements?”*, as the guidelines offer simple, concise factors for creative practitioners to consider through the initial writing process, highlighting areas that may not translate or adapt well cross-culturally.

Given the limited scale and timeframe of this thesis, the study was unable to fully evaluate the implementation and effectiveness of the guidelines in real-world creative practice; therefore, issues and misunderstandings could still occur despite guideline implementation. However, through the research and findings presented thus far, the guidelines should theoretically minimise misunderstandings and give the creative practice an increased probability of being received as initially intended cross-culturally, specifically when adapting creative practice for South Korean audiences.

To evaluate the guidelines, a British comedy screenplay has been crafted and is presented in the following section. The next chapter cross-references the comedy elements present across this screenplay against the guidelines, exploring where alterations may be required for successful cross-cultural reception by South Korean audiences.

# SCREENPLAY

THE HEIST

written by

Rebecca Moon [NÉE Schofield]

*Figure V // Screenplay*

ACT I

INT. POLICE ACADEMY AUDITORIUM - DAY

FADE IN:

The audience is full of police officers wearing different variations of the same uniform.

The commanding voice of the TEAM CAPTAIN, can be heard FADING in mid-sentence as the camera pans across the audience.

TEAM CAPTAIN (O.S.)  
(monotone)  
-for the simple reason that we are  
facing an unpredicted rise in  
vehicular crime this year.

The TEAM CAPTAIN appears at a podium before the lacklustre audience, his posture rigid and face stern as his eyes remain fixed on the document before him.

TEAM CAPTAIN (CONT'D)  
In other news-

The TEAM CAPTAIN's voice fades and becomes muffled background noise.

The majority of the AUDIENCE are intently listening with some making notes. PETER HERNANDEZ sits on the front row with FEMALE OFFICERS on either side, clearly interested in him.

AMANDA JONES and SOMI LEE are seated a few rows behind PETER off to the side. SOMI is intently listening to the ongoing speech, making notes, whereas AMANDA's eyebrows are furrowed as she scowls at the women beside PETER.

SOMI glances over to AMANDA and subtly double takes. SOMI follows her gaze to PETER and sighs.

SOMI  
(whispered)  
Amanda...

AMANDA doesn't react.

SOMI (CONT'D)  
(whispered)  
That's not going to make them stop,  
ya know.

AMANDA's eyes widen and flicker toward SOMI whose focus remains fixed on her notes in hand.

AMANDA  
 (whispered)  
 W-what?

TEAM CAPTAIN (O.S.)  
 Additionally, regarding the  
 upcoming promotion opportunity-

SOMI raises her head to look at AMANDA with a raised eyebrow before tilting her head to gesture at the officers fawning over PETER. SIMON's speech continues in the background.

AMANDA shakes her head, flustered, feigning ignorance.

AMANDA  
 (panicked)  
 What are you talking about?

TEAM CAPTAIN (O.S.)  
 (quietly in the  
 background)  
 Some of you may have heard already,  
 but undercover VICE unit 3 are  
 scheduled to return next week, so  
 please introduce yourself and-

SOMI rolls her eyes and turns back to her notes. AMANDA, embarrassed, sinks further into her chair. Her eyes return to PETER again, longingly, her expression sombre.

TEAM CAPTAIN (CONT'D)  
 (pulling back into focus)  
 And with that, I conclude this  
 Morning briefing.

The AUDIENCE clap unenthusiastically before getting up from their seats, gathering their things, and talking amongst themselves. SIMON collects his papers and leaves the stage.

PETER and his COHORT calmly gather their belongings and join the rest of the crowd in moving toward the exit.

AMANDA's eyes widen as she notices PETER leaving. AMANDA throws her remaining belongings into her bag before rushing after him. SOMI rolls her eyes as she watches AMANDA attempt to manoeuvre through the CROWD.

AMANDA manages to squeeze through between a few people but is ultimately blocked by the CROWD. She watches as PETER disappears further into the distance before she completely loses sight of him.

AMANDA  
(under her breath)  
Crap.

AMANDA turns back around toward SOMI and collides with a HOODED FIGURE. AMANDA is a little surprised but ultimately does not pay attention to the identity of the figure.

AMANDA (CONT'D)  
(vacantly)  
Oh, sorry about that.

AMANDA moves past the HOODED FIGURE as he steps aside. His face is revealed to show a handsome young man with scruffy brown hair, SHAYNE.

SHAYNE watches as AMANDA returns to SOMI with her shoulders slumped. SOMI places a reassuring hand on AMANDA's shoulder with her lips pressed empathetically.

SHAYNE  
(interest piqued)  
Don't worry about it...

CUT TO:

INT. POLICE ACADEMY OFFICE - EVENING

AMANDA is sitting at a small COMPUTER DESK surrounded by five other identical work stations with THREE other office workers milling about. AMANDA, packs her belongings away with a yawn.

The OFFICE WORKER, stationed at the desk beside AMANDA stands with her bag before heading toward the exit.

OFFICE WORKER A  
(waving toward AMANDA and  
the other WORKERS)  
Have a nice weekend, everyone.

AMANDA waves back, a tired but friendly smile.

AMANDA  
Drive safe.

OFFICE WORKER B  
See you next week!

SOMI emerges in the background and clocks AMANDA. A mischievous smile emerges on SOMI's face as she huddles behind a filing cabinet.

SOMI stealthily makes her way over as AMANDA continues obliviously packing her belongings in the foreground.

SOMI encroaches on AMANDA. Other OFFICE WORKERS acknowledge SOMI with looks of contempt and disapproval.

Just as SOMI gears up to jump up behind AMANDA, PETER passes by in the hallway. AMANDA notices PETER as he passes by the large glass windows separating the office from the hallway.

AMANDA's eyes fix on PETER, turning wide and doe-like. PETER catches AMANDA's gaze and returns it with a warm smile before he disappears from view.

AMANDA jumps from her chair, grabbing her BAG and the remainder of her things before hurrying toward the door. AMANDA's ID CARD falls from her bag onto her desk. Simultaneously, SOMI playfully pounces forward, arms outstretched for AMANDA's shoulders. Missing AMANDA as she moves swiftly toward the exit, SOMI crashes dramatically into the office chair and crashes to the ground.

AMANDA, just as she reaches the door, is startled by the loud bang and turns to see SOMI fumbling to her feet inconspicuously.

AMANDA

Jesus, Somi.  
(beat)  
Again? Really?

SOMI

(playfully as she fixes  
her ruffled hair)  
What ever do you mean?

OFFICE WORKER B glares at SOMI as she passes by. SOMI grins playfully back at her with a mischievous chuckle.

AMANDA quickly peers her head out into the corridor enthusiastically, her eyes scanning the area. AMANDA sighs and turns back to SOMI, disappointed.

AMANDA

Great.

SOMI

(walking toward AMANDA)  
Did he leave already?

AMANDA

Yeah, he was few minutes early  
today so it caught me off guard.

SOMI freezes.

SOMI  
(concerned)  
Girl...

AMANDA  
(defensive)  
What? It's not like I'm stalking  
him or anything. He just has a  
rough schedule, you know? Like most  
people here.

SOMI continues walking toward AMANDA and they walk into the  
corridor together.

FLASH CUT TO:

AMANDA's ID CARD remains on her desk in the foreground.

CUT TO:

INT. POLICE ACADEMY CORRIDOR - CONTINUOUS

AMANDA and SOMI walk side by side along the corridor.

SOMI  
(teasing)  
Sure, sure.

AMANDA rolls her eyes playfully at SOMI's remark. They laugh.

AMANDA  
I don't know...it's just unfair.

SOMI  
What do you mean?

AMANDA  
The only time I get to see him is  
walking into the building and then  
leaving.  
(she sighs)  
You're so lucky...

SOMI  
Then move to my department.

AMANDA shoots SOMI a tired look. SOMI returns her look with a  
cheeky grin and nudges AMANDA playfully with her elbow.

SOMI (CONT'D)  
Alright, alright.  
(SOMI sighs)  
But just for the record,  
(beat)  
I think you'd take to being a field  
agent better than you give yourself  
credit for.

AMANDA looks to the ground as she walks, pondering.

SOMI (CONT'D)  
Speaking of field agents, Peter's  
not caught on yet, has he?

AMANDA laughs.

SOMI (CONT'D)  
(feigning awe)  
Those famous detective skills of  
his really area incredible.

The pair burst out laughing.

AMANDA  
Come on, I'm not that obvious about  
it so don't be like that.  
(suddenly more serious)  
Right?

SOMI sighs and places a reassuring hand on AMANDA's shoulder  
as they continue on down the corridor.

SOMI  
I love you so let me be 100% with  
you for a minute.  
(beat)  
I think I'd genuinely struggle to  
find someone here that **DOESN'T** know  
how you feel about him.

AMANDA halts, SOMI stops by her side.

AMANDA  
Surely not?

SOMI  
Girl, you're just so easy to read.  
But that's really not a bad thing.

SOMI rubs AMANDA's shoulder reassuringly, shaking her head  
with a warm smile before gently coaxing AMANDA forward again.

The pair continue down the corridor.

SOMI (CONT'D)

Anyway, since we're on the topic...

SOMI takes a breath. Her shoulders slumping forward slightly as she looks down at her feet dejected, still walking.

SOMI (CONT'D)

If you are thinking of telling him how you feel, I'd be getting ready to do it sooner rather than later. That's if this morning's briefing is anything to go by at least.

AMANDA turns to SOMI, brows furrowed.

AMANDA

What do you mean?

SOMI

That promotion is obviously Peter's.

AMANDA halts. SOMI continues walking.

SOMI turns to address the empty space beside her where AMANDA should be. SOMI double takes at the empty space.

SOMI stops and turns around to look at AMANDA who remains motionless, frozen.

SOMI sighs before walking back to AMANDA's side.

SOMI (CONT'D)

I should have known you weren't listening this morning.

AMANDA

What promotion?

SOMI looks to the ground, bitter.

SOMI

(biting lip as she looks  
down the corridor)

A detective position opened up at the capital office, so even though it's technically more of a transfer than a promotion, it seems like the logical next step for him, career wise-

AMANDA looks to the ground, eyes darting side to side.

AMANDA  
 (dazed)  
 Surely not.

SOMI  
 -since everyone knows the pay is  
 almost double for detectives there.

AMANDA shakes her head, turning her attention back to SOMI.

AMANDA  
 (defeated)  
 He hasn't even been detective here  
 that long. I don't understand.

SOMI  
 Honestly, I really don't get how  
 that idiot-

AMANDA frowns.

SOMI's eyes widen and she clears her throat.

SOMI (CONT'D)  
 Sorry, how **Peter**...continues to get  
 everything handed to him when there  
 are other candidates-  
 (SOMI places her hands on  
 her heart)  
 -who work so much harder and are  
**actually** passionate about the work  
 they are doing here.

AMANDA's expression softens as she looks at SOMI.

AMANDA  
 I think those-  
 (AMANDA playfully pats  
 SOMI's shoulder on each  
 word)  
 -"**other candidates**" should be  
 patient in knowing their hard work  
 will pay off, I'm sure of it.

SOMI sighs with a reluctant nod. Taking a deep breath, SOMI  
 smiles back at AMANDA. The pair continue walking again.

AMANDA (CONT'D)  
 (teasing)  
 Just to be clear, we're talking  
 about Brad from fire arms, right?

The pair burst out laughing.

SOMI shoves AMANDA playfully.

SOMI

Wait, but in all seriousness, what are you gonna do if Peter **does** transfer?

AMANDA

I mean, what can I do?

SOMI

Maybe it's finally time to confront him about how you're feeling-

AMANDA

(flustered)  
-you can't be serious.

SOMI

Why not?  
(beat)  
Plus, think of it this way, whichever way it goes, you couldn't ask for two better outcomes.

SOMI uses her hands to gesture as she speaks.

SOMI (CONT'D)

If your feelings **ARE** reciprocated, even if you don't work at the same place anymore, you'd still get to see him, since, you know, you'd be dating or whatever.

AMANDA listens intently.

SOMI (CONT'D)

And then, if you get rejected...

AMANDA's expression fades from hopeful to unnerved.

SOMI shoots AMANDA a cautious look before continuing.

SOMI (CONT'D)

-you don't have to worry about any awkwardness at work. Since you guys wont work at the same place anymore.

(SOMI claps once)  
It's perfect really.

AMANDA

I don't know...

SOMI raises an eyebrow at AMANDA.

AMANDA (CONT'D)  
 Surely there's something else I  
 could do.  
 (beat)  
 Something that wouldn't involve me  
 putting myself out there like that.

AMANDA shivers, her face contorting with discomfort.

AMANDA quickly begins rummaging in her bag as they continue to walk. She pulls out a foil PILL PACKET labelled as Acid Reflux relief medication.

AMANDA (CONT'D)  
 Plus, you know stress makes my acid  
 reflux flair up.

AMANDA waves the PILL PACKET at SOMI before taking one of the pills out and swallowing it. SOMI rolls her eyes, shaking her head with playful disappointment.

SOMI  
 Man, I take back what I said  
 earlier.

AMANDA begins putting the PILL PACKET away but stops to look up at SOMI with intrigue as the pair approach a door leading outside to the staff carpark.

SOMI (CONT'D)  
 You know, about you making a good  
 field agent.

AMANDA  
 (playful laugh)  
 Hey!

SOMI, playfully running away, barrels into the door, leading AMANDA out to the staff carpark.

EXT. POLICE ACADEMY CARPARK - CONTINUOUS

SOMI  
 (impersonating AMANDA with  
 a silly voice)  
 "Stop, thief!"

SOMI throws her arms about as she mimes apprehending a criminal at gunpoint, using her hand as a finger gun.

SOMI's eyes widen as she playfully clutches her stomach.

SOMI (CONT'D)  
 (continuing to mimic)  
 "Oh no, my acid reflux."  
 (beat)  
 "Darn it, I let another one get  
 away!"

SOMI shakes her fist in the air cartoonishly, looking into the distance.

AMANDA scoffs, shaking her head with a laugh.

The PILL PACKET falls from AMANDA's hand.

The PILL PACKET, carried by the light breeze, travels across the ground and stops at a pair of men's dress shoes.

AMANDA follows the PILL PACKET with her eyes. Upon seeing the shoes, her eyes dart upward.

SHOT: PAN UP FROM THE PILL PACKET AND SHOES TO PETER'S FACE.

PETER is leaning on the wall by carpark door, looking down at his phone and not paying attention. Something catches his attention on the floor, and he looks down to the PILL PACKET.

PETER blinks a few times in confusion. He looks up to see AMANDA frozen by the door, her eyes wide, mortified.

SOMI hurries back over to AMANDA's side and PETER smiles warmly at the pair.

SOMI smiles back at him, struggling to stifle her laughter as she throws an arm over AMANDA's shoulder, shaking her firmly.

SOMI (CONT'D)  
 (with a wry smile)  
 Well, AMANDA, would you look at the  
 time.

SOMI mimes looking at her watch, despite very clearly not wearing a watch before turning and promptly walking off into the carpark.

SOMI (CONT'D)  
 (as she hurries away)  
 See you guys next week!

AMANDA  
 (confused whisper)  
 But...I'm your ride home?

PETER and AMANDA watch as SOMI runs away, disappearing deeper into the carpark.

PETER turns his attention back to the PILL PACKET. He picks up the PILL PACKET and hands it back to AMANDA.

AMANDA's face is red. She avoids eye contact as she awkwardly takes the PILL PACKET from his outstretched hand.

AMANDA (CONT'D)

(shy)

Thanks, Peter.

PETER

Don't mention it.

PETER shoots a charming smile at AMANDA before turning his attention back to his phone.

AMANDA loiters in place for a moment, her eyes flicking to and from PETER. She clenches her fists at her sides with a nod to herself before taking another step toward PETER.

AMANDA

You waiting for someone?

PETER looks up from his phone, a little surprised.

PETER

Sorry?

(beat)

Oh, yeah, I'm grabbing dinner with my dad today. He shouldn't be too much longer now.

PETER gestures back toward the office building before turning his attention back to his phone.

AMANDA

(voice unsteady)

Oh, that's nice.

AMANDA grimaces to herself. She begins fidgeting as a few more seconds pass in silence.

AMANDA (CONT'D)

Good speech this morning.

PETER

Pardon?

PETER glances back up at AMANDA briefly before looking back down at his phone again.

AMANDA  
 That morning briefing.  
 (losing confidence)  
 Very...exciting stuff.

AMANDA's face contorts with regret. Turning to the side to shake her head, her eyes scrunched closed.

PETER laughs and looks back up to AMANDA.

AMANDA's expression instantly softens into an awkward smile as PETER meets her gaze.

PETER  
 (smirking)  
 It was pretty dull, wasn't it?

Giving her another reaffirming smile, PETER once again returned his attention back to his phone.

AMANDA  
 (unsure)  
 Yep?

PETER  
 Oh, right.  
 (charming nod)  
 Thanks again for loaning me your access pass again last week. I promise I'll stop forgetting mine one of these days.

AMANDA blushes and laughs awkwardly

AMANDA  
 No, not at all. I'm just glad I can be of some help.

PETER smiles reassuringly at AMANDA.

Suddenly, PETER's phone begins to ring. He answers it without taking another glance in AMANDA's direction.

PETER  
 (on the phone)  
 Hello?  
 (beat)  
 Yeah, your office?

PETER gestures goodbye to AMANDA with another soft smile before walking back into the main building.

As the door closes, AMANDA leans against the wall and slumps down with a groan. She puts her hands to her face and begins slapping herself lightly in annoyance.

AMANDA  
(mimicking herself under  
her breath)  
"very exciting stuff!"  
(beat)  
Give me a break.

AMANDA returns to her feet, dusting off her jacket before sighing and hurrying off into the carpark, shaking her head with discomfort as she goes.

SMASH CUT TO:

CAMERA SHUTTER CLICKING, CAPTURING STILLLS OF AMANDA WALKING THROUGH THE CARPARK.

CUT TO:

AMANDA stops in her tracks and looks around at the desolate car park. There is no-one to be seen.

AMANDA narrows her eyes, her expression more cautious as she continues to make her way through the carpark.

Tension rises as AMANDA gets deeper into the deserted carpark...

AMANDA increases her pace, looking around anxiously...

AMANDA notices a dark figure move quickly between two cars, her eyes widen as she begins running to her car...

AMANDA makes it to her car and begins fumbling to find her keys. She pulls the keys from her bag with haste...

SMASH CUT TO:

SOMI  
(popping up at the other  
side of AMANDA's car  
abruptly)  
Finally!

AMANDA screams, dropping her keys and covering her face.

SOMI, slouched against the other side of the car, jumps in confusion, startled by the scream.

AMANDA  
Jesus Christ, Somi!?

SOMI  
Jesus Christ yourself! What was  
that about!?

AMANDA takes a deep breath and composes herself before picking up her keys.

AMANDA  
I don't know, this car park always  
gives me the creeps when it gets  
dark.

AMANDA steadies herself momentarily. She lets out a frustrated sigh and turns to SOMI with a stern look.

AMANDA (CONT'D)  
Anyway.  
(folds arms)  
What was all that about before? I  
can't believe you just threw me to  
the lions like that!

SOMI  
(playfully pondering)  
Peter would be such a weird name  
for a lion, don't you think?

AMANDA  
I'm being serious? You have no idea  
how unbelievably awkward that whole  
situation was.

AMANDA cringes thinking back to her encounter moments ago.

AMANDA (CONT'D)  
Anyway, why did you even run off  
when we're leaving together!?

SOMI  
Honestly, I forgot.  
(ponders deeply)  
Who would have thought having your  
own car was so crucial in playing  
the role of cupid?  
(beat)  
I miss her, Amanda.

AMANDA scoffs and the pair meet each others gaze before breaking out into laughter.

AMANDA  
 (playfully)  
 I mean, you chose the custom paint  
 job. You only have to blame  
 yourself.

SOMI  
 (pointing at AMANDA with a  
 playful nod)  
 You, my friend, are not wrong.

AMANDA unlocks the CAR and opens the drivers side door.

AMANDA  
 (confident)  
 Besides, my car's nice enough to  
 escort you around in the meantime,  
 right?

AMANDA gestures to her old, yet well kept, grey CAR. Her eyes  
 proud with a look of admiration.

SOMI looks toward AMANDA with playfully wide eyes and  
 promptly opens the passenger side door before climbing in  
 without a word.

SOMI (O.S.)  
 (suddenly serious)  
 No comment.

AMANDA gets in the car, laughing in response. SOMI does not  
 laugh with her.

A HOODED FIGURE watches as the CAR engine ignites and departs  
 the carpark.

There is an awkward pause.

AMANDA (O.S.)  
 (insecure)  
 No, but like, my car's good enough  
 right?

FADE OUT.

INT. APARTMENT BUILDING CORRIDOR - LATER

FADE IN:

AMANDA walks into the corridor and heads to door 202. AMANDA  
 reaches into her bag and begins fumbling through to find her  
 keys as an ELDERLY WOMAN exits apartment 204 across from her.

AMANDA's phone chimes loudly.

The ELDERLY WOMAN turns to look at AMANDA with distain as she locks her apartment door.

AMANDA smiles apologetically as she manages to find her keys.

AMANDA's phone chimes again...

AMANDA's eyes widen as the ELDERLY WOMAN shoots her a sterner look than before.

The ELDERLY WOMAN's eyes flick from AMANDA to the sound pollution mindfulness poster on the neighbouring wall.

AMANDA's phone chimes again...

And again...

AMANDA's phone begins rapidly chiming in excess.

AMANDA, embarrassed and panicked begins searching for her phone to no avail.

The ELDERLY WOMAN walks off down the corridor shaking her head disapprovingly. She exits the corridor.

AMANDA pulls out her phone, which continues to chime, holding it up with exasperated relief as she promptly turns it to silent mode.

AMANDA turns toward the WOMAN with an apologetic smile, only to realise she has already left. AMANDA sighs in frustration, leaning her back against her apartment door, looking to the ceiling with her eyes furrowed shut.

AMANDA lets out another exasperated breath before composing herself. She pauses, her expression turning curious.

AMANDA pulls her phone back up, looking at the screen with a raised brow.

CUT TO:

INT. AMANDA'S LIVING ROOM - CONTINUOUS

SHOT: AMANDA'S APARTMENT DOOR, FRONT FACING INTERNAL VIEW.

The front door handle rattles with the sound of the key turning. All while looking at her phone confused, AMANDA unlocks the door and enters.

SHOT: AMANDA'S PHONE SCREEN STILL SCROLLING, RECEIVING NEW MESSAGES FROM SOMI. THE MESSAGES ARE A COMBINATION OF MALE NAMES AND STRINGS OF NUMBERS.

AMANDA begins taking her shoes off, neatly placing her bag down in its designated place, and locking her door before neatly hanging her keys up on a small hanger while she continues to look at her phone screen, perplexed.

AMANDA puts on her slippers before making her way over to, and sitting on, the sofa in the centre of the room.

Shaking her head, AMANDA taps a few buttons on her phone screen before pulling it up to her ear and waiting a moment.

AMANDA  
 (gently scolding)  
 Again, really?  
 (beat)  
 There is literally an application  
 called notes, exactly for this  
 reason.

SOMI (O.S.)  
 (excited shouting)  
 I know what to do about Peter!

AMANDA pulls her head away from the phone, wincing in pain before returning the phone to her ear with curiosity.

AMANDA  
 What-

INTERCUT WITH:

INT. SOMI'S ROOM

SOMI is sitting cross legged on her bed, her phone on loud speaker resting on the bed in front of her.

SOMI  
 (interrupting)  
 -ok, hear me out.

SOMI gestures around excitedly as she speaks.

SOMI (CONT'D)  
 If confessing your feelings to  
 Peter is out of the question, then  
 we just have to make him confess to  
 you instead.

SOMI smiles to herself proudly, eagerly awaiting a response.

AMANDA (O.S.)  
 (scoffing)  
 Wow, alright Darren Brown, please enlighten me on how you're going to brain wash him into doing that.

SOMI rolls her eyes as AMANDA speaks, but remains confident.

SOMI  
 It's simple.  
 (beat)  
 Jealousy.

INTERCUT TO:

AMANDA  
 Jealousy?

SOMI (O.S.)  
 Exactly!  
 (beat)  
 We have to test the waters. If Peter has feelings for you, he should get jealous seeing you with another man, correct?

AMANDA  
 I mean, I guess in theory that makes sense.

INTERCUT TO:

SOMI  
 So, if we stage a situation where Peter see's you with another man, we might be able to trigger some kind of response.

INTERCUT TO:

AMANDA  
 I don't know...  
 (beat)  
 Don't you think that might be a little far fetched?

SOMI (O.S.)  
 Come on, you said there's no way you can actually confess to him, right?  
 (beat)  
 I had to get creative.

AMANDA  
 But wait, ok so.  
 (beat)  
 Hypothetically-

SOMI (O.S.)  
 (repeating intently)  
 Hypothetically...

AMANDA  
 Say we do all of this. What happens  
 if Peter doesn't care?

INTERCUT TO:

SOMI  
 Well, that's just the equivalent of  
 you confessing to him and being  
 rejected.  
 (beat)  
 But, the less embarrassing  
 alternative I suppose.

INTERCUT TO:

AMANDA  
 (eyes widen)  
 Oh, I see what you're saying!  
 (beat)

SOMI  
 If Peter feels jealous and responds  
 in, I don't know, in some kind of  
 way-

INTERCUT TO:

AMANDA (O.S.)  
 -that would be the equivalent of my  
 feelings being reciprocated.

SOMI, with a smug smile, nods along in agreement as AMANDA  
 speaks.

SOMI  
 Exactly!

INTERCUT TO:

AMANDA  
 (apprehensively)  
 But wait, problem. For this to  
 work, we need someone-

SOMI (O.S.)  
 Way ahead of you.  
 (beat)  
 The "**notes**" you originally called  
 me about.

AMANDA raises an eyebrow.

AMANDA looks at her phone and puts the call on loud speaker.  
 She opens the text messages from SOMI to reveal a clear list  
 of male names, telephone numbers, photo files and URLs.  
 AMANDA begins scrolling down the list.

SOMI (O.S) (CONT'D)  
 A selection of eligible Bachelors,  
 or well, eligible...actors?

AMANDA  
 Do I dare question where you found  
 this list of 'so called' eligible  
 actors.  
 (teasing)  
 Somi, please tell you didn't put  
 out a Craig's List ad.

SOMI chuckles playfully.

SOMI (O.S.)  
 Don't worry, don't worry. I can  
 guarantee none of these guys are  
 even remotely linked to Craig's  
 List.  
 (beat)  
 Probably.

AMANDA laughs, shaking her head.

SOMI (O.S.) (CONT'D)  
 No, but in all seriousness. It's  
 just a list of a few different  
 friends and colleagues that I think  
 wouldn't mind going along with it.  
 (beat)  
 You'll probably even recognise a  
 few of them.

AMANDA takes a breath, biting her lip and looking down.

AMANDA  
 You know, I really don't know about  
 all of this.  
 (beat)  
 It still feels a little bit  
 extreme.

SOMI (O.S.)  
 I get what you're saying.  
 (beat)  
 It does seem a **little** bit extra.

AMANDA  
 (smiling)  
 A little bit?

SOMI (O.S.)  
 Ok, '**a lot a bit.**'

AMANDA holds back laughter, rolling her eyes.

SOMI (O.S.) (CONT'D)  
 But, I think if you don't do  
 something before Peter leaves,  
 you're really going to regret it.  
 (beat)  
 Yes, you might be the "queen of  
 playing it safe," but, I know how  
 much you like him, and I really  
 don't want to let this become  
 another regret for the list.

AMANDA smiles warmly, eyes beginning to tear up. AMANDA takes  
 a deep breath, eyes flicking side to side for a moment.

AMANDA clears her throat and rubs her eyes. She sits back up  
 on the sofa and stretches.

AMANDA  
 Ok, I'll think about it.

SOMI squeaks with excitement. AMANDA's warm expression melts  
 into confusion.

AMANDA (CONT'D)  
 But hey, wait, "queen of playing it  
 safe"?  
 (beat)  
 That's not some kind of nickname I  
 have, right?

Awkward silence follows.

AMANDA (CONT'D)  
 (becoming concerned)  
 Somi!?

SOMI (O.S.)  
 (fast and panicked)  
 Brad from fire-arms started it.  
 (MORE)

SOMI (O.S.) (CONT'D)  
 (suddenly casual)  
 Anyway, see you tomorrow, okay?

SOMI hangs up.

AMANDA  
 (under her breath)  
 C'mon, Brad? Seriously?

AMANDA slouches back into the sofa, tired and unamused.

CUT TO:

INT. DARK COMPUTER ROOM - UNKNOWN

HOODED FIGURE sitting before a large, elaborate computer desk with five monitors, each actively flicking through information and strings of code.

The HOODED FIGURE's eyes flick back and forth, scanning through the documentation on the monitor.

The HOODED FIGURE opens a file, and a dozen candid PHOTOGRAPHS of AMANDA appear across a couple of the monitors.

The PHOTOGRAPHS include AMANDA in the carpark, outside of her apartment, and at a café with SOMI. SOMI is partially cropped out of the image with it focusing on AMANDA. There are also quite a few of AMANDA around PETER, such as the car park. PETER is not cropped from the images.

The HOODED FIGURE clicks on the café PHOTOGRAPH and enlarges it across a full monitor.

MATCH CUT TO:

INT. CAFE - DAY

SHOT: AMANDA and SOMI sitting together in a small café in the city centre mirroring the PHOTOGRAPH previously.

SOMI  
 So, that's a no for Howard then?

SOMI crosses a name out of the NOTEBOOK on the table in front of her before looking back to an image on her phone screen in her other hand.

SOMI (O.S.) (CONT'D)  
 (disappointed)  
 I was a fan of Howard, too.

AMANDA  
 (taking a sip of coffee)  
 Really?

SOMI  
 (admiring the image on her  
 phone screen)  
 I think I just like his eyebrows, I  
 don't know. They're really defined.

AMANDA takes the phone from SOMI and furrows her brows at the  
 image in confusion.

INTERCUT TO:

SHOT: PHOTO OF AN AVERAGE MAN, HOWARD, WITH DRAMATICALLY  
 LARGE, OVERGROWN EYEBROWS DISPLAYED ON SOMI'S PHONE SCREEN.

AMANDA (O.S.)  
**"Defined"** might not be the right  
 word here...

INTERCUT TO:

AMANDA (CONT'D)  
 Anyway.  
 (beat)  
 What do eyebrows have to do with  
 anything here?

SOMI sighs impatiently, taking her phone back from AMANDA and  
 putting her pen down.

SOMI  
 Yes, this might not be a real date,  
 but we still need the person to  
 look good.

AMANDA  
 I don't think that's really a  
 necessity though?

SOMI  
 Trust me, it is.  
 (beat)  
 If Peter sees you out with some  
 average random guy, it's not going  
 to trigger any kind of jealousy.

AMANDA  
 (surprised)  
 You think?

SOMI

As much as I hate to admit it,  
Peter is a solid eight out of ten,  
maybe even a nine on a good day.

(sips drink)

So, if he sees you with someone he  
doesn't view as competition, then  
even *if* he HAS feelings for you, it  
wont trigger the same response.

AMANDA nods along to SOMI's words, listening intently.

AMANDA

I think I understand.

SOMI

He needs to feel threatened. If he  
thinks he has competition, he  
**SHOULD** make some kind of move, you  
know, to make his feelings known.

(beat)

And, obviously, that's the whole  
reason we are doing this in the  
first place.

AMANDA nods in agreement before sighing into her hands.

AMANDA

Honestly, I understand where you're  
coming from with this, but still...  
it all just feels so deceptive.

SOMI

Nothing like this is ever going to  
feel like a good idea, but  
sometimes, you have to take a risk  
and put yourself out there.

AMANDA

(hesitant)

I don't know, maybe you're right.

SOMI

Girl, when you see Peter's reaction  
to you and our "eligible actor"  
(satisfied sigh)

It will all be worth it, for sure.

AMANDA smiles, reassured, as SOMI picks up her pen again.  
AMANDA looks to one side, pondering.

AMANDA

That reminds me actually.

(beat)

(MORE)

AMANDA (CONT'D)

How exactly am I supposed to end up at the same place as Peter? He has to see me on the date for this to work, right?

SOMI's cheerful expression dissipates into apprehension.

SOMI

Well, I'll be-  
(under her breath)  
-tailing him.

SOMI quickly takes a sip of her drink and avoids eye contact.

AMANDA's eyes widen.

AMANDA

Tailing!? As in you're going to be stalking him!?

SOMI slaps the side of her fist into her palm as she speaks.

SOMI

(excited relief)  
Exactly!

AMANDA

(getting worked up)  
No, not '**exactly**'!  
(beat)  
This plan just keeps getting more and more ludicrous.

SOMI shrinks into herself a little, putting her drink back down on the table.

AMANDA (CONT'D)

Also, on top of that, how do you know he's even got plans tomorrow? It's not like I can show up at his house for my "date."

SOMI

(cautious)  
Well...

AMANDA

Well?

SOMI

I may have borrowed his diary this morning...briefly.

(beat)

(MORE)

SOMI (CONT'D)  
 And yes, before you say it, by  
 borrowed, I mean-

INTERCUT WITH:

MONTAGE OF...

SOMI, IN THE POLICE STATION OFFICE SPACE WEARING HER UNIFORM,  
 SPILLING HER DRINK ON PETER'S DIARY AT HIS DESK, PETER IS  
 VISIBLY ANGRY AS HE WAVES HIS ARMS AROUND...

SOMI (O.S.)  
 I "**accidentally**" knocked a drink  
 over, onto it-

SOMI RUNS OFF WITH THE DIARY, PETER TRIES TO STOP HER...

SOMI (O.S.) (CONT'D)  
 -Offered to clean it-

SOMI FLAILING THE DIARY AROUND UNDER A BATHROOM HAND DRYER,  
 SMALL PIECES OF PAPER FALLING OUT IN THE PROCESS...

SOMI (O.S.) (CONT'D)  
 -under the bathroom hand dryers-

THE DIARY, WRINKLED AND STILL SLIGHTLY DAMP, ON THE BATHROOM  
 COUNTERTOP AS SOMI, DRAMATICALLY AND ARTISTICALLY, TAKES  
 MULTIPLE PHOTOGRAPHS OF PETER'S WEEKEND SCHEDULE.

SOMI (O.S.) (CONT'D)  
 -and taken some sneaky photographs  
 of his weekend plans in the  
 process...

SMASH CUT TO:

AMANDA's face falls into her palms.

AMANDA  
 (disbelief)  
 You've got to be joking.

SOMI  
 Man, I wish I was, he made me pay  
 for a new diary too.

AMANDA looks back at SOMI, mouth agape.

AMANDA  
 Oh my god...

SOMI

On that note, I don't want to hear  
any more talk of backing out now.  
(playfully nudges AMANDA's  
arm with a smile)  
Don't let my valiant efforts go to  
waste.

AMANDA

I don't think any of what you just  
pulled can be called "*valiant*."

AMANDA shakes her head disapprovingly and SOMI puts her head  
down, after a beat, the pair make eye contact and break out  
into laughter.

AMANDA and SOMI are interrupted by SOMI's phone buzzing. SOMI  
looks at her phone, scrunching her face.

SOMI

Oh...

AMANDA

What's up?

SOMI

There's been a tip off on the case  
I'm working on.

AMANDA

Do you need me to drive you?

SOMI gets up and quickly collects her things.

SOMI

It's actually just down the street.  
Thanks, though.

AMANDA

No worries, you get going.  
(gesturing to the door)  
I'll finish up here, then.

AMANDA gestures back down to her drink on the table.

SOMI

Sorry about this! I'll call you  
later!

SOMI hurries off while speaking, waving to AMANDA as she  
exits the café. SOMI hurries out of sight.

AMANDA finishes the last of her drink and begins putting her  
things together.

AMANDA stands up and begins making her way to the door while putting on her coat. Her left arm gets caught momentarily, she struggles and looks down while doing so, contorting her body in an awkward shape while trying to fix the issue, still continuing to walk while doing so.

AMANDA walks into SHAYNE, stumbling back.

AMANDA  
(flustered)  
Oh my g- I'm, I'm so sorry.

AMANDA's eyes widen as she makes eye contact with SHAYNE. He looks similar to PETER except his style is a little less put together and more rough around the edges.

SHAYNE laughs it off.

SHAYNE  
Don't mention it

SHAYNE gestures to AMANDA's coat.

SHAYNE (CONT'D)  
Were you having some trouble there?

AMANDA laughs.

AMANDA  
Oh- yeah. Wow, that's embarrassing.  
(beat)  
Can you please pretend you didn't see that.

SHAYNE  
(playfully)  
I don't know, you did look pretty funny. I don't think it will be all that easy to forget if I'm honest.

AMANDA laughs.

SHAYNE (CONT'D)  
I'm Trevor, by the way.

AMANDA's eyes widen, surprised, as SHAYNE extends his hand out for a handshake. AMANDA shakes his hand awkwardly.

AMANDA  
Amanda.

SHAYNE  
Nice to meet you, Amanda.

SHAYNE smiles warmly, AMANDA smiles back similarly.

SHAYNE (CONT'D)

This might be a little weird, so  
feel free to say no, but would you  
want to go out sometime?

AMANDA's mouth begins to drop, her hand shooting up to cover  
it. Quickly blinking, AMANDA clears her throat, quickly  
regaining composure.

AMANDA

(checking behind her)

Me?

SHAYNE looks over AMANDA's shoulder, confused.

SHAYNE

Yes?

AMANDA

(avoiding eye contact)

Oh, well, yeah. I mean, yes. Sure.

SHAYNE chuckles warmly before turning his phone screen toward  
AMANDA. A phone number pad appears on the screen.

SHAYNE

Amazing.

SHAYNE smiles warmly, looking slightly bashful.

SHAYNE (CONT'D)

Could I maybe get your number then?

AMANDA cautiously takes the phone and inputs her number.  
AMANDA's eyes flick between SHAYNE and the PHONE in the  
process, astonished.

AMANDA returns the phone and smiles awkwardly.

SHAYNE (CONT'D)

That's great, thank you.

(beat)

I guess I'll speak to you later  
then, Amanda.

SHAYNE smiles charmingly, waving at AMANDA as he makes his  
way to the door and leaves.

AMANDA stands motionless for a moment after he has gone,  
frozen and at a loss for words.

AMANDA blinks and then quickly grabs her acid reflux PILL PACKET from her pocket and throws a handful of tablets into her mouth. AMANDA's eyes are wide, she blinks a few times, perplexed.

CUT TO:

INT. AMANDA'S BEDROOM - EVENING

AMANDA resting on her bed looking at her nails while on the phone to SOMI. There is a cup of tea resting on the table beside her.

SOMI (O.S.)  
(excitedly)  
And then!?

AMANDA  
And then he left.

SOMI (O.S.)  
He didn't stick around to talk?

AMANDA  
No, is that weird?

SOMI (O.S.)  
I mean, no, I don't think so?  
(screeches)  
But regardless, look at you! My  
baby's all grown up!

AMANDA rolls her eyes.

SOMI yelps, startling AMANDA. AMANDA almost drops her phone.

SOMI (O.S.) (CONT'D)  
Oh my god, maybe he can be your  
date for tomorrow!?

AMANDA  
Woah, now hang on a minute.  
(beat)  
I'm pretty sure the likelihood of  
him actually reaching out **IN**  
**GENERAL** is pretty slim, so the  
likelihood of him reaching out and  
wanting to meet up tomorrow would  
be insanity.

SOMI (O.S.)  
Come on, what's with all that  
negativity?

(MORE)

SOMI (O.S.) (CONT'D)

If he didn't want to see you, he  
wouldn't have asked for your number  
in the first place.

(beat)

And as for tomorrow, you never  
know, maybe we can manifest it?  
Like will it into existence.

AMANDA sighs.

AMANDA

That reminds me, did Brad agree on  
a time for tomorrow?

SOMI (O.S.)

Oh! Yeah he messaged me a few hours  
ago, let me just check the message.

AMANDA

Remind me to ask him about that  
nickname thing, too. I know he's  
doing me a favour, but I still want  
to ask him-

AMANDA's phone buzzes suddenly, making her jump.

AMANDA falls silent.

SOMI (O.S.)

Wait, did you just receive a  
message?

AMANDA

(apprehensive)  
I did...

SOMI (O.S.)

Oh my god, It's him. It's that  
Trevor guy, right? We did it!

AMANDA

There's no way...

AMANDA nervously looks at her phone screen.

INTERCUT WITH:

SHOT: AMANDA'S PHONE SCREEN SHOWING A MESSAGE FROM A PIZZA  
CHAIN OFFERING A WEEKEND OFFER.

CUT TO:

AMANDA's anxiety dissipates and she lets out a relieved breath. Shaking her head, she chuckles.

AMANDA (CONT'D)

Unless I'm remembering wrong and a pizza asked for my number today, I'm pretty sure this isn't him.

SOMI (O.S.)

(sarcastically)

I suppose you never know. I've seen some pretty crazy pizzas in my time.

AMANDA and SOMI laugh together. AMANDA sips her tea.

AMANDA closes the pizza message, but in doing so, notices another new message. A message from an unknown number, only the first couple of words can be seen in the preview. It reads:

"Hey Amanda, this is the guy you-"

AMANDA chokes on her drink.

SOMI (O.S.) (CONT'D)

Woah, you alright over there?

AMANDA

(clearing her throat)

It's...him...

SOMI (O.S.)

Wait!? No way!?

AMANDA puts the call on loud speaker and opens the message. Her eyes scan the screen, growing wider with each movement.

AMANDA

And he's asking-

(excitement increases)

-if I have plans tomorrow and want to hang out!?

SOMI squeals in excitement.

SOMI (O.S.)

No way!? Like, no way!

(beat)

This is too perfect!

AMANDA

Hold on a second. Let's rewind a second.

(MORE)

AMANDA (CONT'D)

We're forgetting the whole reason why tomorrow is happening in the first place-

(beat)

-wouldn't it be weird to bring an **ACTUAL** date with me?

SOMI (O.S.)

Not at all, if anything, this is better!

AMANDA

Better how!?

SOMI (O.S.)

Think of it this way...

(beat)

Not only are the date vibes going to look way more authentic to Peter, but if, and you know I hope this isn't the case, but *if* Peter isn't interested, then at least you get to go on a real date. You never know what could come of it.

(beat)

It's a win-win situation.

AMANDA takes a moment, looking down.

AMANDA takes a deep breath.

AMANDA

(hesitantly)

So, should I say...yes?

SOMI (O.S.)

Well, I've just cancelled on Brad for you, so...

AMANDA sighs into a smile, shaking her head.

AMANDA

Alright.

AMANDA types a response. She pauses for a moment before hitting send. She throws the phone onto the bed after hitting the send button, pulling her knees up to her chest and putting some space between her and the phone.

SOMI (O.S.)

Alright? Did you do it?

AMANDA

I did it.

SOMI squeals excitedly, louder this time, causing AMANDA to move further away from the phone. She instinctively flinches.

AMANDA stands, grabbing the phone and walking across her room toward her wardrobe.

SOMI (O.S.)

Let me know the details when he gets back to you, we need to make sure the timings line up and the general plan stays vague.

AMANDA

Roger that.

SOMI (O.S.)

Also, please wear something exciting tomorrow.

AMANDA opens her wardrobe to her bland selection of clothes: an absurd amount of white blouses hung up beside one another, similar to the one she is currently wearing.

AMANDA ponders for a beat before looking through the clothes.

AMANDA

(under her breath)

Exciting? Huh?

CUT TO:

EXT. AMANDA'S APARTMENT BUILDING - AFTERNOON

AMANDA, hurrying out of her apartment building wearing the same white blouse and grey trouser combination she wore at work. She is on the phone and struggling to get her car keys out of her bag as she walks along the street.

AMANDA

Alright, yep, I'm on my way now.  
Where are you?

INTERCUT WITH:

INT. SOMI'S VAN

SOMI

All ready to go here. Peter hasn't left yet so I'm just waiting down the street. I'll keep you updated when he makes a move.

(beat)

(MORE)

SOMI (CONT'D)

Also, please tell me you dressed up for this.

INTERCUT TO:

AMANDA looks down at her outfit choice as she approaches her car parked on the street.

AMANDA

Yeah, of course.

AMANDA unlocks her car door and puts her bag inside.

SOMI (O.S.)

(disappointed sigh)

You're wearing a white blouse and some work trousers, aren't you?

AMANDA

(surprised)

How did you know?

INTERCUT TO:

SOMI sighs again, deeper. She mimes hitting her head against the steering wheel a couple of times before sitting back up again, calmer.

SOMI

Amanda, you're going on a date, not to work. I-

(takes a breath)

-Whatever, you don't have time to change now.

INTERCUT TO:

AMANDA

I don't understand the issue. This is my best blouse, I hardly ever wear it out.

AMANDA checks herself out in her car window reflection, nodding to herself, pleased.

SOMI (O.S.)

Alright, alright.

(beat)

So, anyway, you're picking him up?

INTERCUT TO:

SOMI furrows her brows, looking to the side, pondering.

AMANDA (O.S.)  
 Yep, apparently he doesn't have a car at the moment. That's why he asked if I could drive us.

SOMI  
 (suspicious)  
 Oh, I see, isn't that-

AMANDA (O.S.)  
 -by the way, I take it you managed to pick up your car this morning?

SOMI's concerned expression turns into a grimace.

SOMI  
 Well, I called but they said it wouldn't be ready until tomorrow...

INTERCUT TO:

AMANDA sitting in her car, putting her phone on its stand while adjusting her seatbelt.

AMANDA  
 Wait, what?

SOMI (O.S.)  
 Yeah, so I had to improvise and-  
 (reluctantly)  
 -borrow my dad's van for the day.

AMANDA holds back her laughter, covering her mouth.

AMANDA  
 (still stifling laughter)  
 You mean-

INTERCUT TO:

SHOT: EXTERIOR OF SOMI'S VEHICLE. A SMALL CARTOONISH FOOD DELIVERY VAN WITH SOMI HUNCHED OVER IN THE DRIVERS SEAT, HER FOREHEAD RESTING ON THE STEERING WHEEL.

SOMI  
 -yes.

INTERCUT TO:

SHOT: VAN INTERIOR.

SOMI

See, this is just how committed to the plan I am, I wouldn't be doing this for just anyone, you know?

(beat)

Anyway, I don't want to think about-

SOMI's eyes flicker around the interior with dissatisfaction.

SOMI (CONT'D)

-**THIS** any more than I have to.

INTERCUT TO:

AMANDA is ready to go, sitting with her hands on the steering wheel, engine turned off.

AMANDA

At least you'll blend in, I guess?

(more serious)

This is really starting to feel like an undercover mission or something.

AMANDA takes her acid reflux PILL PACKET out of her bag and takes one. AMANDA looks at herself in the rear view mirror, taking a deep breath and closing her eyes for a moment.

SOMI (O.S.)

(teasing)

Hey, maybe if this all goes well, we can apply to VICE or something.

AMANDA and SOMI laugh.

AMANDA lets out the breath she just took, steadying herself. She ignites the engine.

AMANDA

Alright. Let's do this.

INTERCUT TO:

SHOT: SOMI WATCHES PETER EXIT A LUXURIOUS APARTMENT BUILDING ACROSS THE STREET FROM WHERE SHE IS PARKED.

SOMI smiles mischievously as she ignites the van engine and puts the vehicle into gear.

SOMI  
(excited)  
Let's do this!

CUT TO:

EXT. DIM STREET - AFTERNOON

AMANDA's car pulls down a dimly lit side street.

INTERCUT TO:

INT. AMANDA'S CAR - CONTINUOUS

AMANDA looks around the street uncomfortably before taking her phone from the holster. Looking around again nervously, AMANDA locks the doors.

AMANDA looks back to her phone.

AMANDA  
(under her breath)  
Surely not?

SHOT: AMANDA'S PHONE SCREEN SHOWING A MAP PINGING THAT SHE HAS ARRIVED AT HER DESTINATION.

A GROUP of HOODED FIGURES walk by the car. AMANDA keeps her head down as they pass, taking anxious glances.

AMANDA sighs. Sitting up, she puts her phone on the dashboard and places her hands back on the steering wheel, checking her mirrors, preparing to leave.

AMANDA knocks her phone from the dashboard while altering her rear-view mirror. It falls into her footwell.

Groaning, she crouches down to try and reach it.

SLAM CUT TO:

SHOT: SOMEONE KNOCKS ON THE PASSENGER SIDE WINDOW.

INTERCUT TO:

AMANDA jumps up startled, hitting her head on the dashboard in the process. She looks to the window, moving one hand to rub the back of her head.

SHAYNE is at the other side of the window. With a warm smile, he waves before gesturing to the lock. AMANDA breathes a sigh of relief and relaxes in place.

AMANDA smiles back warmly, unlocking the door.

AMANDA (CONT'D)

(nervous)

Hey, Trevor, I wasn't sure if this was the right place or-

Suddenly, the BACK DOORS fly open and THREE HOODED FIGURES jump in, slamming the doors closed behind them.

AMANDA freezes in place.

SHAYNE

(stern)

Drive.

AMANDA stares back at SHAYNE in shock, his warm smile now gone. His eyes icy and expression dark.

AMANDA

(quiet)

Huh?

SHAYNE

(harsher)

I said drive!

AMANDA jumps, she fumbles with the gear but manages to put the car in reverse and slams down on the accelerator pedal.

CUT TO:

ACT II

INT. AMANDA'S CAR - CONTINUOUS

AMANDA and the group speed along the highway.

SHAYNE

(stern)

Take the next exit on your left.

AMANDA complies, her hands shaking as she turns the steering wheel. Her eyes flicking from the road to SHAYNE and back.

AMANDA's eyes move to flick from person to person in the back of her car, each person wearing a full facemask. AMANDA's eyes are wide and her face pale.

ARASHA

(upbeat sigh of relief)

Well that went smoother than I expected.

ARASHA, sitting directly behind AMANDA stretches her arms into the air.

SHAYNE

Turn left again here. Don't think about doing anything crazy. Just drive where I tell you, got it?

AMANDA nods enthusiastically, biting her lip and holding back tears from falling.

ARASHA abruptly removes her facemask revealing the face of a young woman. Throwing the mask to the side, ARASHA sits back, her arms behind her head in a relaxed position, unbothered.

The figure sat directly behind SHAYNE jumps to attention, looking between ARASHA and SHAYNE. Pulling his mask up to only partially reveal his face, SPENCER furrows his brows.

SPENCER is smaller in stature than SHAYNE and the taller man sitting in between him and ARASHA.

SPENCER

(irritated)

Hey! What are you doing!?

(beat)

Shayne said we should keep our masks on.

SPENCER turns to look at SHAYNE, eyes wide and hopeful.

ARASHA

He also said not to use our real names in front of her.

ARASHA gestures with a nod toward AMANDA who was watching the interaction curiously through the rear view mirror. AMANDA continues to drive, clutching the steering wheel so tightly that her knuckles pale.

SPENCER throws his hands up to cover his mouth, eyes returning to SHAYNE who pays no attention.

AMANDA's eyes flicker toward the large man, JOSE, sitting between ARASHA and SPENCER in the rear view mirror. He is a very large man, making SPENCER look childlike in comparison. He remains silent, mask on and face fixed forward.

SHAYNE

You only needed the masks for the car park, it doesn't matter if you wear them in here.

SHAYNE's voice was cold and blunt. His face void of emotion.

Turning to take another glance at SHAYNE, AMANDA looks him up and down. Their eyes meet and AMANDA jumps, turning her attention back to the road again.

JOSE takes off his mask and looks at his watch. Watching him do so, SPENCER follows suit, removing his mask completely.

ARASHA

We all good?

JOSE grunts in affirmation.

AMANDA awkwardly clears her throat.

AMANDA

Um...

(beat)

W-where are we go-

SHAYNE

-Just focus on the road.

AMANDA nods quickly. Tears beginning to well in her eyes.

AMANDA's eyes flick around her car frantically looking for something. Her eyes widen with realisation before flicking down to the footwell to her phone. It has moved slightly but is still within reach.

AMANDA shoots another quick glance at SHAYNE who is focusing on the road.

SHAYNE looks over, looking her up and down cautiously. AMANDA holds strong, looking forward as naturally as possible while shuffling her phone with her foot. She moves it within reach.

Taking a breath, AMANDA blinks tightly before moving her hand. She pretends to scratch her leg. Glancing out of the corner of her eye to SHAYNE, who is looking at the road ahead, AMANDA reaches for her phone. She grabs it and puts it under her thigh by the door.

AMANDA glances at SHAYNE again, he isn't looking.

Taking a breath, AMANDA brings her hand down again, taking hold of her phone but keeping it down by the door and out of view. AMANDA fumbles to unlock her phone. Her recent call log opens and she easily clicks SOMI's name.

Trying to keep her breathing steady, AMANDA grits her teeth.

The phone begins to ring.

Suddenly, the dial tone begins playing throughout the whole car over the speaker system. AMANDA's eyes widen again as she looks to the icon showing her phone is still connected to the internal audio system.

SPENCER

Wait, what's that?

ARASHA jumps forward in her seat. Looking over, she clocks the phone right away, reaching through the gap and snatching it from AMANDA's weak hold.

ARASHA

A phone, you idiot.

AMANDA tenses up again, flustered and on the verge of tears.

ARASHA looks up, peering over AMANDA's shoulder with a charming smile.

ARASHA (CONT'D)

(playful)

Didn't you know it's illegal to use your phone while driving?

ARASHA ends the outgoing call and looks over to SHAYNE. SHAYNE meets her gaze, his expression unchanging.

SHAYNE

Who was that call to?

ARASHA looks down at the phone.

ARASHA  
Someone called Somi, by the looks  
of it. A friend?

ARASHA looks up to AMANDA, meeting her eyes in the rear-view mirror. ARASHA's smile now gone, her eyes cold.

SHAYNE  
She's someone from the station. Law  
enforcement. Not him, surprisingly.

AMANDA turns to look back at SHAYNE, her face pale.

AMANDA  
(voice breaking)  
How do you know-

SHAYNE  
Road. Don't make me repeat myself.

SHAYNE demands, nodding forward to gesture to the road ahead.

Tears now begin streaming down AMANDA's face. SHAYNE looks and rolls his eyes.

Turning back to look at ARASHA, SHAYNE nods toward the phone in her hands.

SHAYNE (CONT'D)  
She hasn't called back yet right?

ARASHA shakes her head nonchalantly.

SHAYNE (CONT'D)  
Then you know what to do.

A mischievous smile spreads across ARASHA's face.

ARASHA  
Sure thing.

ARASHA begins typing on the phone while mumbling inaudibly along as she writes.

CUT TO:

INT. SOMI'S VAN - AT THE SAME TIME

SOMI sits stealthily in the drivers seat with binoculars.

SOMI is peering over the dashboard comically while eating some crisps from a bag sitting on the passenger seat next to her phone.

SHOT OF: SOMI WATCHING PETER BUYING FOOD FROM A HOTDOG STAND.

SOMI's phone begins to ring as she throws a handful of crisps into her mouth. She puts the binoculars down, glancing back and forth between her phone and PETER.

SHOT OF: AMANDA'S NAME ON THE CALLER ID: "AMANDY <3"

SOMI frantically begins wiping the crumbs from her hands before picking up the phone and trying to answer.

The call cuts out. SOMI brings her phone down from her ear and looks at the screen confused. She looks back over to PETER who is still talking with the vendor.

PETER cheerfully chats with the vendor, smiling happily. While talking he knocks a ketchup bottle over onto the floor but continues chatting happily with the vendor.

Looking back to her phone, SOMI opens the call log and goes to click the call back button. Just as she is about to hit the button, a message from AMANDA chimes through.

SHOT OF: AMANDA'S MESSAGE SAYING "THE DATE IS GOING GREAT!"

SOMI smiles at her phone, giggling to herself, kicking her feet in childlike movements.

SOMI locks her phone and puts it back down on the chair next to her.

SOMI  
(to herself, pondering)  
I assume we're still doing the plan  
though?

SOMI looks up, back over to PETER, and double takes. He is no longer at the vendor stall.

SOMI flails in a panic, sitting up straight. As she goes to turn on the engine, PETER re-emerges from beneath the hot-dog counter holding up the ketchup bottle while laughing with the stall attendee.

SOMI flops back in her seat, letting out a relieved groan while comically putting her hands over her heart.

INT. AMANDA'S CAR - DAY

ARASHA smiles at the phone in her hands. She looks up and out of the window. SPENCER leans over and snatches the phone.

ARASHA

HEY!?

SPENCER looks over the message, shaking his head disappointedly. JOSE, watching Spencer's reaction, also peers over to take a look.

SPENCER

That's all you're putting? You should have let me write the message.

ARASHA

(scoffs)

Are you kidding? You think you can type like a 20-something year old woman? Give me a break.

(beat)

There's nothing wrong with that message, right Jose? Short, sweet and to the point.

ARASHA looks up to JOSE and he nods his head in agreement with her.

ARASHA (CONT'D)

See? Even Jose agrees.

SPENCER turns to JOSE with a disappointed stare.

SPENCER

Why'd you always take her side?

JOSE opens his mouth to speak, but SHAYNE interjects while continuing to look toward the road with AMANDA in his line of sight.

SHAYNE

Because Arasha is usually right.

SPENCER's eyes widen as he looks forward toward SHAYNE, embarrassed. ARASHA smiles smugly with her arms crossed.

A message chimes through on AMANDA's phone. ARASHA snatches the phone back from a deflated SPENCER and opens the message.

SHOT: MESSAGE FROM SOMI READING "GIRL, THAT'S AMAZING! WE'RE STILL GOING AHEAD WITH THE PLAN THOUGH, RIGHT?"

ARASHA  
 (under her breath)  
 The plan?

ARASHA shrugs nonchalantly, typing a reply.

SPENCER  
 Hey, at least let me have some  
 input this time?

SPENCER lunges over JOSE dramatically to try and grab the phone from ARASHA. SPENCER manages to grab the phone but ARASHA does not let go. A brief 'tug-of-war' ensues.

JOSE closes his eyes and takes a aggravated deep breathe.

SHAYNE  
 (turning to look)  
 Jose, please.

SHAYNE nods toward the phone.

JOSE grabs the phone and throws it over his shoulder. ARASHA and SPENCER freeze, falling silent with wide eyes.

SHAYNE sighs a sigh of relief.

SHAYNE (CONT'D)  
 That's better.

ARASHA and SPENCER settle back down begrudgingly.

SHOT: AMANDA'S PHONE ON THE FLOOR OF THE TRUNK, THE RESPONSE FROM ARASHA STILL OPEN ON THE SCREEN READING "DON'T WORRY ABOUT THE PLAN."

CUT TO:

INT. SOMI'S VAN - CONTINUOUS

SOMI's phone vibrates on the chair next to her. She pulls it up and looks down at the message.

SOMI  
 (under her breath)  
 Don't worry?

SOMI looks up from her phone, perplexed. SOMI looks to PETER, still standing at the food cart, before looking back to her phone to begin writing a message.

SOMI looks back to PETER again and double takes.

SHOT: PETER, LOOKING AROUND SUSPICIOUSLY BEFORE COVERTLY RECEIVING A PACKAGE FROM A PASSERBY.

SOMI furrows her brow as she watches, casually throwing her phone onto the seat beside her.

SOMI (CONT'D)  
Well, that's a little suspicious...

SHOT: PETER BEGINS TO WALK AWAY FROM THE FOOD STALL, LOOKING OVER HIS SHOULDER AS HE GOES.

SOMI frowns curiously, igniting the van engine before setting off in pursuit.

CUT TO:

EXT. DIM CAR PARK - LATER

AMANDA's car pulls into a dimly lit car park surrounded by boarded up buildings, clearly abandoned.

SHAYNE (O.S.)  
Alright, just here.

INTERCUT TO:

INT. AMANDA'S CAR - CONTINUOUS

AMANDA, face tear stained and eyes bloodshot, cautiously follows SHAYNE's instruction and brings the car to a stop.

SHAYNE  
Now, get out.

AMANDA anxiously climbs from the car, ARASHA jumps out simultaneously.

INTERCUT TO:

EXT. DIM CAR PARK - CONTINUOUS

AMANDA cautiously finds her footing, supporting herself on the car and taking a breath. She quickly roots in her pocket and pulls out her ACID REFLUX MEDICINE. AMANDA takes two of the tablets, her hands shaking in the process. She puts the MEDICINE back in her pocket haphazardly.

AMANDA looks around and takes a hesitant step back.

Simultaneously ARASHA swiftly intercepts her, linking their arms together and pulling her toward one of the abandoned buildings. AMANDA's MEDICINE PACKET falls from her pocket onto the floor.

SPENCER heads off ahead of AMANDA and ARASHA into the building. SHAYNE lingers behind, inspecting the car and taking the keys.

SHAYNE throws the keys to JOSE next to him.

SHAYNE

Hide it somewhere. We don't want anyone tracking it back to us, so keep it discreet.

JOSE

Roger that.

JOSE takes the keys and climbs into the drivers seat, igniting the engine.

AMANDA

Wait? My car?

AMANDA looks about panicked as JOSE and the car slowly disappear around a corner. ARASHA continues to drag her away, closer to the building.

AMANDA looks up at the decrepit building, tears forming in her eyes again and beginning to spill out.

AMANDA, trembling in fear, forces herself out of ARASHA's grip before throwing herself to the ground on her knees in a begging motion. SHAYNE appears beside ARASHA, the pair look down at AMANDA coldly.

AMANDA (CONT'D)

(crying)

Please, I'm begging you. Please don't hurt me.

ARASHA

Oh, well this is-

(beat)

-unexpected?

AMANDA tries to steady her breathing, looking up at SHAYNE and ARASHA looming over her.

SHAYNE

Please stop whatever this is, I don't think you-

SHAYNE stops himself, looking up with raised eyebrows and curiosity piqued.

SHAYNE (CONT'D)

Wait. I don't get it.

(beat)

Why is this only just happening now? You've been in the car with us for 20 minutes already.

AMANDA sniffles, trying to regain some composure, but struggling to do so as the tears continue to fall.

AMANDA

Well, I mean-

(mumbled rambling)

-like you said, I needed to focus on the road and driving, and, well it's not good to cry and drive, so, I tried my best to just not cry that much, you know?

SHAYNE and ARASHA look to one another, brows furrowed in confusion before turning their attention back to AMANDA.

ARASHA

What do you mean "it's bad to cry and drive"?

AMANDA

Crying while you drive, it's-

(quieter with hesitation)

-well, dangerous. Since the tears make it harder to see.

AMANDA looks down with embarrassed wide eyes, her face crumpled as she grimaces awkwardly.

An awkward moment of silence follows as ARASHA and SHAYNE look at AMANDA, confused.

ARASHA

I mean, you're not wrong I suppose.

SHAYNE turns to ARASHA briefly, still clearly confused, before turning back to face AMANDA. Shaking his head in disbelief, SHAYNE disappears into the building.

ARASHA clears her throat awkwardly, stepping forward and grabbing AMANDA by the arm, pulling her up to her feet.

ARASHA (CONT'D)  
Man, this is awkward.  
(beat)  
Can you please get up?

ARASHA drags AMANDA along behind her, AMANDA stumbling over her feet a little in the process but managing not to fall as ARASHA roughly pushed her into the building.

CUT TO:

INT. RUN DOWN OFFICE - CONTINUOUS

ARASHA drags AMANDA into the building. While she is hesitant, she doesn't resist. Despite being on the smaller side, ARASHA manages to move AMANDA about with ease.

AMANDA looks about to see desks, filing cabinets and furniture decorating the room. It looks much more put together on the inside.

Sitting at a computer in the room, SHAYNE is busy looking through some documents. He doesn't even turn to look at ARASHA or AMANDA.

SHAYNE  
Just keep an eye on her for now, we  
won't be long here.

ARASHA nods cheerfully, tightening her grip on AMANDA.

ARASHA  
Alrighty.

SHAYNE  
Oh, and set her up with one of  
those.

SHAYNE casually lifts his wrist in the air, gesturing to it, still without turning to give his full attention. ARASHA nods, understanding him clearly.

ARASHA  
You got it.

ARASHA guides AMANDA deeper into the room. They make their way by SPENCER who is busy packing various items and gadgets into bags.

ARASHA leads an anxious AMANDA through into another slightly smaller side room. Walking by some draws, ARASHA quickly throws one open and pulls out a small strap. ARASHA then brings AMANDA to a standstill.

AMANDA jolts with surprise as ARASHA snaps the small black strap to AMANDA's wrist. AMANDA raises her wrist to look at the strap. It looks like a small metallic bracelet, however, there is a small flashing red light on one side.

The bracelet is very tight, with no room for movement and no clear way to take it off.

AMANDA looks from the bracelet to ARASHA with wide eyes.

AMANDA  
Why? What is-

ARASHA  
-There we go! All sorted.

ARASHA brushes her hands together with a satisfied smile.

Looking back down at the band on her wrist with great concern, AMANDA clears her throat.

AMANDA  
P-please can you at least tell me  
what this is about?

ARASHA shoots AMANDA a mischievous smile.

ARASHA  
(nonchalantly)  
Don't worry about it!

AMANDA  
But... Is this? Why is it flashing?

Turning around to fully face AMANDA, ARASHA sighs, her smile disappearing and expression turning ice cold.

AMANDA subconsciously moves to take a step back.

ARASHA  
I said don't worry about it. If  
everything goes to plan you wont  
have to worry about that thing.

ARASHA lets out a sigh.

ARASHA (CONT'D)  
(serious)  
Oh, and don't think about taking it  
off. That wouldn't be good for any  
of us. But most of all, you.

AMANDA looks down at the band again, cautiously.

SHAYNE (O.S.)  
 Alright, let's make a move!

SHAYNE can be heard calling out from the other room. AMANDA looks to ARASHA questioningly.

AMANDA  
 M-make a move?

ARASHA chuckles cheerfully to herself.

ARASHA  
 That was faster than I expected.

Grabbing AMANDA by the forearm again, ARASHA roughly drags AMANDA along, back into the main room.

ARASHA (CONT'D)  
 Time to get to work.  
 (beat)  
 Well, 'your' work to be exact.

AMANDA  
 W-what?

SPENCER smiles at AMANDA while waving around a secure looking file with the POLICE ACADEMY logo plastered across the front while pulling an ominous looking mask over his face.

AMANDA's eyes widen.

CUT TO:

EXT. DOWNTOWN BACK ALLEY - SUNSET

SHOT: (THROUGH BINOCULARS) PETER WALKS ALONG A DIMLY LIT STREET, LOOKING OVER HIS SHOULDER.

SOMI watches PETER behind comically oversized binoculars, continuing to eat her crisps simultaneously. SOMI watches with furrowed brows as PETER turns a corner.

SOMI  
 (under her breath)  
 What are you up to?

SOMI lowers her binoculars, confused, before shaking the crumbs from her hand and picking up a small recording device and pressing a button.

SOMI (CONT'D)

Currently on the corner of Maddison Ave. Person of interest continues suspicious movement with unidentified package.

(beat)

I will proceed on foot.

SOMI exits the van with haste, putting the voice recorder on the bonnet as she puts her phone in her pocket, and secures her concealed weapon professionally.

SOMI takes a deep breath, reassuring herself with an affirmative nod before taking off, stealthily, in pursuit.

SHOT: SOMI'S VAN WITH AUDIO RECORDER RESTING ON THE BONNET.

A moment passes.

SOMI hurries back awkwardly, grabbing the recording device before quickly scurrying away once more.

CUT TO:

EXT. BACK STREET - CONTINUOUS

PETER arrives before a run down wooden door. He looks around cautiously before entering the building.

SOMI emerges from the shadows in the background, suavely, before hurrying over to the wooden door. She looks the door up and down before cautiously sneaking through in pursuit.

CUT TO:

EXT. POLICE ACADEMY CARPARK - SUNSET

SHOT: RUN DOWN VAN PULLING UP BEHIND A WALL OPOSITE THE POLICE ACADEMY BUILDING. THE STREETS ARE QUIET.

ARASHA throws the back van doors open with an excited grin, grabbing AMANDA by the arm before jumping out. AMANDA shuffles out and stumbles, she looks around and her eyes widen as she notices the building in front of her.

AMANDA

Wait, so when you said my WORK you really meant...

SHOT: POLICE ACADEMY ACROSS THE STREET FROM THE GROUP.

AMANDA (CONT'D)  
...my work.

SPENCER runs around to open the drivers side door, SHAYNE jumps out and makes his way to the back of the van, ignoring SPENCER who scampers over behind him.

JOSE is preparing some technical equipment in the back of the van. SHAYNE begins helping JOSE with his back to AMANDA. SPENCER is buzzing around SHAYNE trying to help further while ARASHA is doing warm up stretches.

AMANDA looks around, noticing no one is paying attention to her, before spotting a patrol car parked by the main entrance. Her eyes widen with hope before sinking again as she looks to the small flashing bracelet around her wrist.

SHAYNE  
(without turning around)  
Don't think about taking off.

AMANDA takes a deep breath, looking to the ground defeated.

SHAYNE speaks to JOSE briefly. JOSE remains sat inside with a headset and monitor.

SHAYNE (CONT'D)  
Alright then, let's get in there.

AMANDA clears her throat.

AMANDA  
(nervous)  
What is it- I mean, why-

SHAYNE and ARASHA pull masks over their faces. SPENCER throws AMANDA a mask before putting on his own.

AMANDA fumbles as she catches the mask. Her eyes widen as she looks at the group in confusion.

SHAYNE  
Spencer...what are you doing?

Freezing, SPENCER looks between AMANDA, SHAYNE and the mask in AMANDA's hands.

SPENCER  
Oh, doesn't she need one?

SHAYNE lets out a disappointed sigh.

ARASHA

Why would **she** of all people need a mask right now?

SHAYNE, shakes his head before turning to face the building.

SHAYNE

If anything, her not wearing a mask and being here with us is beneficial for her in the long run.

AMANDA looks over to SHAYNE, less fear now, more confusion.

AMANDA

W-what?

SPENCER scurries over, snatching the mask back from AMANDA with an awkward smile.

SPENCER

(under his breath)  
Sorry, my bad.

SPENCER shoves the spare mask into his backpack before hurrying back to SHAYNE's side. Watching them, AMANDA clears her throat.

ARASHA grabs AMANDA by the arm tightly. SHAYNE and SPENCER start walking toward the building. ARASHA begins to drag AMANDA along behind them.

CUT TO:

EXT. POLICE ACADEMY SIDE DOOR - CONTINUOUS

SHAYNE and the group hurry around stealthily to a side door hidden behind a wall at the back of the building. ARASHA runs along dragging AMANDA, who stumbles as she goes.

SHAYNE

Alright, Amanda.  
(cracking knuckles)  
It's your times to shine.

SHAYNE remains focused on the door while SPENCER opens his backpack, pulling out AMANDA's handbag, throwing it to her. ARASHA and SPENCER turn to look at AMANDA expectantly.

AMANDA fumbles as she catches her bag. She freezes for a moment before staring back in a confused daze.

AMANDA

Huh?

SHAYNE slowly turns his head to face AMANDA with an eyebrow raised. Everyone is looking at her expectantly.

SHAYNE  
You have a key card, right?

AMANDA  
My key card?

SHAYNE lets out an exasperated sigh.

SHAYNE  
Your clearance card. You're supposed to always have it with you, correct?

AMANDA  
Right-  
(beat)  
-wait. Is that the whole reason I'm here right now.

ARASHA  
Well, I guess that's a part of it.

AMANDA  
(enthusiastic)  
So, after I give, will you let me-

ARASHA  
Not a chance.

SHAYNE  
The key card.  
(beat)  
Now.

AMANDA fumbles with her bag, panicking. AMANDA begins fervently searching her bag before pausing.

AMANDA  
(under her breath)  
No, it's got to be here...

INTERCUT TO:

SHOT: FLASHBACK OF AMANDA'S KEY CARD BEING LEFT ON HER DESK.

AMANDA  
(panicked)  
No, wait, this can't be happening.

ARASHA and SHAYNE shoot an intimidating glance to AMANDA.  
SPENCER checks his backpack again curiously.

SHAYNE  
(annoyed)  
You're kidding, right?

ARASHA bursts out laughing.

ARASHA  
You really think she is capable of  
making a joke in this kind of  
situation?  
(beat)  
Maybe it fell out in Spencer's  
backpack or something. Let's be  
real, Spencer messing up isn't  
anything new, so...

SPENCER begins searching through his back more frantically.

SPENCER  
H-hey! That's not fair...But, it's  
really not in here...

SPENCER looks up to SHAYNE, holding out his opened backpack  
for him to take a look too.

SHAYNE nods and brushes off SPENCER by waving his hands,  
signalling him to stop looking in the backpack.

SHAYNE turns to AMANDA again, he groans.

SHAYNE  
Honestly, I wasn't expecting much  
from you, but this is unbelievable.

AMANDA  
I-I'm sorry. I must have left it in  
the office today-  
(becoming more worked up)  
I really didn't mean to, I mean,  
please, I don't know what you  
intend to do, but-

SHAYNE sighs again, turning his back to AMANDA, signalling  
his hand to ARASHA, pointing at AMANDA.

SHAYNE  
Just zip it already.

ARASHA snatches the bag from AMANDA, taking a look herself.  
She looks up at SHAYNE and shakes her head dejectedly.  
Handing the backpack back to SPENCER to put away.

SHAYNE begins rubbing his temples while looking down to the ground for a moment. AMANDA watches, scared and trying to regain composure.

SHAYNE (CONT'D)

Alright...

SHAYNE's head snaps back up, his expression calmer now.

SHAYNE (CONT'D)

Spencer, the box.

SPENCER

Roger that.

SPENCER beams as SHAYNE calls his name.

SPENCER salutes playfully at SHAYNE with a smile, looking in his backpack again.

SPENCER begins digging through the backpack before pulling out a small black box. SHAYNE presses a combination of buttons on the box before it lights up. He then places it against the door before pulling out a small control panel and typing in instructions.

SHAYNE

(focusing on the device)

This is going to take a second.

AMANDA watches as SHAYNE skilfully works the complex tech device. SHAYNE's face softens while he concentrates. AMANDA catches herself staring at his face, a small smile appearing on her face.

Quickly, her eyes widen and smile disappears. She turns her face away from SHAYNE and shakes her head rapidly, blinking a few times and furrowing her brows and looking to the ground.

ARASHA crouches to look at AMANDA's face curiously. AMANDA jumps, her face returning from confused to apprehensive.

ARASHA

You all good there?

AMANDA

Oh, I was just-

ARASHA looks back at AMANDA, looking her in the eye curiously, one eyebrow raised.

AMANDA (CONT'D)  
 (nervously)  
 -thinking that Trevor seems really  
 smart with all of that stuff.

AMANDA weakly gestures toward SHAYNE working on the door.

ARASHA  
 Trevor?

ARASHA turns to look where AMANDA is gesturing. ARASHA bursts out laughing, throwing a hand over her mouth.

ARASHA (CONT'D)  
 I guess it's a fun pick. But you're  
 really not a Trevor at all, boss.

SHAYNE shakes his head with a sigh, not looking away from the box he is working on.

SPENCER  
 Hey, I think he can pull off any  
 name, there's nothing wrong with  
 Trevor anyway.

ARASHA  
 Are you being serious?

ARASHA calms her laughter, turning to SPENCER curiously.

ARASHA (CONT'D)  
 Stop boot licking for a minute and  
 tell me, you really think **he**-  
 (gesturing to SHAYNE)  
 -looks like a "Trevor."

SPENCER  
 I really don't see the issue.

Sighing, SHAYNE turns his attention away from the box for a minute to look at ARASHA and SPENCER. They both freeze.

SHAYNE  
 Look, I need to concentrate on this  
 for a minute. Whatever I said my  
 name was before doesn't matter now.  
 It's not like it matters much at  
 this point anyway...

ARASHA and SPENCER remain quiet, looking down and nodding. ARASHA keeps one firm grasp on AMANDA's arm, holding her in place beside her.

SHAYNE turns back to the box. He presses a button on the ear piece he is wearing. A red light appears on the headset.

SHAYNE (CONT'D)  
Jose, do you copy?

INTERCUT TO:

INT. VAN - CONTINUOUS

JOSE sitting in the van looking over various monitors of code. One of the monitors shows CCTV footage of SHAYNE and the group at the door.

JOSE looks at the CCTV before turning to another monitor.

JOSE  
Copy.

SHAYNE (O.S.)  
She didn't bring the key card, so I've just set up the M5-5. I need you to link it over.

JOSE  
Roger that.

JOSE begins typing something quickly. He presses a final button with a confident click.

INTERCUT TO:

SHAYNE is looking at the box. Various lights are flashing on the device. There is a big red light at the top.

With an audible click, the lights on the device stop flashing. The red light at the top turns green.

SHAYNE smiles, satisfied.

SHAYNE  
We're in.

ARASHA and SPENCER

JOSE (O.S)  
Did you need anything else?

SHAYNE  
That's all for now.

Standing, SHAYNE taps the ear piece again, the light turns off. He turns to look at ARASHA and SPENCER confidently.

SHAYNE (CONT'D)  
Let's get going.

SHAYNE eyes AMANDA up and down again cautiously.

SHAYNE (CONT'D)  
Make sure to keep your eye on her.

SHAYNE nods to ARASHA. ARASHA nods with a smile back.

SPENCER  
(hopeful)  
Shayne! Do you need me to do  
anything else?

SHAYNE turns to face the door again, pressing a single button on top of the box device.

The door clicks open. SHAYNE pushes it open before removing the box device and throwing it to SPENCER. SHAYNE lodges the door to stay open and heads into the building first.

SHAYNE  
You can put this away again.

SPENCER  
Roger that!

SPENCER fumbles to catch the device, but smiles warmly and nods enthusiastically. He opens his backpack, jolly.

ARASHA rolls her eyes playfully at SPENCER. ARASHA turns to AMANDA and tightens her grip on her forearm.

AMANDA winces at the grip.

ARASHA  
Hey, I'm not even holding on that  
hard.

AMANDA  
S-sorry.

ARASHA  
I guess I don't really need to keep  
holding on now anyway.

ARASHA gestures to the metallic wrist band on AMANDA.

AMANDA  
What do you mean?

Releasing her grip on AMANDA, ARASHA crosses her arms and looks AMANDA up and down.

ARASHA  
Let's just say, if you get too far  
away from Shayne,-

ARASHA gestures to the open door.

ARASHA (CONT'D)  
-well...

ARASHA, using her hands, mimes an explosion, miming "boom"  
with her mouth quietly at the same time.

AMANDA stares back shocked.

AMANDA copies ARASHA's gesture questioningly.

ARASHA smiles with a friendly nod.

AMANDA looks back at the door, looking between the open door  
and ARASHA a couple of times before gulping.

ARASHA (CONT'D)  
(cheerfully)  
We should probably make a move  
then, don't you think?

AMANDA nods frantically, hurrying toward the door. ARASHA  
follows at a more casual pace.

AMANDA disappears through the door.

SPENCER  
Wow, I can't believe she really  
bought that.

ARASHA stops beside SPENCER, she furrows her brows.

ARASHA  
What?

SPENCER is still organising the items in his back pack,  
paying attention to it and looking down as he speaks.

SPENCER  
(arrogantly)  
Doesn't it seem a little bit far  
fetched to believe something like  
that could be an explosive?

ARASHA scoffs, she continues to the door.

ARASHA

I guess you're forgetting that you  
fell for the same thing a few years  
back?

SPENCER freezes, his arrogant smile disappearing.

ARASHA disappears through the door.

SPENCER quickly finishes packing his bag. He zips it up  
quickly and chases after ARASHA.

SPENCER

(falling over his words)  
Wait, but I wasn't, it- it was  
different, I-

SPENCER disappears through the door.

CUT TO:

INT. POLICE ACADEMY HALLWAY - EVENING

SHAYNE makes his way through the dark corridor, using a  
flashlight to illuminate his way.

SHAYNE looks at some of the photographs decorating the walls  
of the hallway, shining his flashlight over some of them.

SHAYNE looks at one photo closely.

SHOT: STAFF GROUP PHOTOGRAPH SHOWING PETER. AMANDA IS BEHIND  
HIM IN THE PHOTOGRAPH, SMILING WARMLY LOOKING AT HIM.

SHAYNE looks at the photo with disgust.

AMANDA suddenly appears, hurrying to catch up with him.  
SHAYNE looks at her with the same disgust.

ARASHA and SPENCER follow behind AMANDA, bickering inaudibly.

SHAYNE turns to look away, further down the corridor. He  
highlights a specific door with his flashlight. He continues  
walking toward it.

AMANDA walks cautiously through the dark. SPENCER and ARASHA  
both have flashlights. The rest of the hallway is dark.

Looking through one doorway as she passes, AMANDA sees a  
landline phone. She stops. AMANDA looks back to ARASHA and  
SPENCER who are still bickering, not looking at her.

AMANDA looks at the phone hopefully. She sighs, looking back down to the metallic bracelet in horror. Shaking her head, she turns back to ARASHA and SPENCER who are closer now.

ARASHA  
Let's just leave it at that.

SPENCER  
Fine. As long as you don't bring it up again.

ARASHA  
Alright, alright.

ARASHA shakes her head with a sigh.

AMANDA watches the interaction. Looking down, AMANDA begins searching through her pockets.

AMANDA stops, confused. She starts searching more frantically, turning her pocket inside out.

ARASHA stops beside AMANDA, looking her up and down.

ARASHA (CONT'D)  
Woah, what's going on here.

AMANDA  
My medicine, I can't find it.

ARASHA  
Medicine? What are you talking about?

AMANDA  
I usually carry acid reflux medicine, to settle my stomach.

ARASHA  
What? Is it important?

AMANDA  
I mean, it's just when I get anxious, it helps-

ARASHA  
So, no?

AMANDA  
No, I mean-

Pushing AMANDA from behind, ARASHA guides her to continue walking.

SPENCER

-We have to keep moving. I think  
Shayne has found the room.

SPENCER gestures to an open door with his flashlight. It is  
the same door SHAYNE illuminated before.

The door is now open and SHAYNE is nowhere to be seen.

AMANDA tries to calm her breathing as she continues walking.

CUT TO:

INT. DATA COLLECTION ROOM - CONTINUOUS

The room is full of server units and technical devices. There  
are a few computers set up. SHAYNE is sitting at one of the  
computers. SHAYNE connects a USB device to the computer.

SHAYNE begins typing. Lines of code appear on the screen.

SPENCER (O.S.)

(hushed)

Alright, this is the place?

SPENCER pokes his head around the door cautiously. When he  
sees SHAYNE he smiles warmly, entering the room fully.

ARASHA pulls AMANDA into the room behind SPENCER. AMANDA  
looks around the room curiously.

ARASHA

How long do you think it'll take?

ARASHA leans to look over at the monitor that SHAYNE is  
focusing on. Her eyes scrunched, confused as lines of code  
continue to fly by quickly on the monitor.

SHAYNE continues to type away, hacking into the system.

SPENCER

(arrogant)

Hah! Do you even have to ask?

(beat)

A measly system like this doesn't  
stand a chance against our Shayne,  
why would you even need-

SHAYNE

(irritated)

It'll be done quicker if we cut out  
the background noise.

SPENCER fumbles his words, falling silent.

SPENCER  
(whisper)  
Oh, yes, of course, sorry.

ARASHA snorts, but stifles her laughter, looking away.  
SPENCER glares at her disapprovingly.

AMANDA looks at the monitor as SHAYNE continues typing away.  
She looks from SHAYNE to the monitor again, impressed.

AMANDA raises an eyebrow. She looks at SHAYNE's expression again and notices that he is sticking his tongue out slightly, biting down on it.

AMANDA smiles.

ARASHA suddenly throws her arm over AMANDA's shoulder with a big grin plastered across her face. AMANDA jumps.

ARASHA  
(hushed)  
He does that when he's concentrating.  
(beat)  
Funny right. I'm pretty sure he doesn't realise he's doing it.

AMANDA relaxes slightly, continuing to watch his face.  
SPENCER shoots ARASHA a scowl before scuttling over.

SPENCER  
(hushed agitation)  
What're you gossiping about now?

ARASHA  
(hushed)  
Don't get your pants in a twist, we're just admiring a pro at work over there.

SPENCER  
(raising voice)  
Is that sarcasm? Honestly, he is more talented than you could-

SHAYNE  
(annoyed)  
What did I just say?

SPENCER jumps, eyes wide. ARASHA smiles playfully.

SPENCER

(hushed)

I'm sorry! Arasha was just being-

SHAYNE sighs, leaning back in his chair. ARASHA's playful facial smile disappears.

ARASHA lets go of AMANDA and walks over toward SHAYNE.

ARASHA

(concerned)

Something wrong?

SHAYNE

No, nothing wrong.

(beat)

It looks like my guess was right on the money this whole time.

SHAYNE stands up from the computer and stretches.

AMANDA watches the exchange, eyes nervously flicking from person to person as they speak.

SPENCER

So we're going there now I take it?

SHAYNE

Right, and fortunately it isn't too far away from here.

ARASHA

Alright, I'll let Jose know.

SHAYNE nods before ARASHA turns away and begins operating her ear piece radio, taking a step out into the hallway.

SHAYNE begins closing up everything on the computer. SPENCER lingers about him, trying to help.

AMANDA looks around the room, suddenly noticing the CCTV camera in the corner of the room. Her eyes widen.

AMANDA looks back to SHAYNE, and then back to the CCTV.

SHAYNE notices out of the corner of his eye. He finishes what he was doing and turns the computer off, walking to stand next to AMANDA, looking at the camera.

SHAYNE

If you're thinking otherwise,  
they're all still working.

AMANDA jumps, noticing SHAYNE now standing beside her.

AMANDA

W-what?

SHAYNE

What I'm trying to say is, people are going to know that you're part of all this, sooner rather than later.

SHAYNE looks AMANDA up and down disapprovingly. He turns and walks out into the hallway.

AMANDA

(under breath)

B-but, I was brought here against my will? I don't understand.

SPENCER

Doesn't look that way on the CCTV though, does it? You've just been walking around with us, no restraints or anything.

ARASHA walks back into the room.

AMANDA

B-but, wait? Won't that make it look like I'm involved with all of you?

ARASHA scoffs.

ARASHA

Isn't that your best option now anyway? I don't see things playing out well for you otherwise.

ARASHA shoots a grin at AMANDA.

ARASHA (CONT'D)

But we need to make a move now, so let's get going. Shayne's already headed back to the van.

SPENCER jumps, quickly grabbing his backpack and heading out.

AMANDA remains frozen, looking at the CCTV camera.

ARASHA (CONT'D)

Do I have to remind you about the bracelet you're wearing?

AMANDA looks down, looking at the bracelet again before turning to ARASHA, lips pursed.

ARASHA nods to gesture to the hallway, turning to leave.  
AMANDA hurries after her.

CUT TO:

EXT. DOWNTOWN NIGHTCLUB - EVENING

SOMI makes her way through the bustling night club, weaving between people on the tightly packed dance floor. SOMI struggles to keep her eye on PETER in the distance but remains stern and determined to follow him.

SOMI watches PETER approach a small door, hidden out of the way in the corner. PETER looks side to side before opening the door and slipping through.

SOMI arrives by the door and notices it has not closed completely resulting in a slight gap. SOMI looks through the gap.

INTERCUT TO:

SHOT: SOMI'S VIEW OF THE OPEN AIR FIRE ESCAPE. PETER IS STANDING WITH A GROUP OF CRIMINALS.

INTERCUT TO:

SHOT: SOMI'S EYE FLICKS FROM PERSON TO PERSON.

INTERCUT TO:

SHOT: IMAGES OF POLICE REPORTS FEATURING VARIOUS MUG SHOTS. THE MUG SHOTS CROSS FADE WITH THE VARIOUS CRIMINALS STANDING WITH PETER. THEY MATCH.

INTERCUT TO:

SOMI is standing by the door. Her eyes widen as she raises a hand to her mouth.

SOMI  
(whispered)  
What?  
(beat)  
But why?

SOMI shakes her head in disbelief before repositioning her ear to the gap in the door. SOMI covers her other ear and scrunches her face as she tries to listen in on the conversation.

PETER (O.S)  
 (muffled)  
 -it looks like they're starting to  
 make a move-

PETER'S voice comes through muffled by the loud music and impossible to understand. SOMI leans in further and scrunches her face tighter.

PETER (O.S) (CONT'D)  
 -do this for me, I can make it all  
 go away, no strings-

SOMI'S face darkens as she steps back from the door.

SOMI  
 (under her breath)  
 You're kidding me...

SOMI leans against the nearest wall and hits the side of her fist against it a couple of times. SOMI freezes momentarily, catching someone looking at her from the corner of her eye.

A dishevelled MIDDLE AGED MAN dressed in a unicorn onesie stands a few feet away from SOMI holding a drink. The MIDDLE AGED MAN is drinking through a long swirly straw watching SOMI with concerned curiosity.

SOMI awkwardly looks up and smiles at the man, before continuing to hit her fist against the wall to the rhythm of the song playing.

SOMI (CONT'D)  
 (awkwardly)  
 Such a good song, right?

The MIDDLE AGED MAN watches SOMI for an awkward beat with furrowed brows.

MIDDLE AGED MAN  
 (discomfort)  
 What a weirdo...

The MIDDLE AGED MAN slowly walks away, cautious of SOMI. SOMI stares after him for a moment, frozen in disbelief.

SOMI shakes her head and regains her composure, standing up straight. SOMI looks back toward the door and returns to her original position.

INTERCUT TO:

SHOT: SOMI'S VIEW OF THE OPEN AIR FIRE ESCAPE. EVERYONE IS GONE NOW.

INTERCUT TO:

SOMI steps back from the door.

SOMI

Crap!

SOMI quickly looks around before hurrying through the door.

CUT TO:

EXT. POLICE ACADEMY CARPARK - EVENING

SPENCER opens the back door to the van, throwing his backpack in, jumping in to join JOSE greets him with a nod.

ARASHA jumps into the back of the van.

SHAYNE opens the passenger door and holds the it open. He gestures for AMANDA to get in. AMANDA looks back at SHAYNE nervously and nods.

AMANDA

Th-thanks...

CUT TO:

INT. VAN - CONTINUOUS

JOSE, ARASHA and SPENCER finish putting their things away before taking their seats in the back of the van.

AMANDA puts on her seatbelt slowly, looking down.

SHAYNE makes his way around the car, getting into the drivers seat and preparing to drive.

JOSE

Is this the right location?

JOSE gestures to a laptop open on his knee. He looks over to SHAYNE in the drivers seat, unsure.

ARASHA

What's the problem?

ARASHA leans over to look at the screen on JOSE's knee. JOSE looks back at the screen, and then to ARASHA.

ARASHA (CONT'D)

Oh, I see...

SHAYNE

Yeah, it's right.

(beat)

Jose, I need you to check something before we get there.

JOSE looks up at SHAYNE, eyebrow raised.

SHAYNE (CONT'D)

I need you to check if Peter's been there recently.

AMANDA perks up hearing PETER's name.

SHAYNE (CONT'D)

Access is completely digitalised now, so you should be able to see if his key card has been used.

JOSE

Sure thing...

AMANDA looks between JOSE and SHAYNE. She clears her throat.

AMANDA

(confused)

Peter? As in, Peter Hernandez?

SHAYNE turns to look at AMANDA with a raised eyebrow.

SHAYNE

I can't tell if you're stupid or just a really good actor.

AMANDA

W-what? Is he alright? You didn't hurt him, did you?

SHAYNE scoffs.

ARASHA leans over the chair.

ARASHA

Surely you've realised that the jig is up now?

AMANDA

Jig?

SPENCER

Yeah, it's a type of dance, but  
sometimes people say-

JOSE, still looking at the laptop on his knee, hits SPENCER over the back of the head. JOSE lifts a finger over his mouth signalling him to be quiet.

SPENCER rubs the back of his head.

ARASHA

Wait, actually, I've been curious  
about this, too.

JOSE

About 'jig'?

JOSE looks up confused at ARASHA, SPENCER smiles proudly.

ARASHA

No, no. Obviously not that.

ARASHA waves her hand about dismissively.

JOSE nods, understanding. SPENCER's smile fades and he looks down to the ground defeated.

ARASHA (CONT'D)

I mean, isn't it weird that we've  
taken her, but we've got nothing  
from Peter yet?

SHAYNE

It's alright, he probably wont  
notice just yet.

AMANDA

What? Why would he notice?

SHAYNE scoffs again.

SHAYNE

Really, you can drop the act  
already.

AMANDA stares back, looking between SHAYNE and ARASHA. Shaking his head, annoyed, SHAYNE starts the engine.

SHAYNE (CONT'D)

If you're smart, you'll realise  
that cooperating with us is the  
best chance you've got right now.

AMANDA shoots a glance back to ARASHA, SPENCER and JOSE who all return her look with stone cold expressions. AMANDA turns back to look at SHAYNE again as the van starts moving, forcing her to fall back into her seat.

CUT TO:

EXT. LUXURIOUS HOUSING COMPLEX EXTERNAL CARPARK - CONTINUOUS

AMANDA and the group arrive in the carpark of a luxurious housing complex. There are multiple luxury homes beyond a security gate. There is one SECURITY GUARD sitting in the booth beside the gate, reading a book and not paying attention to the group.

The group park up in a well covered space away from the gate and the security guard.

ARASHA hops out of the vehicle first, flinging open the back of the van and stretching her arms and legs before turning to look over the large houses. Her expression is full of awe.

ARASHA

This place is no joke!

SPENCER trips as he exits the van. He stumbles back to his feet and walks to stand beside ARASHA. SPENCER also looks impressed at the large houses.

SHAYNE climbs out of the drivers seat, walking around to AMANDA's door and opening it.

SHAYNE

Out.

AMANDA swallows before nodding, promptly getting out of the van to stand beside ARASHA.

SHAYNE (CONT'D)

You recognise this place?

AMANDA blinks, looking at SHAYNE nervously, but clearly confused as she furrows her brows.

AMANDA

N-no.

SHAYNE

(under his breathe)

So he didn't bring you here.

AMANDA

Pardon?

SHAYNE turns to address the group.

SHAYNE

Alright. There is a place we can jump the fence around back, but we are gonna need someone to stay up front with the guard and keep him distracted.

SPENCER

Obviously that's gonna be Jose.

ARASHA slaps SPENCER over the back of the head.

ARASHA

Idiot, you know he needs to stay in the van to monitor us.

(beat)

Why don't we send the newbie. She probably already knows the guy anyway so it'll be less suspicious.

SHAYNE

That's not gonna work. That's the perfect chance for her to tip him off and get a message to Peter.

SPENCER shoots a smug smile toward ARASHA before going to hit her over the back of the head.

Before SPENCER's hand even gets close to ARASHA's head, she manoeuvres to intercept his hand and flips him over onto his back. SPENCER groans, but ARASHA does not acknowledge him and continues looking to SHAYNE as if nothing happened.

AMANDA cringes, panicked, at SPENCER on the floor. SHAYNE sighs and shakes his head.

SHAYNE (CONT'D)

I shouldn't have to remind you that this is a **covert** operation.

SPENCER scrambles to his feet with an embarrassed smile, shooting an annoyed look toward ARASHA before returning his attention back to SHAYNE with a smile.

SHAYNE sighs.

SHAYNE (CONT'D)

Spencer. You're going to stay and distract the guard.

SPENCER's eyes go wide as he looks back and forth between ARASHA and SHAYNE. ARASHA smiles, smug.

SPENCER

B-but don't you need me in there  
with you? Something more important?

SHAYNE

This place is covered extensively  
by CCTV. So, if anything, the  
distraction here is probably the  
most important job.

SPENCER's eyes widen and he smiles before jumping up into an  
overly dramatic salute.

SPENCER

(confident shout)  
You can count on me!

SHAYNE widens his eyes and puts a finger to his lips,  
signalling SPENCER to quiet down.

SPENCER (CONT'D)

(confident whisper)  
You can count on me!

ARASHA rolls her eyes before turning to walk toward the gate  
surrounding the plot of houses, away from the security guard.

SHAYNE

Alright. Let's get going.  
(throws SPENCER a small  
device over his shoulder)  
Send two clicks when you engage.

SPENCER salutes enthusiastically.

SPENCER

(loud)  
Roger that!

SHAYNE sighs. SPENCER repeats his salute much smaller.

SPENCER (CONT'D)

(whisper)  
Roger that!

SPENCER clips the device to his back pocket, taking out his  
mobile phone to make room for it. SPENCER holds his phone in  
his free hand.

SHAYNE looks to AMANDA, gesturing for her to follow. AMANDA  
looks down at her bracelet briefly before hurrying after  
SHAYNE and ARASHA.

SHAYNE, ARASHA and AMANDA disappear into the foliage leaving SPENCER saluting again behind them.

Once the group are out of sight, SPENCER takes a deep breath and slaps his hands on his face reassuringly. SPENCER turns in the direction of the security guard before jogging over.

CUT TO:

EXT. SECURITY BOOTH - CONTINUOUS

SPENCER rounds the slight corner between the carpark and security booth as he jogs over casually toward the GUARD.

The GUARD remains in the booth, reading a BOOK and not paying attention to SPENCER who is now at the window. Across the desk in the security booth, SPENCER looks to see a set of monitors, each with multiple CCTV camera feeds displayed.

SPENCER clears his throat and the GUARD looks up from his BALLROOM DANCE GUIDE BOOK, unimpressed.

SPENCER

Hey, I was just wondering if I  
could get a little bit of help.

The GUARD looks back at SPENCER, unmoving.

SPENCER looks around, clocking a bus stop down the street.

SPENCER (CONT'D)

It's just, I ended up falling  
asleep on the bus. I got off here  
and have no idea where I am.

SPENCER gestures with his hands as he speaks, still holding his mobile phone in his hand. The GUARD looks at SPENCER's phone as he finishes speaking.

GUARD

Just use your phone.

SPENCER chucks the phone over his shoulder, attempting to make the movement look as inconspicuous as possible.

SPENCER

I left it on the bus.

The GUARD blinks at SPENCER before shaking his head and returning his attention to his BOOK.

SPENCER looks at the BALLROOM DANCING GUIDE BOOK in the GUARD's hands. SPENCER raises an eyebrow.

SPENCER (CONT'D)  
So, ballroom dancing...

The GUARD's eyes flick back up to SPENCER, more irritated.

SPENCER (CONT'D)  
I've won a few awards myself.

SPENCER moves his body in an awkward 'dance-like' motion as he speaks, offering a demonstration.

SPENCER (CONT'D)  
If you're interested, I could teach  
you a thing or two.

The GUARD slams his book down on his desk, annoyed. The GUARD then stands and SPENCER flinches apologetically.

CUT TO:

EXT. FORREST SURROUNDING HOUSING COMPLEX - CONTINUOUS

SHAYNE leads ARASHA and AMANDA along the fence to an area where there is some damage to the fence. The fence is a little lower down here than the rest.

SHAYNE looks down to a small device in his hand, similar to the one he gave SPENCER earlier. The device flashes twice.

SHAYNE  
Alright, let's move.

ARASHA moves first and jumps the fence easily.

AMANDA watches in awe. However, looks down anxiously. SHAYNE watches, clearing his throat to get AMANDA's attention.

AMANDA looks up and SHAYNE puts his hands together, offering her a step up. AMANDA takes a breath and climbs the fence with the help of SHAYNE. SHAYNE follows with ease after her.

SHAYNE covertly guides ARASHA and AMANDA toward one of the houses nearby, gesturing for them to follow.

SHAYNE moves beside the back door of the building stealthily. ARASHA follows smoothly, AMANDA follows with a stumble. SHAYNE catches AMANDA by the arm and holds her steady while she regains her balance.

AMANDA shoots SHAYNE an apologetic look. SHAYNE promptly looks away, dropping her arm.

SHAYNE tries the door and to his surprise, it is not locked. SHAYNE enters first, followed by ARASHA who gestures for AMANDA to follow closely.

CUT TO:

INT. HOUSE FOYER - CONTINUOUS

SHAYNE enters the dimly lit foyer through a door in the back. Upon entering, he waits a beat to check whether he can see or hear anyone moving. There is nothing.

SHAYNE moves further into the room and signals for the others to follow.

SHAYNE  
(hushed)  
Arasha, you take upstairs. We'll do  
a sweep down here.

ARASHA  
(with a nod)  
On it.

ARASHA moves quickly and quietly up the large staircase within the foyer and disappears out of sight.

SHAYNE begins looking around, AMANDA hurries to follow him. SHAYNE cautiously opens one of the main doors in the foyer, gesturing for AMANDA to follow.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

SHAYNE cautiously enters the room, looking for something. AMANDA watches but follows.

AMANDA clears her throat.

AMANDA  
(hushed)  
W-what is it we are looking for?

SHAYNE continues looking around, ignoring the question. AMANDA grimaces, her eyes fixed on SHAYNE.

AMANDA (CONT'D)  
M-maybe...I could help you guys-

SHAYNE stops, turning to look at AMANDA.

SHAYNE  
You're willing to help?

AMANDA  
I mean, if I'm stuck here anyway-

SHAYNE  
I don't think Peter would be very impressed to hear that.

AMANDA tenses, her eyes widening in realisation.

AMANDA  
W-wait. You mentioned Peter before too. What does he have to do with-

Shayne sighs.

SHAYNE  
Look. If you're really willing to work with us here, I'm going to need you to drop the act.

AMANDA looks back, confused.

SHAYNE (CONT'D)  
I don't know what game you're playing, but at this point, at least be honest.  
(beat)  
I mean, surely it's obvious by now that you're done.

AMANDA takes a deep breath. She clenches her fists.

AMANDA  
Look. I really, honestly, don't know what's happening right now.

SHAYNE watches AMANDA. AMANDA is trembling but manages to steady herself, squeezing her fists tighter.

AMANDA (CONT'D)  
I don't know why I'm here, or what Peter has to do with any of this.  
(gestures to SHAYNE)  
Just tell me what I can do to help, to prove that I'm not dangerous, or a threat, or whatever it is you think I am.

SHAYNE  
Alright.

AMANDA

I just want to-  
(AMANDA blinks a few times  
in realisation)  
Wait, what?

SHAYNE

I said alright. Fine.

AMANDA watches SHAYNE in disbelief. Some of the tension leaves AMANDA and she clears her throat.

SHAYNE (CONT'D)

If you're willing to help out and prove yourself, whatever reason or goal it is you have in mind, if you're going to cooperate, then fine.

AMANDA

Really?

SHAYNE

(getting annoyed)  
Yes. Isn't that what I just said?

AMANDA

A-alright. So, what is it we are looking for?

SHAYNE sighs, anger subsiding. He takes a breath and nods.

SHAYNE

There should be some kind of computer system set up in here, a database of sorts.

AMANDA

You mean, like that one?

AMANDA points through an archway across the room. A large computer set up can be seen, obvious to anyone in the room.

SHAYNE looks at the system, speechless.

SHAYNE

(clears throat)  
Well, yes. That's basically, well.

SHAYNE composes himself before swiftly heading toward the computer system. He lifts a small radio from his pocket.

SHAYNE (CONT'D)  
 (into radio)  
 Arasha, do you copy?

ARASHA (O.S.)  
 (over radio, cheerful)  
 Copy.

SHAYNE  
 (into radio)  
 We've located the system, you can  
 head back down.

ARASHA (O.S.)  
 Affirmative.

AMANDA watches SHAYNE and ARASHA communicate, impressed. SHAYNE takes a DRIVE from his pocket, connecting it to a port in the system before beginning to type away.

AMANDA watches for a beat before mustering the courage to speak up again.

AMANDA  
 I couldn't help but notice, the way  
 you guys operate and communicate...

SHAYNE continues typing away, not looking to AMANDA. AMANDA remains in the same spot, becoming more fidgety.

AMANDA (CONT'D)  
 It's just, you all seem very  
 professional.  
 (awkward laugh)  
 If I didn't know any better, I'd  
 think you guys worked somewhere in  
 law enforcement too.

ARASHA  
 That's because we do.

ARASHA walks into the room casually with a smile. AMANDA's eyes widen.

AMANDA  
 W-what?

SHAYNE  
 (warning)  
 Arasha.

ARASHA  
 What? Isn't that obvious?

AMANDA

But then, why-

SHAYNE

Once you start being open and honest with us, you might find we offer you the same courtesy.

AMANDA

But I'm telling you guys the truth, I really don't-

ARASHA sighs.

ARASHA

And that right there is the issue. Surely you're getting tired of this by now? I know I am.

AMANDA

No, this is what I'm trying to tell you, it's not-

ARASHA, ignoring AMANDA and walking over to SHAYNE, leans on the desk beside him.

ARASHA

Is everything where you expected?

AMANDA throws her hands up, annoyed. Neither SHAYNE nor ARASHA look back over to her.

AMANDA looks to the side with a frustrated sigh. She notices a box of ACID REFLUX MEDICINE on a counter nearby. Her eyes widen. AMANDA looks to SHAYNE and ARASHA who are not paying attention to her before heading for the box.

SHAYNE continues to type away.

SHAYNE

(content smile)

I've just broken through security now. I'll have everything backed up in a minute.

(beat)

Let Jose know we won't be much longer, and check in with drop-off.

ARASHA nods, relieved.

ARASHA

Roger that.

ARASHA turns, lifting up her radio, and notices AMANDA opening the box of medicine. AMANDA opens the box quickly, however, it is empty. She throws the box down onto the counter with a sigh.

SHAYNE  
 Alright. Got it.

SHAYNE stands, removing the DRIVE from the port and putting it back in his pocket. ARASHA smiles.

ARASHA  
 (into radio)  
 Jose, we're on our way back.

JOSE (O.S.)  
 (over radio)  
 Roger that.  
 (beat)  
 I was just about to call anyway.

ARASHA raises an eyebrow and looks to SHAYNE. SHAYNE looks back confused. AMANDA also looks over, head tilted curiously.

ARASHA  
 (into radio)  
 Is there a problem?

INTERCUT TO:

INT. VAN - CONTINUOUS

JOSE sitting at the computer setup in the back of the van, radio held up to his mouth. JOSE's brows are furrowed as he looks out of the window, confused.

JOSE (O.S.)  
 (into radio)  
 I'm not sure what to call it exactly.

SHOT: JOSE'S VIEW OF SPENCER AND THE GUARD DANCING A TANGO OUTSIDE OF THE SECURITY BOOTH.

JOSE blinks a few times, watching in disbelief.

CUT TO BLACK.

INT. VAN - LATER

The van remains parked covertly in the carpark. SHAYNE and AMANDA are sitting in the front two seats with ARASHA and JOSE in the back.

AMANDA fastens her seatbelt. It is clear that they have only just returned to the van.

ARASHA glances out of the window.

ARASHA

Incoming.

Everyone turns their attention to the window.

SPENCER (O.S.)

(carefree laughter)

So next Saturday?

(beat)

I can't wait to try that pasta  
bake, and Miranda sounds hilarious.

JOSE and SHAYNE look to each other, JOSE's brows furrowed in confusion. SHAYNE rolls his eyes with a sigh.

The back door opens. SPENCER waves off the security guard in the distance, laughing with a carefree smile as he jumps into the back of the van, shaking his head as his laugh fades.

ARASHA

(sarcastically)

You really distracted that guard.

SPENCER

You mean Jerry?

JOSE

(under his breath in  
confusion)

Jerry?

ARASHA

You even know his name?

SPENCER

What, he's a great guy! He even  
invited me to-

SHAYNE starts the engine.

SHAYNE

We don't have time for this. We need to get moving to the drop off location.

SPENCER instantly stops speaking, shifting to sit obediently in his seat with a nod. SHAYNE meets SPENCER's hopeful eyes in the rear-view mirror.

SHAYNE sighs.

SHAYNE (CONT'D)

It was a little unorthodox...

SPENCER looks down disheartened.

SHAYNE (CONT'D)

But.

ARASHA looks up in confusion.

SPENCER looks back over to SHAYNE, again hopeful.

ARASHA

But?

SHAYNE

Good job.

SHAYNE smiles at SPENCER. SPENCER looks back, elated. ARASHA shakes her head playfully rolling her eyes.

AMANDA, watching the exchange, cannot help but smile. AMANDA looks to SPENCER who wiggles in glee to himself before she looks back to SHAYNE.

AMANDA and SHAYNE's eyes meet, both already smiling. SHAYNE's smile quickly disappears and he turns his attention back to the steering wheel, clearing his throat.

AMANDA looks away flustered as SHAYNE begins to drive out of the carpark. ARASHA is teasing SPENCER playfully in the back of the van while JOSE watches on, shaking his head at the pair with a slight smile.

CUT TO:

EXT. STREET - EVENING

SOMI runs down the street, grabbing her keys and quickly unlocking her van. SOMI throws the door open with urgency, throwing her belongings inside before jumping in.

INT. SOMI'S CAR - CONTINUOUS

SOMI jumps into her car with urgency before grabbing her phone. SOMI's eyes flick up to the car speeding off in the distance before starting the engine. SOMI grabs her phone.

SOMI quickly calls AMANDA and brings the phone to her ear with her right hand, biting her left thumb fingernail while waiting as the call rings. SOMI's eyes anxiously flicker between the phone and the car in the distance.

SOMI  
(under her breath)  
Come on, come on...

SOMI groans in defeat before hanging up and throwing her phone over her shoulder. SOMI fervently grabs the steering wheel and stamps on accelerate. The van sputters before slowly rolling along anticlimactically.

SOMI hits the steering wheel in annoyance.

SOMI (CONT'D)  
Oh, come on!

The van jolts forward a couple of times before actually setting off down the street.

CUT TO:

EXT. WAREHOUSE LEFT WING ENTRANCE - NIGHT

AMANDA and the group pull up in their van outside a large, dimly lit, rundown warehouse building. When the engine turns off, the group fall out of the van, gathering at the back.

SHAYNE, ARASHA and JOSE move stealthily. AMANDA watches and attempts to move stealthily to follow them. She stumbles. AMANDA looks around embarrassed and notices SPENCER watching her, unimpressed with a judgemental smile.

SPENCER begins walking only to trip himself. AMANDA smiles with satisfaction before quickly straightening her expression.

The group gather around SHAYNE who pulls the drive from his pocket.

SHAYNE  
(hushed)  
Alright.  
(beat)  
Everyone but Jose, you're with me.

JOSE nods, returning to the back of the van.

SHAYNE (CONT'D)  
I haven't been here in a while, so  
I'm not fully up to date on the  
security measures in place.

ARASHA and SPENCER nod in affirmation. AMANDA, watching them,  
also nods slightly.

JOSE leans out of the van, unhappy.

JOSE  
Shayne.

SHAYNE looks up, brows raised.

JOSE (CONT'D)  
I've just tried to tap into the  
CCTV, but it looks like there's  
nothing connected.

ARASHA and SPENCER look to each other, concerned.

ARASHA  
But there's definitely CCTV set up  
here, right?

ARASHA points to one of the cameras clearly visible on the  
side of the building.

SHAYNE  
There should be.

SHAYNE looks down for a moment in thought.

SHAYNE (CONT'D)  
Something seems off.

JOSE  
Are we changing the plan?

SHAYNE shakes his head, looking up with resolve.

SHAYNE  
No. We stick to the plan.  
(beat)  
Our contact hasn't changed the  
location, so he must be here  
somewhere.

ARASHA  
Unless, you don't think he's in on  
it, do you?

SHAYNE  
 No, I doubt it.  
 (beat)  
 Still, we proceed with caution.

ARASHA & SPENCER  
 Roger.

JOSE returns back into the van with a confident nod. SHAYNE looks over to AMANDA who is fidgeting.

SHAYNE  
 You still willing to work with us?

AMANDA steadies herself, taking a breath before nodding. SHAYNE looks her up and down before nodding in return.

SHAYNE gestures toward a small door on the side of the building with a nod of his head. SHAYNE head off toward the door, followed by ARASHA, SPENCER and AMANDA.

CUT TO:

EXT. WAREHOUSE RIGHT WING ENTRANCE - MOMENTS LATER

A van pulls up outside the same warehouse building, but at the opposite side from AMANDA's group.

PETER confidently steps out and the CRIMINALS he was talking to earlier follow him out of the van, each stretching their arms and straightening up.

PETER is inaudibly shouting and waving his arms around at the CRIMINALS as they fall into line in front of him.

SOMI's head pops up from behind a nearby bush, comically oversized binoculars as she watches PETER and the CRIMINALS. SOMI takes a deep breath, putting the binoculars down.

SOMI pulls out her phone and opens her messages from AMANDA. There are no new messages. SOMI ponders this for a moment.

SOMI  
 (under breath)  
 No news is good news I suppose.

Sighing, SOMI returns her phone to her pocket. Looking around cautiously, SOMI shuffles forward cautiously to hide behind a collection of old boxes, closer to the group.

PETER

Under no circumstances are you to  
let them leave here, do you  
understand me?

The CRIMINALS respond with sounds of affirmation.

PETER, face stern, looks over the group again before heading  
into the building.

CUT TO:

INT. WAREHOUSE OFFICE - MOMENTS LATER

SHAYNE enters the run-down office first, stealthily. ARASHA  
follows with SPENCER and AMANDA close behind. The group look  
around cautiously at their surroundings.

AMANDA looks at the run-down office and notices police logo  
and imagery dotted around.

AMANDA

(to herself)

What is this place?

ARASHA

One of the smaller bases.

AMANDA jumps at the response as ARASHA appears beside her.  
AMANDA takes a breath, looking to the ground in thought  
before looking back up to ARASHA.

AMANDA

So, you guys- If you're law  
enforcement, why are you doing all  
of this?

SHAYNE and SPENCER continue investigating the room.

ARASHA scoffs, looking AMANDA up and down.

ARASHA

I could ask you the same thing.

AMANDA looks back, confused. ARASHA shakes her head, turning  
her attention back to SHAYNE.

SHAYNE moves over to the next door, pressing his ear against  
it and holding still for a moment. SHAYNE clicks his tongue  
to himself before turning back to the rest of the group.

SHAYNE  
(frustrated)  
We really need some visuals here.

ARASHA looks around, spotting the air ventilation system.  
ARASHA's eyes widen as she turns back to SHAYNE.

ARASHA  
How about there?

ARASHA points to the vent.

SHAYNE  
That might work, actually.

AMANDA looks around, confused. SPENCER sighs.

SPENCER  
Please don't let it be-

SHAYNE  
I'm going to need someone up in the  
vents, checking the next room along  
as we go.

SPENCER groans quietly.

SPENCER  
(under his breath)  
I knew it.

ARASHA  
Up you go, Spence.

ARASHA playfully opens the vent and gestures for SPENCER to  
climb inside.

SPENCER  
(in protest)  
Can't she go in instead?

SPENCER gestures toward ARASHA.

SPENCER (CONT'D)  
It was me last time, and you even  
forgot about me up there.

ARASHA  
Oh, that's right.

ARASHA bursts out into a loud laughter. SHAYNE shoots her a  
warning glance and she quickly quiets herself, still amused  
as she looks over toward SPENCER.

AMANDA, standing beside SPENCER, looks cautiously curious.

AMANDA  
(nervously)  
Forgot about you?

SPENCER sighs, turning to AMANDA.

SPENCER  
You see those grate doors into the  
vent-  
(gesturing to the vent  
gate held open by ARASHA)  
You can't unclip them from the  
inside. So you need someone on the  
outside to let you back out.

AMANDA nods along as SPENCER explains.

SPENCER (CONT'D)  
You can imagine how that goes when  
she's involved.

SPENCER gestures toward ARASHA with a childish frown. ARASHA smiles back mischievously.

ARASHA  
Alright, alright. I promise to let  
you out this time.

SPENCER looks back, still guarded. SPENCER turns his attention over to SHAYNE.

SPENCER  
Why don't you send the newbie up?

SPENCER gestures to AMANDA, catching her by surprise. AMANDA flinches and then tenses as SHAYNE looks over her.

SHAYNE  
Too risky.  
(looking over AMANDA)  
She said she's willing to  
cooperate, but that doesn't mean  
I'm going to serve her an  
opportunity to escape on a plater.

ARASHA  
If we close the vent behind her,  
she can't get out anyway.

SHAYNE  
Still, I'm not taking any chances.  
(beat)  
Spencer.

SPENCER looks up at SHAYNE, hopeful.

SHAYNE (CONT'D)  
I know you'd rather not, but this  
is an important job, and I'm really  
going to be relying on you up  
there.

SPENCER's shoulders relax as he takes a breath and nods.

SPENCER  
Ok. I'll do it.

ARASHA scoffs.

ARASHA  
That's all it took?

SPENCER frowns at ARASHA.

SPENCER hesitantly moves over to the vent, climbing inside.

SPENCER  
Leave the grate open this time.

ARASHA nods as SPENCER vanishes into the vent.

ARASHA  
Sure thing.

ARASHA closes the grate with a satisfied smile.

SPENCER (O.S.)  
Hey!

ARASHA  
Alright, let's get going.

SPENCER groans from inside the vent.

CUT TO:

INT. INTERNAL WALKWAY - MOMENTS LATER

SHAYNE leads AMANDA and ARASHA into an open walkway.

SPENCER (O.S.)  
 (over radio)  
 All clear here.

SHAYNE  
 (into radio)  
 Copy.

SPENCER (O.S.)  
 Wait.  
 (beat)  
 There's someone waiting in the next  
 room along.

SHAYNE, ARASHA and AMANDA fall still.

SHAYNE  
 Is it Brad?

AMANDA looks up, curious.

AMANDA  
 (under her breath)  
 Brad from fire arms?

ARASHA  
 (confused)  
 You know him?

SHAYNE gestures for ARASHA and AMANDA to be quiet. ARASHA  
 nods apologetically and AMANDA looks down.

SPENCER (O.S.)  
 It's too dark to tell. But I'd  
 assume so.

SHAYNE nods.

SHAYNE  
 Copy.  
 (beat)  
 Alright, let's go.

CUT TO:

INT. OPEN STORAGE AREA - CONTINUOUS

SHAYNE opens the door, walking into the dark room cautiously  
 before turning on the lights. ARASHA and AMANDA hurry to  
 follow him. AMANDA is partially hidden behind ARASHA.

Sitting in the middle of the room, PETER is casually rocking back and forth in his chair, feet up on some boxes. Noticing SHAYNE, PETER smiles menacingly.

SHAYNE  
I should have known.

PETER  
Sneaky, but not sneaky enough.

AMANDA steps forward, eyes wide.

AMANDA  
P-peter!?

PETER freezes, smile faltering for a brief moment before erupting into a fit of laughter.

SHAYNE and ARASHA look from PETER to AMANDA to EACH OTHER, clearly confused.

PETER  
(calming down)  
This just keeps getting better.  
(beat)  
It looks like you really ate up  
those bread crumbs I left you.

AMANDA takes a step to approach PETER.

AMANDA  
Peter, what's going on? Who are-

PETER  
Oh just shut up already.

PETER lifts a gun from his side and begins waving it around as he speaks. AMANDA's eyes widen and she freezes in place.

SHAYNE drops his radio, grabbing AMANDA by the wrist and pulling her behind him.

SHAYNE  
(cautious)  
You're not working with her?

PETER  
You really think I'm stupid enough  
to use my own access card to set  
things up?

AMANDA  
(under her breath)  
Access card?

AMANDA's eyes widen, she clenches her fist.

AMANDA (CONT'D)  
Peter. I don't know what you've  
been doing, but all those time's I  
let you borrow-

PETER  
I'd apologise, but it wouldn't be  
genuine.

AMANDA stares at PETER in disbelief, her eyes tearing up.

JOSE (O.S.)  
(over ARASHA's radio)  
Anyone there?

ARASHA's eyes remain fixed on PETER and the gun while she  
answers the radio.

ARASHA  
(into the radio)  
I'm here.

JOSE (O.S.)  
(over radio)  
Brad just got in contact asking why  
we aren't there yet.

ARASHA  
(into the radio)  
Where? Isn't he here?

PETER smiles at the group mischievously.

JOSE (O.S.)  
(over radio)  
It looks like someone contacted him  
pretending to be us. They changed  
the location to a park on the North  
side of town.

PETER  
You might have evidence, but don't  
think I'm gonna let you pass it  
along without a fight.

SHAYNE clicks his tongue, looking around the room.

PETER stands up, pointing the gun toward SHAYNE. SHAYNE  
shuffles AMANDA further behind him.

SHAYNE  
So, what was your plan here?

PETER shrugs playfully.

PETER

You know who my dad is. It wouldn't take much effort for me to convince everyone that one of our vice teams turned.

(beat)

I mean, all that time playing pretend with criminals, it doesn't seem to far fetched that you'd actually fall into that life.

ARASHA

There's no way people would buy that nonsense.

PETER

You'd be surprised how easy it is to convince people, it really wouldn't take much effort.

(beat)

Especially since you wouldn't be around to defend yourselves.

PETER quickly fires a stray bullet toward the group. SHAYNE pushes AMANDA down and out of the way. SHAYNE turns back to PETER who is watching with a grin.

AMANDA sits up, now by the wall and beside a fire alarm. AMANDA looks at the fire alarm before looking back to SHAYNE.

SHAYNE

You're insane!

PETER

Don't worry. I'll tell them you went with a fight.

(beat)

I uncovered your wrongdoings and had to defend myself. Sounds rather heroic if I do say so myself.

SHAYNE

(gesturing to AMANDA)

And her?

PETER

To be fair, I didn't plan for that.

(beat)

Either way, covering up the death of a nobody isn't all that difficult.

AMANDA chokes back a gasp.

AMANDA looks to ARASHA who notices and returns her gaze. AMANDA gestures to the fire alarm. ARASHA's eyes widen and she nods subtly back in response.

AMANDA looks back to SHAYNE and PETER before slamming her fist into the fire alarm button.

Lights begin flashing and a siren sounds. PETER jumps, looking around for a moment.

SHAYNE turns to see AMANDA, her first bleeding against the fire alarm. SHAYNE's eyes widen and he runs over, grabbing AMANDA by the other arm, pulling her to her feet and through the doorway. ARASHA follows closely behind.

AMANDA's wrist band snags on the broken fire alarm, falling from her wrist to the ground. No-one notices this.

PETER turns back, hearing the movement as the group escape through a doorway.

PETER (CONT'D)  
(annoyed)  
Hey!

CUT TO:

EXT. WAREHOUSE LEFT WING ENTRANCE - CONTINUOUS

AMANDA and the gang burst from the building, bundling together into the van.

The CRIMINALS appear waiting on standby by a collection of wooden boxes and old furniture a few meters away from the door. The CRIMINALS are crouched over a worn down board game, Guess Who, clearly deeply enthralled in the game when they're interrupted by the sudden sound.

JOSE pulls up by the door in the van. AMANDA, SHAYNE and ARASHA bundle into the back of the van without issue.

The doors to the van slam closed and it accelerates out of the car park, passing the CRIMINALS who remain motionless surrounding the board game.

The CRIMINALS look on in shock, caught off guard by the sudden escape, they stare off after the van in disbelief.

SOMI pops up from behind the boxes, staying out of view of the CRIMINALS, SOMI crouches behind a small half wall in earshot of the group.

SOMI notices the board game on the ground between the group, she raises an eyebrow.

PETER bursts from the building with a scowl, frantically looking around. PETER notices the CRIMINALS who continue to stand motionless. PETER's scowl deepens as he marches toward the group.

SOMI watches, shuffling further behind the boxes to remain out of sight as PETER approaches.

PETER

Where are they!? What do you think you're doing!?

The CRIMINALS jump, surprised by PETER's sudden appearance they scramble up to stand in a group in front of him, before looking nervously to one another.

CRIMINAL 1

Well, it just happened so fast-

PETER

What do you mean? You were out here ahead of time! What on earth were you doing?

CRIMINAL 2 uses his shoe to awkwardly shuffle the board game behind CRIMINAL 3 and out of view from PETER. SOMI watches this happen with a suppressed smile.

The CRIMINALS glance among themselves with guilt. PETER begins pacing before the group, groaning into his open palms in frustration.

PETER (CONT'D)

Well? I'm waiting.  
(beat)  
You know what. Doesn't matter. You're all useless. You can forget about any kind of deal. Once I'm done with them, you better believe I'm coming back for all of you.

CRIMINAL 1

We didn't mean to-

PETER

You didn't mean to what? Be completely useless at the one job I gave you!?

CRIMINAL 2

Hey, come on now, I don't think-

PETER strides toward the CRIMINALS before abruptly kicking down on CRIMINAL 2's knee, causing him to collapse to the ground in pain. PETER pulls out his gun, waving it around.

PETER  
 (becoming more unhinged)  
 You don't think what?  
 (beat)  
 No, you just 'don't think' in general. Useless, every last one of you.

CRIMINALS 3 & 4 hurry to help CRIMINAL 2 who continues to writhe on the ground in pain. As CRIMINAL 4 offers his hand out to CRIMINAL 2, PETER slaps his hand away and punches him across the face, sending him flying to the ground.

An altercation ensues as PETER continues to take his anger out on the group, beating them despite their refusal to fight back. SOMI watches in on horror.

Once all of the CRIMINALS are hunched to the ground in pain, PETER grunts, kicking CRIMINAL 1 a final time before taking a deep breath to regain composure.

PETER takes out a cigarette, lighting it and turning his back to the group.

PETER (CONT'D)  
 You at least saw which way they went, right?

The CRIMINALS, still in pain, look to one another in discomfort. CRIMINAL 3 clears his throat before speaking.

CRIMINAL 3  
 (meekly)  
 Th-they headed down Parsons.

PETER  
 (calmer)  
 You saw that much at least.  
 (under his breath)  
 It won't take them long to reach the drop-off.

PETER claps, now smiling, turning back toward the group.

PETER (CONT'D)  
 Right, I'm going after them.  
 (beat)  
 I guess I'll be seeing you guys later.

PETER laughs to himself as he walks over to the van he arrived in, parked covertly at the side of the building. He opens the door and quickly speeds off.

CRIMINAL 2  
(under his breath)  
That's my van.

CRIMINAL 1 gives CRIMINAL 2 a sympathetic look.

CUT TO:

ACT III

INT. VAN - MOMENTS LATER

AMANDA and the group speed down the road. JOSE driving the van with AMANDA, SHAYNE and ARASHA catching their breath in the back of the van. Everyone is clearly flustered.

AMANDA  
(in disbelief)  
What was that? Why was he?

SHAYNE takes a breath, turning his attention to AMANDA and her bleeding hand. Looking it over, SHAYNE takes AMANDA's hand in his, pulling a first aid box out from the side.

ARASHA  
(slightly amused)  
So she really wasn't involved?

SHAYNE begins cautiously dressing AMANDA's wound. AMANDA stares wide eyed out of the window at the moving scenery.

SHAYNE looks up at AMANDA cautiously before applying antiseptic to her hand.

SHAYNE  
(under his breath)  
I'm sorry.

AMANDA winces, turning her attention back to SHAYNE.

AMANDA  
Oh, it's ok. It's antiseptic,  
right? I know it's-

SHAYNE  
(quiet)  
Not that. I mean, for all of this.

SHAYNE continues looking down at AMANDA's hand, treating the wound and avoiding eye contact. His expression sombre.

JOSE  
(focusing on the road)  
What happened?

ARASHA stretches, getting more comfortable in her seat while keeping her eye on SHAYNE and AMANDA, looking between them.

ARASHA

Turns out she was just a scapegoat.  
He made it look like she was  
involved to throw us off.

AMANDA looks over to ARASHA in disbelief.

AMANDA

Let me get this straight.

SHAYNE looks up cautiously to meet AMANDA's gaze.

ARASHA leans forward and begins poking around in the first  
aid box awkwardly, avoiding AMANDA's gaze.

AMANDA (CONT'D)

You guys have been trying to get  
evidence on Peter? For what? Who  
even are you people?

SHAYNE lets out a breath, finishing wrapping AMANDA's hand  
before sitting back in his seat.

SHAYNE

Peter has been using his position  
to traffic drugs. He's been working  
with some well known criminals for  
a while.

ARASHA clears her throat, continuing to dig around in the  
first aid box while avoiding AMANDA's gaze.

ARASHA

We're actually part of vice.  
(beat)  
We've been undercover in a certain  
drug ring for a while. That's where  
we started to learn what was going  
on with Peter.

SHAYNE

We've been collecting evidence here  
and there for a while now. But we  
could never get anything really  
substantial, not until today.

AMANDA looks down, eyes wide.

SHAYNE (CONT'D)

And with his father being the chief, and with so many different people in his pocket, we didn't know who to turn to about all of this. We didn't want someone to tip him off, either.

ARASHA

Clearly that didn't work out.

AMANDA looks back up to SHAYNE, curious.

AMANDA

Wait, does that mean the chief is in on it too?

SHAYNE shakes his head.

SHAYNE

Fortunately, no.

(beat)

I have no doubt in my mind that the chief would not let something like this go on, family or not.

ARASHA

It's just, we have no direct line to get this evidence to the chief. And as far as trusting other people, we didn't know who Peter has on his side, who he could use to prevent our evidence from reaching the chief.

AMANDA nods, sighing.

AMANDA

So, Brad?

SHAYNE

Right. Brad.

(beat)

Before he moved to firearms, he worked with us at vice. He's someone we can trust.

ARASHA

And he has a meeting with the chief tomorrow morning.

AMANDA

So you were going to pass everything along through Brad, directly to the chief?

SHAYNE and ARASHA nod in unison.

AMANDA (CONT'D)

I think I understand, but...

SHAYNE meets AMANDA's gaze.

AMANDA (CONT'D)

Why me? Why did he drag me into all of this?

SHAYNE

I assume you were someone he could easily frame. Especially if he was able to use your access card.

AMANDA tightens her already clenched fist.

ARASHA, still digging around in the first aid box, looks up toward AMANDA with wide eyes. ARASHA then pulls out a box of ACID REFLUX MEDICINE she found and offers it AMANDA.

AMANDA looks at the MEDICINE for a beat before shaking her head and pushing the box back toward ARASHA before returning to look out of the window again, expression sombre. ARASHA's eyes widen further in surprise.

ARASHA looks down at the box again and notices AMANDA is no longer wearing the wrist band.

ARASHA

Oh! I guess it came off when you broke the fire alarm.

ARASHA gestures toward AMANDA's wrist. AMANDA turns to examine her own wrist again and the wound on her hand.

SHAYNE

I think we have a spare or two in here somewhere.

AMANDA

(down hearted)

Don't worry. I won't run away.

SHAYNE pulls out a spare wrist band, fastening it to AMANDA's wrist carefully.

SHAYNE

Better safe than sorry.

AMANDA frowns, snatching her hand back away from SHAYNE as he finishes fastening the wrist band.

AMANDA

Wait, if you're actually law enforcement, how on earth are you allowed to do something like this?

SHAYNE tilts his head, confused.

SHAYNE

What do you mean?

AMANDA

Isn't this dangerous?

SHAYNE stares back at AMANDA for a moment before his eyes widen with realisation. SHAYNE looks to ARASHA, face stern.

SHAYNE

Are you serious? Again?

ARASHA throws her hands up in the air in playful surrender.

ARASHA

(playfully defensive)

What? Back then I thought she was working with him. It didn't hurt to scare her a little.

AMANDA watches the exchange, confused. SHAYNE turns back to AMANDA, face softening as he shakes his head and lifts his own sleeve to reveal the same wrist band.

SHAYNE

It's just a location tracker, so we could keep tabs on you if anything went wrong.

AMANDA looks over to ARASHA who is holding up her own wrist, waving the same wrist band around with an apologetic smile.

AMANDA looks back down to her own wrist, examining the wristband again. A small smile breaks out on AMANDA's face and she laughs, slightly defeated.

SHAYNE and ARASHA both smile, relieved.

AMANDA

So, what's the plan now.

SHAYNE

We're going to the new drop off point to meet Brad. We haven't given up yet.

SHAYNE nods to himself.

ARASHA

I think we might actually be passing through her neighbourhood.

(beat)

Now we know the truth, maybe it's worth dropping her off at home before we continue.

SHAYNE looks to ARASHA before nodding softly, turning back to face AMANDA.

SHAYNE

Maybe that's a good-

AMANDA leans forward, gripping SHAYNE's arm.

AMANDA

No.

SHAYNE's eyes widen as he meets AMANDA's intense gaze. AMANDA's face is stern and determined.

AMANDA (CONT'D)

Please let me see this through with you.

(looking to ARASHA and JOSE)

With all of you.

SHAYNE ponders for a moment before smiling warmly with a nod. AMANDA smiles back.

CUT TO:

EXT. WAREHOUSE LEFT WING ENTRANCE - EVENING

SOMI steps out of the bushes and brushes herself down, looking around at the group. The CRIMINAL's do not notice her right away and begin clearing up the mess and sorting themselves out.

SOMI

Hey!

The CRIMINAL's jump, freezing in place. SOMI steps forward, revealing her badge to the group.

CRIMINAL 1  
You've got to be kidding me.

CRIMINAL 2  
Not another one...

The group appear on edge, as if they are going to try and make a run for it any minute.

SOMI  
Hold on a second, I'm not here to arrest you or anything.

The CRIMINALS look to one another cautiously.

SOMI (CONT'D)  
I just want information.

CRIMINAL 1  
Information?

The CRIMINALS look to each other, an eyebrow raised.

SOMI's phone suddenly rings out, SOMI pulls out her phone to silence it but her eyes widen and she double takes upon reading the name displayed.

SOMI signals to the CRIMINALS to wait a moment as she answers the call. The CRIMINALS all nod, unsure and awkward.

SOMI  
Hello, yes.

There is a beat while the caller responds.

SOMI (CONT'D)  
No, I'm not there tonight I'm afraid. But, I'm actually very glad you called.  
(beat)  
There's something I wanted to run by you, if you have a minute.

SOMI smiles, looking pleased.

CUT TO:

EXT. PARK CARPARK - EVENING

AMANDA and the group arrive in the van, pulling up into the dim carpark. There is no one around and the carpark is empty.

SHAYNE, ARASHA and AMANDA jump from the van cautiously.

JOSE remains in the van, now moving over to the computer set up in the back.

SHAYNE

Alright, it looks like we're meeting him by the fountain.

ARASHA

Let's get moving then. No doubt Peter won't be far behind.

AMANDA nods confidently in response, steadying herself. The group head further into the park.

CUT TO:

EXT. PARK FOUNTAIN - MOMENTS LATER

SHAYNE leads AMANDA and ARASHA into the open fountain area. The group look around, searching for BRAD in the darkness.

A hooded figure emerges awkwardly from behind a half wall, creeping closer to the group.

BRAD

(hushed shout)

Shayne? Guys? Is that you?

SHAYNE turns to face the figure, BRAD, as he approaches cautiously, removing his hood.

SHAYNE

Sorry about the confusion earlier.

BRAD shakes his head with understanding.

BRAD

Don't worry about it. It's on me for thinking the message was from you guys.

BRAD looks between the group, eyes falling on AMANDA and widening with concern.

BRAD (CONT'D)

Hold on.

(beat)

Why's the "Queen of Playing it Safe" here? What's going on?

AMANDA

It's a long-

AMANDA pauses, blinking to herself.

AMANDA (CONT'D)  
Wait, so you are the one who gave  
me that nickname?

BRAD grimaces awkwardly, looking to the side.

SHAYNE and ARASHA share a confused glance. AMANDA quickly  
shakes her head, bringing herself back to the moment again.

AMANDA (CONT'D)  
Sorry, we can talk about that  
later.  
(beat)  
Don't worry. I'm with these guys, I  
know about Peter.

BRAD nods with understanding, before taking a breath.

BRAD  
Alright. Well, I'm not sure what  
the plan is right now. Am I still  
taking the evidence?

BRAD looks between SHAYNE and ARASHA expectantly. SHAYNE nods  
before taking out the DRIVE, moving to hand it over to BRAD  
before freezing.

SHAYNE holds still, looking down at the hard drive and then  
back up to BRAD again. BRAD is waiting with his hand out to  
receive the drive.

SHAYNE  
What was that nickname?

BRAD  
Sorry?

SHAYNE  
That nickname you mentioned before?

SHAYNE slowly retracts his hand, tightening his grip on the  
evidence DRIVE.

BRAD  
What are you talking about? Just  
give me the drive so we can get out  
of here.

ARASHA's eyes widen as she steps forward, her face turning  
stern as she looks BRAD up and down.

ARASHA

What was it you called her? The  
"Queen of playing it safe?"

AMANDA looks between SHAYNE, ARASHA and BRAD, confused.

SHAYNE

If I remember rightly, it was you  
who initially tipped us off about  
Amanda's association with Peter.

BRAD looks to AMANDA, eyes wider.

ARASHA

That nickname pretty much goes  
against everything you fed us about  
her character when we were looking  
for co-conspirators.

BRAD's expression turns icy in an instant, eyes narrowing.

BRAD lunges forward for the EVIDENCE DRIVE in SHAYNE's hand.  
SHAYNE moves out of the way in time as BRAD stumbles forward.

BRAD

Just give me the drive. I don't  
know what you're talking about.

BRAD lunges for SHAYNE again. SHAYNE tosses the drive to  
ARASHA who catches it with ease.

ARASHA

Actions speak louder than words.

SHAYNE moves in behind BRAD, subduing him in a self defence  
manoeuvre and pinning him to the ground. BRAD looks up to  
ARASHA and AMANDA in front of him with a smile.

BRAD

You have no chance getting that  
file to the chief.

SHAYNE tightens his grip on BRAD, making him wince.

SHAYNE

Just because you've fallen through  
and shown your true colours,  
doesn't mean we won't get other  
chances.

PETER (O.S.)

I don't know. My father's a tricky  
man to get hold of.

(MORE)

PETER (O.S.) (CONT'D)  
 Even if you were to schedule a  
 meeting, it wouldn't be for months.

SHAYNE, ARASHA and AMANDA all look up to the source of the  
 distant voice growing closer.

PETER emerges from the treeline, a sinister smile as he  
 swings the gun around in his hand like a toy.

AMANDA  
 (under her breath)  
 Peter.

AMANDA watches cautiously as PETER walks closer. PETER aims  
 the gun at SHAYNE, gesturing to BRAD on the ground.

PETER  
 Let him go.

SHAYNE pauses a moment, frustrated.

SHAYNE takes a breath, getting up and releasing BRAD. BRAD  
 hurries over to stand beside PETER, brushing off the debris  
 from the ground now on his clothes.

BRAD smiles back at the group, smug.

PETER (CONT'D)  
 Now the drive.

PETER moves the gun to ARASHA, gesturing with a nod to the  
 floor in front of him.

ARASHA  
 Over my dead-

PETER raises the gun, firing a warning shot into the sky.  
 ARASHA and AMANDA flinch. AMANDA becomes teary eyed.

SHAYNE  
 Arasha. Just do it.

ARASHA  
 But, this is months worth-

SHAYNE  
 (firm)  
 Arasha.

ARASHA takes an unsteady breath before nodding, stepping  
 forward to place the DRIVE on the ground. Once she stands up,  
 PETER shoos her away with his gun impatiently. ARASHA  
 cautiously steps back toward AMANDA and SHAYNE.

SHAYNE (CONT'D)  
This isn't over.

PETER  
(playful)  
Oh, I think it is.  
(beat)  
If you're holding out hope on the  
backup you made, I'm sorry to say  
that I've taken care of that, too.

PETER gestures with his gun to the treeline. A HOODED MAN shoves JOSE forward. JOSE's hands bound and mouth gagged.

SHAYNE, ARASHA and AMANDA's eyes widen. SHAYNE clenches his fist tightly at his side.

JOSE scowls at the HOODED MAN who pushed him before turning his attention to PETER. PETER waves playfully at JOSE.

PETER (CONT'D)  
We intercepted him on our way. Had  
him wipe the backup from your  
system.

SHAYNE takes a step forward with gritted teeth.

SHAYNE  
You-

PETER quickly moves the gun up again, aiming it directly at JOSE's head beside him.

AMANDA  
NO!

SHAYNE stops still and PETER erupts into laughter.

PETER  
I wouldn't if I were you.

SHAYNE, AMANDA and ARASHA share a concerned glance.

PETER turns to BRAD, nodding his head toward the drive on the ground. BRAD nods in response, moving forward and bending to collect the drive.

Another gun shot rings out. EVERYONE flinches.

BRAD stops before reaching the drive, looking around startled.

SOMI (O.S.)  
Don't take another step.

SOMI emerges from the darkness, her gun focusing on BRAD before moving to PETER.

AMANDA

Somi!?

SOMI looks over to AMANDA, double taking.

SOMI

Amanda!?

(beat)

Why? What about the date?

AMANDA gestures with a nod to SHAYNE beside her. SHAYNE awkwardly waves, grimacing.

SOMI (CONT'D)

Weird choice for a date-

A shot rings out, a bullet zooms by SOMI.

PETER steps forward with his gun focused on SOMI now. PETER's expression serious.

PETER

What are you doing here?

SOMI

Surely I should be asking you the same question.

(beat)

Put the gun down Peter.

CHIEF (O.S.)

(stern)

You heard her.

(beat)

Put the gun down son.

PETER jumps, startled by the voice.

A smartly dressed man, the CHIEF, appears beside SOMI. He is an older man with a stern face.

PETER

D-dad? What? Why are- How?

SOMI smiles mischievously.

SOMI

Your dad isn't just my boss. He's also a regular at my family's pizza restaurant.

SHAYNE, ARASHA and JOSE share a bewildered look. AMANDA shakes her head in disbelief.

CHIEF

Son, put the gun down. It's over.

PETER begins to tremble.

PETER

You.

PETER's attention turns to SHAYNE again.

PETER (CONT'D)

This is all your fault.

SHAYNE frowns at PETER.

SOMI takes a step closer. PETER turns the gun on SHAYNE and everyone freezes in place again.

PETER (CONT'D)

(becoming more unhinged)

If you hadn't stuck your nose in.  
If you just stayed in your own  
lane, none of this would- I would-

SHAYNE

You only have yourself to blame for  
this, Peter.

PETER looks around at everyone, panicking.

SOMI

Peter. Just put the gun down.

PETER's attention snaps back to SHAYNE.

PETER

This might be it for me. But don't  
think I'm going empty handed.

AMANDA's eyes widen as she watches PETER's grip tighten on the gun in his hands.

AMANDA

NO!

AMANDA runs in front of SHAYNE as a gun shot rings out.

CUT TO BLACK.

INT. HOSPITAL WARD - MORNING

AMANDA slowly wakes up, groggy, in a hospital room. Light is filtering in from the window. It is calm. AMANDA takes a deep breath, blinking, before her eyes grow wide and she sits up in a panic.

SOMI

Hey, hey. It's alright. It's ok.

SOMI, sitting beside the bed, jumps forward to comfort AMANDA. SOMI hugs AMANDA carefully, patting her on the back in a soothing motion.

AMANDA

(still groggy)

Where is he?

SOMI

Don't worry, we apprehended Peter.  
He's waiting-

AMANDA

No, Shayne. Where's Shayne?

AMANDA looks around the room frantically. The door opens and ARASHA enters, mid conversation with the person behind her. SHAYNE steps into the room with ARASHA.

ARASHA and SHAYNE notice AMANDA and freeze for a moment. ARASHA hurries over to AMANDA's bedside, grabbing her hand and squeezing tightly. She smiles warmly at AMANDA.

ARASHA

You're awake!

SHAYNE slowly makes his way over, taking a seat at the other side of AMANDA's bed. AMANDA's eyes remain fixed on him.

AMANDA

Y-you didn't get shot?

SHAYNE shakes his head with a reassuring smile. Looking at AMANDA, relieved. AMANDA looks SHAYNE up and down for any sign of injury before freezing.

AMANDA looks down at herself in her hospital bed before looking back up at SHAYNE, sitting back in disbelief. AMANDA lightly shakes her head.

AMANDA (CONT'D)

I can't believe I took a bullet for  
you.

SOMI  
 What are you talking about? You  
 didn't get shot either.

AMANDA looks to SOMI.

AMANDA  
 I didn't?

AMANDA looks down at herself again, then back to SOMI.

AMANDA (CONT'D)  
 What happened? Why am I?

AMANDA gestures to herself in the hospital bed. A wry smile  
 emerges on SOMI's face.

SOMI  
 You just fainted.

AMANDA  
 F-fainted?

AMANDA looks back to SHAYNE, embarrassed.

ARASHA  
 Don't feel bad, it actually helped  
 in the long run.

AMANDA  
 What do you mean?

SHAYNE  
 You fainting distracted Peter long  
 enough for Arasha to tackle the gun  
 out of his hands.

AMANDA  
 Oh...

AMANDA looks around the room in thought.

AMANDA (CONT'D)  
 A-and Jose? He's alright?

SHAYNE  
 Outside in the van as we speak,  
 working on restoring that back up.

ARASHA  
 (under her breath)  
 Not that we need all of that  
 evidence now anyway, not with his  
 performance in front of the Chief.

SOMI playfully rubs AMANDA on the back with a warm smile.  
AMANDA sighs, looking down.

SOMI  
(playful)  
I guess it was all a bit too much  
for the "queen of playing it safe"

AMANDA looks up at SOMI with a stern expression. When their eyes meet, the pair burst out into laughter.

AMANDA pauses for a moment in thought.

AMANDA  
Speaking of that nickname. What  
happened to Brad?

SHAYNE sighs.

SHAYNE  
Brad is arguing that Peter  
threatened him. That he acted under  
duress.  
(beat)  
I'm not sure whether I buy it.

ARASHA  
Either way, they're moving him from  
your office building. They're  
likely gonna station him in some  
rundown office in the middle of  
nowhere, probably like the one we  
ran into Peter at yesterday.

AMANDA nods to herself as ARASHA speaks.

AMANDA  
A-and Peter? He's definitely going  
to be punished for everything he  
did?

SHAYNE takes hold of AMANDA's hand in his.

SHAYNE  
I can promise you he will.

AMANDA nods before meeting SHAYNE's gaze. SOMI looks between SHAYNE and AMANDA, raising a curious eyebrow.

ARASHA  
(pondering)  
Speaking of that rundown office  
though.  
(beat)  
(MORE)

ARASHA (CONT'D)  
Why do I feel like I'm forgetting  
something?

EVERYONE looks between one another, unsure.

CUT TO:

INT. WAREHOUSE OFFICE - AFTERNOON

BRAD opens a worn down door before stepping into a decrepit office, holding a cardboard box containing his desk name plate and other items of clutter.

BRAD looks around the room with disgust before moving toward one of the desks. BRAD goes to place his cardboard box down on the desk but halts at the sound of a cough.

SHOT: ELDERLY OFFICER AT OPPOSING DESK COVERING HIS MOUTH.

The ELDERLY OFFICER shakes his head in contempt at BRAD before nodding over to the other side of the room.

SHOT: SMALLER DESK BARELY STANDING UP RIGHT. WATER DRIPS FROM THE CEILING FORMING A SMALL PUDDLE ON THE DESK.

BRAD pauses for a moment and blinks, completely deflated looking over at his new desk in the corner.

BRAD slowly walks over and hesitantly puts his box down, looking at the desk chair in disgust as he wipes it before lightly sitting down.

BRAD lets out an exasperated sigh.

SPENCER (O.S)  
(muffled)  
Guys? Is that you?

BRAD perks up with a brow raised before looking around. BRAD looks toward the air vent on the wall behind him.

SPENCER (CONT'D)  
(muffled)  
Hello?

CUT TO BLACK.

END

## CHAPTER FIVE

# GUIDELINE IMPLEMENTATION IN PRACTICE

### INTRODUCTION

This chapter explores how the guidelines influence real-world creative practice by applying them to a feature-length comedy screenplay developed as part of this research project. Core comedic moments, themes, and characters are presented for examination against the guidelines to determine whether they meet the recommendations. Where recommendations are not met, potential alterations to ensure adherence to the guidelines are suggested where necessary.

Selected comedy moments are analysed in detail, initially by presenting a theoretical analysis to identify the comedy elements present, before proceeding to explore each sample within the context of the guidelines. By investigating this screenplay in greater depth and establishing where alterations may be required to comply with guideline recommendations, this approach illustrates how practitioners can be influenced by the guidelines and how they might adjust their work when discrepancies arise.

Additionally, this chapter outlines how the guidelines operate in creative practice and evaluates their accessibility and ease of application.

### REFLEXIVE PRACTICE & GUIDELINE IMPLEMENTATION

In this section, selected excerpts from the aforementioned screenplay are introduced and analysed following the approach outlined above.

## Excerpt A // pages 3 - 4

SOMI emerges in the background and clocks AMANDA. A mischievous smile emerges on SOMI's face as she huddles behind a filing cabinet.

SOMI stealthily makes her way over as AMANDA continues obliviously packing her belongings in the foreground.

SOMI encroaches on AMANDA. Other OFFICE WORKERS acknowledge SOMI with looks of contempt and disapproval.

Just as SOMI gears up to jump up behind AMANDA, PETER passes by in the hallway. AMANDA notices PETER as he passes by the large glass windows separating the office from the hallway.

AMANDA's eyes fix on PETER, turning wide and doe-like. PETER catches AMANDA's gaze and returns it with a warm smile before he disappears from view.

AMANDA jumps from her chair, grabbing her BAG and the remainder of her things before hurrying toward the door. AMANDA's ID CARD falls from her bag onto her desk. Simultaneously, SOMI playfully pounces forward, arms outstretched for AMANDA's shoulders. Missing AMANDA as she moves swiftly toward the exit, SOMI crashes dramatically into the office chair and crashes to the ground.

AMANDA, just as she reaches the door, is startled by the loud bang and turns to see SOMI fumbling to her feet inconspicuously.

AMANDA  
Jesus, Somi.  
(beat)  
Again? Really?

SOMI  
(playfully as she fixes  
her ruffled hair)  
What ever do you mean?

OFFICE WORKER B glares at SOMI as she passes by. SOMI grins playfully back at her with a mischievous chuckle.

Slapstick comedy is utilised within this scene as a core comedy element through exaggerated physical movements. Superiority theory is also illustrated in this moment as the audience is encouraged to laugh at Somi as she misses her target and crashes to the ground. This humorous moment is set up by Somi creeping toward Amanda, clearly intent on causing mischief. This is portrayed without the use of dialogue and, therefore, relies on visual cues to communicate with the audience.

The archetypal 'Jester' behaviour presented by Somi in this scene is recognisable universally and is therefore a relatable comedy element. This moment is presented to the audience to infer, from Somi's actions, that some kind of mischievous prank is about to ensue. In terms of semiotics, certain codes are commonly attributed to the 'Jester' archetype, such as playful behaviour, commotion, and chaos. In this context, these codes are conveyed through Somi's exaggerated movements and playful expressions.

Comedy in this moment also derives from the incongruous element of Amanda being distracted at the moment of impact, leading to Somi's prank backfiring and Somi herself becoming the unintended victim of this interaction. In order to appreciate this comedy moment, the audience must be aware of Somi's intentions as she approaches Amanda. This knowledge, in addition to the recognition of Somi's state of mind, is the core requirement for decoding the comedy within this scene.

As the core knowledge required for understanding this moment and receiving the comedy elements as intended is delivered to the audience within the setup, this scene avoids relying on the audience's pre-established

knowledge of specific cultural or linguistic frameworks to appreciate the humorous elements involved. Instead, one must recognise the universally understood archetype presented, in addition to the context of the scenario playing out in the scene, the latter of which was already established for the audience within the context of the narrative outlined thus far.

As explored through the analysis above, this excerpt adheres to the guidelines by relying on archetypal character types through the utilisation of slapstick comedy, mitigating any issues that may arise from verbal comedy.

**Excerpt B // page 6**

SOMI (CONT'D)  
Speaking of field agents, Peter's  
not caught on yet, has he?

AMANDA laughs.

SOMI (CONT'D)  
(feigning awe)  
Those famous detective skills of  
his really area incredible.

The pair burst out laughing.

In the context of this excerpt, sarcasm is utilised by Somi to critique Peter's ability as a police detective at their place of work. The comedy in this moment derives from the fact that Amanda's romantic feelings toward Peter have been made very obvious thus far in the narrative. Therefore, there is some irony in the fact that, from the perspective of Somi and Amanda, Peter is unaware of something so obvious.

Commenting on this, Somi utilised sarcasm to critique Peter for his "famous detective skills". This comment specifically highlights the incongruity between semiotic expectation and reality. Peter is signified as a detective, typically understood by an audience as someone adept at decoding clues and information professionally. However, Peter remains oblivious.

In terms of this comedy moment in the context of the guidelines, the "sense of humour" section suggests avoiding sarcasm where possible. Therefore, this moment of comedy should potentially be revised in subsequent development. An alternative moment could be implemented instead, removing the sarcasm element and focusing more on expressing the same point through a different medium. For example, if Amanda did something very obvious in front of Peter to reveal her feelings, but in response, Peter remains oblivious to the situation. Somi could then further comment on this interaction comedically, highlighting the incongruity that, despite Peter's "famous detective skills", he could not deduce Amanda's feelings from something so obvious. This is something that could be implemented in the form of an earlier moment or a callback discussed between Somi and Amanda.

## Excerpt C // page 8

SOMI's eyes widen and she clears her throat.

SOMI (CONT'D)

Sorry, how **Peter**...continues to get everything handed to him when there are other candidates-

(SOMI places her hands on her heart)

-who work so much harder and are **actually** passionate about the work they are doing here.

AMANDA's expression softens as she looks at SOMI.

AMANDA

I think those-

(AMANDA playfully pats SOMI's shoulder on each word)

-**"other candidates"** should be patient in knowing their hard work will pay off, I'm sure of it.

SOMI sighs with a reluctant nod. Taking a deep breath, SOMI smiles back at AMANDA. The pair continue walking again.

AMANDA (CONT'D)

(teasing)

**Just to be clear, we're talking about Brad from fire arms, right?**

The pair burst out laughing. SOMI shoves AMANDA playfully.

The comedy moment within this scene begins with the exaggeration of the words “other candidates” by Amanda in reference to Somi. In this moment, Amanda is clearly aware of Somi’s feelings regarding the promotion, and it can be inferred by her previous statement that, despite her use of the words “other candidates”, she is talking about herself in her expression through body language. Therefore, the repetition of the words “other candidates” with added emphasis from Amanda indicates to both Somi and the audience that Amanda understands the subtext of the conversation. This moment acts as the build-up to the comedic payoff moments later.

Within this scene, it is established that Somi is the subject of conversation; therefore, the incongruous decision to reference “Brad from firearms” instead offers a moment of surprise for both Somi and the audience, invoking a humorous response. Previously, within this scene, the audience and Somi were able to establish that Amanda was able to read between the lines and understand the subtext encoded within the delivery of the line: “other candidates”. However, Amanda’s line here subverts both Somi and the audience’s expectation that Amanda understood what Somi was talking about previously, as she brings up another person instead.

In terms of the guidelines, this comedically incongruous surprise operates through knowledge provided to the audience from within the media text and does not rely on a specific cultural framework of understanding. While the line itself must be understood linguistically, the main source of comedy derives from the incongruous mention of a third party, not the name

or position of that third party. Therefore, this line should still perform its comedic function successfully even upon translation.

Additionally, the mention of “Brad from firearms” offers important information pertaining to a later moment of comedy within this screenplay. This character’s name, while perceived as random in the current context, is incorporated into the narrative for comedic payoff at a later point.

## Excerpt D // pages 10 - 11

EXT. POLICE ACADEMY CARPARK - CONTINUOUS

SOMI

(impersonating AMANDA with  
a silly voice)

"Stop, thief!"

SOMI throws her arms about as she mimes apprehending a criminal at gunpoint, using her hand as a finger gun.

SOMI's eyes widen as she playfully clutches her stomach.

SOMI (CONT'D)

(continuing to mimic)

"Oh no, my acid reflux."

(beat)

"Darn it, I let another one get  
away!"

SOMI shakes her fist in the air cartoonishly, looking into the distance.

AMANDA scoffs, shaking her head with a laugh.

In terms of this excerpt, the main element of comedy stems from Somi's parody of Amanda as a police officer. While it has been established at this point that Somi is an officer and Amanda works in an administrative role, Somi mentions in their conversation previously that Amanda has the potential to be an officer. However, Amanda's anxious tendencies, such as relying on indigestion medicine to calm her stomach when nervous, lead Somi to retract her earlier sentiment. Instead, Somi makes fun of Amanda through playful banter. Superiority theory is illustrated in this moment through Somi mocking Amanda and her reliance on indigestion medicine when anxious. However, this is done in jest, framed as 'banter' between friends.

At this point in the screenplay, Amanda and Somi's playful relationship has been established for the audience. The knowledge of how this friendship operates is important in understanding that this is just 'banter' and not Somi being cruel to her friend. This can also be further noted in the way Somi presents herself with overly dramatic actions and a playful attitude overall. However, regardless of Somi's intentions, this scene still encourages the audience to laugh at Amanda as a result of Somi's parody.

In terms of the guidelines, although the friendship relationship is archetypal and universally understood, the method in which Somi and Amanda interact by poking fun at one another would be considered 'banter' and potentially fall under the "sense of humour" section of the guidelines; therefore, it may be worth reconsidering. In order to alter this moment accordingly to eliminate the concern regarding the universal appeal of 'banter', it may be worth allowing Amanda to attempt to prove herself as

capable in the context of becoming an officer in front of Somi, only to be comedically impeded by her reliance on her medication.

Instead of creating comedy through the use of 'banter' between friends, in the context of the alteration outlined above, comedy could be derived from the elements of 'recognition', 'observation', and 'embarrassment', while still illustrating elements of superiority theory, with the audience laughing at Amanda's failed attempt. The element of 'recognition' would be evident in the audience's acknowledgement of the embarrassment Amanda faces in that moment, relating it to their own experiences with a universal emotion. Additionally, the element of 'observation' relates to recognising the broader situation Amanda is in, namely, attempting to prove herself in front of her friend, only for it to embarrassingly backfire.

Additionally, the alteration suggested could include elements of slapstick as showcased in the original excerpt; however, with Amanda as the performer instead. There are a few ways this moment specifically could be altered and adapted to adhere to the recommendations outlined.

## Excerpt E // page 11

SOMI smiles back at him, struggling to stifle her laughter as she throws an arm over AMANDA's shoulder, shaking her firmly.

SOMI (CONT'D)  
(with a wry smile)  
Well, AMANDA, would you look at the  
time.

SOMI mimes looking at her watch, despite very clearly not wearing a watch before turning and promptly walking off into the carpark.

SOMI (CONT'D)  
(as she hurries away)  
See you guys next week!

AMANDA  
(confused whisper)  
But...I'm your ride home?

PETER and AMANDA watch as SOMI runs away, disappearing deeper into the carpark.

There are two comedy moments of consideration within this excerpt, the first consisting of Somi's miming action of looking at her wrist and acting as though there is a wristwatch, despite there not being so. The comedy in this moment stems from Somi's absurdity in her playful pretence that she is looking at a watch and deciding she needs to leave. This highlights the fact that she is intentionally finding an excuse to leave Amanda and Peter alone together, following her earlier discussion with Amanda regarding her feelings for Peter. This moment further illustrates Somi's 'Jester' archetype.

Regarding semiotics, Somi's action of looking at an imaginary wristwatch acts as a signifier in this case. This movement is culturally associated with checking the time on a wristwatch; however, an actual wristwatch is absent. This subversion of expectations results in a paradoxical sign, where the signifier refers to a non-existent sign leading to absurdity.

In terms of the guidelines, it is important to consider whether the action of looking at one's wrist to tell the time is something universally understood. While it could be presumed to be the case, without further research into the matter, it is difficult to ascertain. If this is not the case, then Somi, looking at her wrist, would not invoke the same humorous response to the playful absurdity of this moment. It could also be noted that incongruity theory is illustrated when Somi raises her wrist to look at the time, as one would be under the assumption that she is doing so in order to check her wristwatch. However, the absence of a wristwatch in combination with Somi responding as if she were wearing one provides a moment of incongruity that further adds to the humour of the moment.

With concern that this action may be culturally specific, an alteration could be made here while keeping the ideas and themes presented almost unchanged. Instead of looking at her wristwatch, Somi could claim something along the lines of: "Wow, I've just checked the time and I must be leaving now". However, as Somi clearly does not check the time before or during this line, it leads Amanda and the audience to understand that this is a lie to remove herself from the situation, in order for Amanda and Peter to be alone. The element of absurdity would remain in this moment from Somi, clearly stating that she has checked the time when the audience can see for a fact that this did not happen. Therefore, without specific cultural knowledge or awareness, the audience is still able to decode the absurdity present.

Regarding the second element included within this excerpt, Amanda states to herself in confusion that she was Somi's method of getting home, implying that Somi's leaving first and disappearing into the car park makes little sense. The humour in this moment derives from Amanda's response, as it suggests that she does not understand Somi's intentions for leaving the situation. This moment also illustrates superiority theory, as Somi's intentions are made abundantly clear in her absurd method of escape, yet Amanda's response implies that she does not understand, despite it being very obvious, leading to humour at the expense of Amanda's cluelessness.

## Excerpt F // pages 14 - 15

AMANDA screams, dropping her keys and covering her face.

SOMI, slouched against the other side of the car, jumps in confusion, startled by the scream.

AMANDA

Jesus Christ, Somi!?

SOMI

Jesus Christ yourself! What was that about!?

AMANDA takes a deep breath and composes herself before picking up her keys.

AMANDA

I don't know, this car park always gives me the creeps when it gets dark.

AMANDA steadies herself momentarily. She lets out a frustrated sigh and turns to SOMI with a stern look.

AMANDA (CONT'D)

Anyway.

(folds arms)

What was all that about before? I can't believe you just threw me to the lions like that!

SOMI

(playfully pondering)

Peter would be such a weird name for a lion, don't you think?

In terms of this excerpt, Amanda is startled by Somi when arriving at the car. The lead-up to this moment is ominous, setting an unsettling tone and putting Amanda on edge. Somi breaks this tension by surprising Amanda at the car. However, Amanda's unexpectedly extreme reaction scares Somi, too. The humour from this moment stems from the break in tension, understood through the lens of relief theory, followed by the element of 'surprise' in Somi being the threat sensed by Amanda. Additionally, Somi jumping at Amanda's reaction also offers a moment of incongruity by Somi, being the reason for the initial fright, reacting after also being frightened as a result.

Regarding semiotics, culturally recognisable signs pertaining to threat and fear are showcased at the beginning of this excerpt, instilling an overall sense of dread or foreboding. Somi's appearance in this scene disrupts the established code of menace, leading to surprise instead, once again linking back to relief theory, or Byrne's (2012) comedy elements.

In the context of the guidelines, this initial moment of comedy does not rely on any other cultural or social knowledge to be understood. The incongruity of Somi being the threat leading to a humorous exchange, as both parties involved react to the break in tension, can exist without the requirement of additional knowledge.

However, regarding the second comedy element within this excerpt, specific knowledge or cultural understanding is required. Amanda references the English-language idiom of being "thrown to the lions", with Peter signifying the "lions" in question. Somi responds literally to this statement, playfully pondering that "Peter would be a strange name for a lion". While most

audiences would decode Amanda's initial line as the metaphoric idiom that it is, Somi subverts typical expectations and proceeds as if Amanda's words were literal. From a semiotic perspective, the sign of a lion is made up of the signifier (the word "lion") and the signified (the actual animal). While one may decode this sign as such, within the context of this scene, the word "lion" is part of a culturally embedded metaphoric idiom. Therefore, the signified element is shifted from the actual animal to a threat or something typically understood as risky or dangerous. This idiom is culturally recognised and understood; therefore, most audiences with the relevant cultural knowledge would infer that the signified in this scene is Peter. The humour in this moment stems from Somi's literal interpretation, which subverts the audience's expectations, resulting in a humorous response. In terms of the guidelines, this element relies heavily on cultural understanding or recognition and would require significant alteration.

## Excerpt G // page 16

AMANDA gestures to her old, yet well kept, grey CAR. Her eyes proud with a look of admiration.

SOMI looks toward AMANDA with playfully wide eyes and promptly opens the passenger side door before climbing in without a word.

SOMI (O.S.)  
(suddenly serious)  
No comment.

AMANDA gets in the car, laughing in response. SOMI does not laugh with her.

A HOODED FIGURE watches as the CAR engine ignites and departs the carpark.

There is an awkward pause.

AMANDA (O.S.)  
(insecure)  
No, but like, my car's good enough  
right?

FADE OUT.

Regarding this excerpt, Amanda references that her car is good enough for Somi to be driven around in, following Somi's being upset that her own car, which she loves very much, is not fit for driving currently. Amanda, clearly content with her own car, comments on this in jest, only for Somi to respond in a way that implies Amanda's car is not adequate.

Amanda did not pay this comment much mind for a beat, taking it as a playful joke from Somi initially. However, upon the realisation that Somi was serious and she was the only one laughing, Amanda suddenly became very insecure and asked Somi for validation regarding the car.

The humour in this moment stems from Amanda initially not understanding that Somi was serious, laughing happily at the 'banter' before realising that it was not actually a joke. Her sudden shift in attitude and need for validation are the opposite of her previously proud demeanour. This scene illustrates superiority theory, whereby the audience finds humour in everyone realising that this was not a joke but Amanda. Additionally, the incongruous response from Somi, who has been presented as the archetypal 'Jester' character thus far, responding seriously in a playful moment, holds space for the element of 'surprise'.

Amanda's shift upon realising that Somi was actually critiquing her car in this moment may be perceived as embarrassing and therefore could elicit the element of 'recognition' in the audience to further the humorous response.

In terms of the guidelines, Somi acts incongruently with her archetypal persona, which has been showcased to the audience at multiple moments thus far. Therefore, the requirement for decoding this moment of incongruity is

understanding Somi's character and acknowledging how this response deviates from what would typically be expected. Additionally, the understanding of how Amanda responds to this also hinges on the development and portrayal of Somi as the archetypal 'Jester' persona. Therefore, additional knowledge is not required to understand the comedic elements at play within this scene in particular.

## Excerpt H // page 16 - 17

INT. APARTMENT BUILDING CORRIDOR - LATER

FADE IN:

AMANDA walks into the corridor and heads to door 202. AMANDA reaches into her bag and begins fumbling through to find her keys as an ELDERLY WOMAN exits apartment 204 across from her.

AMANDA's phone chimes loudly.

The ELDERLY WOMAN turns to look at AMANDA with distain as she locks her apartment door.

AMANDA smiles apologetically as she manages to find her keys.

AMANDA's phone chimes again...

AMANDA's eyes widen as the ELDERLY WOMAN shoots her a sterner look than before.

The ELDERLY WOMAN's eyes flick from AMANDA to the sound pollution mindfulness poster on the neighbouring wall.

AMANDA's phone chimes again...

And again...

AMANDA's phone begins rapidly chiming in excess.

AMANDA, embarrassed and panicked begins searching for her phone to no avail.

The ELDERLY WOMAN walks off down the corridor shaking her head disapprovingly. She exits the corridor.

AMANDA pulls out her phone, which continues to chime, holding it up with exasperated relief as she promptly turns it to silent mode.

AMANDA turns toward the WOMAN with an apologetic smile, only to realise she has already left. AMANDA sighs in frustration, leaning her back against her apartment door, looking to the ceiling with her eyes furrowed shut.

This excerpt showcases a small sequence of actions involving Amanda, her phone and one of her elderly neighbours. As Amanda searches for her keys and begins trying to get into her apartment, her phone begins to chime excessively. Her elderly neighbour, passing by, looks at Amanda disapprovingly as Amanda struggles to find and silence her phone. By the time Amanda manages to silence her phone, she turns to apologise to the elderly woman; however, she is already gone.

The humour in this exchange derives from Amanda being subjected to a familiarly awkward situation. Despite her best efforts, the elderly neighbour forms a negative opinion of Amanda, and by the time Amanda turns to apologise and demonstrate that the issue occurring was not her intention, the neighbour has already disappeared with a negative opinion formed.

Superiority theory is illustrated in this moment as the audience is able to find humour in Amanda's struggle to locate her phone and solve the issue. Additionally, Byrne's (2012) elements of 'observation' and 'recognition' can be noted by Amanda's relatable reaction to this embarrassing situation.

In terms of the guidelines, the elderly neighbour could be perceived as an archetypal figure, as someone who should be respected. Therefore, Amanda's unintentional disrespect in this moment and the neighbour's reaction to such a situation could be surmised to be not culturally specific. Additionally, the neighbour highlighting the 'noise mindfulness' sign nearby provides enough context in the situation for an audience to understand why the elderly neighbour is responding in such a way.

It can also be noted that Amanda has been established as a caring personality who avoids any situation that may lead to anxiety or discomfort; therefore, with the information provided to the audience thus far, the reactions of both Amanda and the neighbour should be understood within the context of this comedy moment.

## Excerpt I // pages 18 - 19

SOMI is sitting cross legged on her bed, her phone on loud speaker resting on the bed in front of her.

SOMI  
(interrupting)  
-ok, hear me out.

SOMI gestures around excitedly as she speaks.

SOMI (CONT'D)  
If confessing your feelings to  
Peter is out of the question, then  
we just have to make him confess to  
you instead.

SOMI smiles to herself proudly, eagerly awaiting a response.

AMANDA (O.S.)  
(scoffing)  
Wow, alright Darren Brown, please  
enlighten me on how you're going to  
brain wash him into doing that.

SOMI rolls her eyes as AMANDA speaks, but remains confident.

Regarding this excerpt, Amanda refers to Somi as “Darren Brown” in the context that she would need to be able to brainwash Peter in order to get him to confess romantic feelings to Amanda. The sentiment behind Amanda’s words is that she believes there is no chance that Peter would confess these feelings without something otherworldly occurring to make him do so.

The comedy from this line stems from Amanda’s reference to the pop culture figure, magician Darren Brown. Referring to Somi as Darren Brown sarcastically in this moment highlights Amanda’s belief that Somi must have a crazy plan up her sleeve. Additionally, Byrne’s (2012) element of ‘observation’ can also be noted here in the context of pop culture references in general. The recognition of such a reference in an unexpected situation could also elicit the element of ‘surprise’ to a certain degree.

In terms of the guidelines, this would fall under the “Cultural Reference” section, as this is clearly a pop culture reference that requires knowledge of who Darren Brown is to elicit a humorous response.

In terms of altering this moment while keeping similar nuances and elements intact, Amanda could instead refer to Somi as simply a “magician”, questioning whether she thinks she has some mystical ability to bring this outcome to fruition. The magician is an archetypal character that is universally recognisable; therefore, this alteration is less likely to lead to confusion or misunderstandings. However, humorous responses triggered specifically by pop culture references will be lost in favour of this change.

## Excerpt J // pages 21 - 22

AMANDA

You know, I really don't know about  
all of this.

(beat)

It still feels a little bit  
extreme.

SOMI (O.S.)

I get what you're saying.

(beat)

It does seem a **little** bit extra.

AMANDA

(smiling)

A little bit?

SOMI (O.S.)

Ok, **'a lot a bit.'**

AMANDA holds back laughter, rolling her eyes.

This excerpt showcases an interaction between Somi and Amanda when discussing how extreme the plan they are devising is. Somi agrees that the plan does seem somewhat over the top; however, Amanda queries this, implying playfully that Somi is underplaying how extreme it actually is by saying “a little bit” in relation to this situation. In response, acknowledging that Amanda is correct, Somi repeats her initial statement. However, this time replacing “a little bit” with “a lot a bit”. This response is not grammatically correct and rather absurd; therefore, it elicits a humorous response.

The humour of this exchange is derived from Somi agreeing to change her mindset on the degree of extremity, yet standing firm in her chosen phrasing. Somi’s use of grammatically incorrect English in this moment also further showcases the playfulness of her character. The absurdity in her choice of verbiage in this moment is out of place, yet still makes sense as she builds on Amanda’s response and further showcases their playful dynamic.

In terms of the guidelines, this moment would fall under the “verbal comedy” section, as this grammatically incorrect wordplay would require pre-existing knowledge of the English language in order to understand the alteration to what would be expected of typical verbiage.

In terms of an alteration, it is difficult to consider what may be incorporated as a substitution for this play on words. For this excerpt in particular, it may be beneficial to construct a new comedy moment completely.

## Excerpt K // pages 22 - 23

SOMI squeaks with excitement. AMANDA's warm expression melts into confusion.

AMANDA (CONT'D)

But hey, wait, "queen of playing it safe"?

(beat)

That's not some kind of nickname I have, right?

Awkward silence follows.

AMANDA (CONT'D)

(becoming concerned)

Somi!?

SOMI (O.S.)

(fast and panicked)

Brad from fire-arms started it.

(suddenly casual)

Anyway, see you tomorrow, okay?

SOMI hangs up.

AMANDA

(under her breath)

C'mon, Brad? Seriously?

AMANDA slouches back into the sofa, tired and unamused.

CUT TO:

Regarding this excerpt, Somi accidentally reveals a nickname that Amanda has been given by others without her knowledge. Upon realising that this nickname may be known by multiple people, Amanda questions Somi for an explanation, which is followed by a brief moment of awkward silence. Somi resolves the moment by making a quick explanation, accusing “Brad from firearms” of being the one behind the nickname, before quickly departing while feigning that everything is fine.

The humour in this moment stems from Somi’s accidental slip-up in revealing Amanda’s nickname to her face, resulting in awkward silence. Additional humour stems from Somi quickly shifting the blame onto another person, calling back to a character mentioned in a playful light previously, and then making a quick escape to avoid the ramifications of her mistake.

Byrne’s (2012) elements, such as ‘recognition’ and ‘observation’, are illustrated within this scene. Additionally, superiority theory could be noted in how the audience is positioned to find humour in Amanda’s assignment of a nickname by others playfully critiquing her personality.

Relief theory could also be considered when Somi initially slips up due to the comic tension surrounding the reveal, leading to an awkward moment of silence before the conversation continues. In terms of the guidelines, all of the information required to understand the comedy elements within this scene is provided to the audience in the build-up to this point. Additionally, factors such as accidentally telling someone’s secret and the reaction that could follow are universally understood and do not rely on specific cultural knowledge or understanding.

## Excerpt L // pages 23 - 24

INT. CAFE - DAY

SHOT: AMANDA and SOMI sitting together in a small café in the city centre mirroring the PHOTOGRAPH previously.

SOMI  
So, that's a no for Howard then?

SOMI crosses a name out of the NOTEBOOK on the table in front of her before looking back to an image on her phone screen in her other hand.

SOMI (O.S.) (CONT'D)  
(disappointed)  
I was a fan of Howard, too.

AMANDA  
(taking a sip of coffee)  
Really?

SOMI  
(admiring the image on her  
phone screen)  
I think I just like his eyebrows, I  
don't know. They're really defined.

AMANDA takes the phone from SOMI and furrows her brows at the image in confusion.

INTERCUT TO:

SHOT: PHOTO OF AN AVERAGE MAN, HOWARD, WITH DRAMATICALLY  
LARGE, OVERGROWN EYEBROWS DISPLAYED ON SOMI'S PHONE SCREEN.

AMANDA (O.S.)  
"Defined" might not be the right  
word here...

INTERCUT TO:

This excerpt explores an interaction between Amanda and Somi while at a café, looking at pictures of potential candidates to partake in a performative date with Amanda as part of the larger plan orchestrated.

While looking at a photograph of one candidate, Amanda rejects this option; however, Somi lingers on the photo, claiming she was a fan of him for the position. Further elaborating on this, Somi hypothesises that his defined eyebrows could have been the reason she favoured him. Upon taking the photograph from Somi and revealing it to the audience, Amanda makes a comment that “defined” might not be the best word to describe Howard’s eyebrows. The photograph presents an average-looking man with very large, dramatically overgrown eyebrows.

The comedy elements at play in this moment are the incongruous image of a man with eyebrows that do not match Somi’s initial comment. Additionally, Byrne’s (2012) element of ‘absurdity’ can be recognised in this moment as the eyebrows displayed are comically out of place and bordering on impossible in the context of reality. From a semiotic perspective, the photograph in question functions as a paradoxical sign, as Somi’s interpretation of the eyebrows is positive, yet Amanda and the audience view them as absurd or excessive, resulting in a comedic moment.

In terms of the guidelines, the incongruous element of Somi’s positive reception of the image before it was revealed to the audience as something dramatically different from what was implied previously could still elicit a humorous response. However, this scene also may hinge on the culturally

agreed-upon understanding that the eyebrows in question are not fitting of the word “defined” as stated by Somi initially.

Another issue may arise under the “Verbal Comedy” section of the guidelines, as this humour element relies on the clear understanding of the word “defined” in the context of the eyebrows being discussed. When translated into other languages, significant consideration must be given to the translated word choice in order to keep the same original nuance as initially intended; however, this is something that would be considered by a third party during later stages. As discussed in the literature review, the translation and choice of words utilised in the subtitling process can alter the nuances attributed to certain words, and in turn, certain jokes and comedy elements. Therefore, this should be considered when certain comedy elements rely on specific words and the nuance surrounding them.

In terms of alterations to this scene, a different word choice could be made with less nuance required in understanding. For example, Somi could comment that Howard has “pretty” eyebrows instead. This word choice is simpler and not so reliant on nuance to understand that the image displayed does not match the description provided by Somi. However, this could also raise another issue in terms of what is deemed “pretty” across different cultures. If the audience has little knowledge of the cultural framework in which these eyebrows are deemed dramatic and strange, the audience may surmise that Somi is genuinely complimenting the eyebrows in the photograph, regardless of their own personal thoughts and opinions, only realising that this is not the case following Amanda’s response after the fact.

## Excerpt M // page 27

INTERCUT WITH:

MONTAGE OF...

SOMI, IN THE POLICE STATION OFFICE SPACE WEARING HER UNIFORM, SPILLING HER DRINK ON PETER'S DIARY AT HIS DESK, PETER IS VISIBLY ANGRY AS HE WAVES HIS ARMS AROUND...

SOMI (O.S.)  
I "accidentally" knocked a drink  
over, onto it-

SOMI RUNS OFF WITH THE DIARY, PETER TRIES TO STOP HER...

SOMI (O.S.) (CONT'D)  
-Offered to clean it-

SOMI FLAILING THE DIARY AROUND UNDER A BATHROOM HAND DRYER, SMALL PIECES OF PAPER FALLING OUT IN THE PROCESS...

SOMI (O.S.) (CONT'D)  
-under the bathroom hand dryers-

THE DIARY, WRINKLED AND STILL SLIGHTLY DAMP, ON THE BATHROOM COUNTERTOP AS SOMI, DRAMATICALLY AND ARTISTICALLY, TAKES MULTIPLE PHOTOGRAPHS OF PETER'S WEEKEND SCHEDULE.

SOMI (O.S.) (CONT'D)  
-and taken some sneaky photographs  
of his weekend plans in the  
process...

SMASH CUT TO:

AMANDA's face falls into her palms.

AMANDA  
(disbelief)  
You've got to be joking.

SOMI  
Man, I wish I was, he made me pay  
for a new diary too.

AMANDA looks back at SOMI, mouth agape.

This scene showcases a montage of events as Somi explains to Amanda how she uncovered Peter's plans for the weekend. Outlining the chaos to Amanda in the form of a narrated montage for the audience, Somi explains how she went about spilling a drink over Peter's diary and then offering to dry it for him, using this as an excuse to take photos of the weekend plans scheduled inside.

The humour in this scene stems from the absurd chaos showcased visually for the audience and Amanda's 'straight man' reaction in this moment. Further humour can be noted in the form of the dramatic, slapstick-like performance given by Somi and Peter in the montage. While narrated by Somi in real time, the montage highlights the events without words, providing a perfect environment for silent movie-style slapstick comedy. Additionally, Byrne's (2012) element of 'character' can be observed in this scene with Somi's attitudes and actions. With the 'Jester' archetypal character trait, Somi's actions are not interpreted as malicious in this situation and can be easily decoded as mischievous or playful.

In terms of the guidelines, the situation unfolding is visually chaotic, regardless of cultural background or setting. Purposely destroying the belongings of an innocent party in order to gain information with no serious or life-altering motive should be considered chaotic and absurd, given the information provided to the audience thus far.

## Excerpt N // page 35

AMANDA  
Roger that.

SOMI (O.S.)  
Also, please wear something  
exciting tomorrow.

AMANDA opens her wardrobe to her bland selection of clothes:  
an absurd amount of white blouses hung up beside one another,  
similar to the one she is currently wearing.

AMANDA ponders for a beat before looking through the clothes.

AMANDA  
(under her breath)  
Exciting? Huh?

CUT TO:

EXT. AMANDA'S APARTMENT BUILDING - AFTERNOON

AMANDA, hurrying out of her apartment building wearing the  
same white blouse and grey trouser combination she wore at  
work. She is on the phone and struggling to get her car keys  
out of her bag as she walks along the street.

This excerpt showcases an exchange between Somi and Amanda over the phone. Somi suggests to Amanda that she should wear something interesting tomorrow for her date; meanwhile, Amanda opens her wardrobe, showcasing multiple iterations of the same outfit. She is also currently wearing that very same outfit. This cuts to the next day when Amanda is leaving her apartment for the date in question, again, wearing the same clothes.

There are two areas of consideration when examining the humour present within this scene. The first being Byrne's (2012) elements of 'surprise' and 'absurdity' in the reveal of Amanda's wardrobe, showcasing the same outfit repeated. Following this, humour is evident through the application of incongruity theory when Amanda leaves her home the next morning. With Somi's advice, the audience may assume that Amanda will have something different or special to wear. However, while seemingly considering and agreeing to Somi's suggestion, she appears again in the very same outfit.

In terms of the guidelines, the moment in which Amanda reveals the contents of her wardrobe may appear strange or surprising in the original cultural framework. However, it is unclear whether this would be the case in other cultures. The surprise from her wardrobe reveal may not elicit a humorous response from audiences if they are unaware that this revelation is something unusual. This could then alter the reception of the following scene, where Amanda leaves her home wearing the very same outfit. While some may surmise that her wearing the same outfit as the previous day does not align with her agreement to Somi's suggestion, this cannot be guaranteed in the context of different cultural or social environments.

When considering alterations for this scene following the guideline recommendations, a change could be made to Somi's dialogue. Where Somi initially tells Amanda to wear something "exciting", implying she should not wear her usual bland outfit, Somi could suggest that Amanda wear something "different" tomorrow to more expressly highlight her sentiment. With Amanda then agreeing to this change happily, yet continuing to leave her house the following day in the same outfit, the incongruity of this moment should be clear to any audience watching.

## Excerpt O // page 37

AMANDA holds back her laughter, covering her mouth.

AMANDA  
(still stifling laughter)  
You mean-

INTERCUT TO:

SHOT: EXTERIOR OF SOMI'S VEHICLE. A SMALL CARTOONISH FOOD DELIVERY VAN WITH SOMI HUNCHED OVER IN THE DRIVERS SEAT, HER FOREHEAD RESTING ON THE STEERING WHEEL.

SOMI  
-yes.

INTERCUT TO:

This excerpt offers a moment of visual comedy as Somi's vehicle for the day is revealed. It has been previously established within the narrative that Somi is very picky about the type of vehicle she drives, talking very favourably about her car and even critiquing Amanda's car in an earlier excerpt. This scene showcases how Somi must borrow a food delivery vehicle from a family member as her car is still not ready to drive.

The humour in this moment not only stems from the fact that Somi is being forced to drive something so far removed from her typical high standards, but also something so random, given the context of who she is, her job, and the plan they are enacting. The randomness of the vehicle illustrates incongruity theory, and Byrne's (2012) elements of 'surprise' and 'embarrassment'. Superiority theory can also be noted in this case.

In terms of the guidelines, Somi's attitude leading up to the reveal aids in the general understanding that she is not happy about the vehicle and is embarrassed to a degree. The information provided to the audience regarding Somi's love of her car and her high standards, during an earlier conversation with Amanda, establishes for the audience that this substitute is something that Somi would not approve of. Therefore, the aforementioned comedy elements should still be viable here within the context of the guidelines.

## Excerpt P // pages 53 - 54

SOMI watches PETER behind comically oversized binoculars, continuing to eat her potato chip snack simultaneously. SOMI watches with furrowed brows as PETER turns a corner.

SOMI  
(under her breath)  
What are you up to?

SOMI lowers her binoculars, confused, before shaking the crumbs from her hand and picking up a small recording device and pressing a button.

SOMI (CONT'D)  
Currently on the corner of Maddison Ave. Person of interest continues suspicious movement with unidentified package.  
(beat)  
I will proceed on foot.

SOMI exits the van with haste, putting the voice recorder on the bonnet as she puts her phone in her pocket, and secures her concealed weapon professionally.

SOMI takes a deep breath, reassuring herself with an affirmative nod before taking off, stealthily, in pursuit.

SHOT: SOMI'S VAN WITH AUDIO RECORDER RESTING ON THE BONNET.

A moment passes.

SOMI hurries back awkwardly, grabbing the recording device before quickly scurrying away once more.

This excerpt highlights a moment of parody in the context of Somi watching Peter from her car and making notes in the form of a voice recording. In this moment, Somi treats the situation as though she is a police officer on a serious investigation, following a dangerous criminal, and making official notes in the process.

Following this initial moment of parody, Somi decides to follow Peter on foot, leaving her van behind. However, she leaves her recording device on the bonnet of the van, resulting in her hurrying back a few moments later in order to collect it before leaving on her mission once again.

The initial moment of comedy in this excerpt is derived from Somi's parody, as she acts as though she is in a police drama with over-the-top equipment and accessories for the mission at hand. Humour in this moment stems from the pop culture reference here pertaining to police dramas or films, which Somi emulates in her behaviour and speech. Additional comedy stems from the level of effort Somi is putting into her investigation; it is very over the top and absurd in the context of what the mission actually is.

The secondary moment of comedy in this scene is derived from Somi leaving her recorder behind before hurrying back to collect it. This moment juxtaposes her serious, put-together persona portrayed within the parody segment. This incongruous element further operates in tandem with Byrne's (2012) element of 'recognition', as many audiences may relate to making a mistake, such as leaving something behind and having to hurry back to collect it. Additionally, it could be noted that superiority theory is illustrated here through the audience laughing at Somi's mistake.

In terms of the guidelines, the initial use of parody relies on the familiarity of the pop culture references being made. Therefore, if the parody element is unclear across differing cultural frameworks, then one may assume that this is normal behaviour for Somi as she is, in fact, a police officer.

However, the secondary moment may not encounter such issues regardless of whether the initial parody element is understood. The initial moment showcases Somi being serious and focused while watching Peter; however, making a mistake upon deciding to follow him on foot. Regardless of whether the parody element is recognisable to audiences, the incongruity between Somi's behaviour inside and outside of the van should still offer humour, regardless of social or cultural context.

In terms of an alteration to the initial parody element, it is difficult to ascertain what could be done here to offer a thematically similar alternative that adheres to the guidelines.

## Excerpt Q // pages 63 - 64

SPENCER is still organising the items in his back pack, paying attention to it and looking down as he speaks.

SPENCER

(arrogantly)

Doesn't it seem a little bit far fetched to believe a simple location tracker could be an explosive?

ARASHA scoffs, she continues to the door.

ARASHA

I guess you're forgetting that you fell for the same thing a few years back?

SPENCER freezes, his arrogant smile disappearing.

ARASHA disappears through the door.

This excerpt explores an interaction between Spencer and Arasha following a conversation with Amanda regarding the bracelet she was given. Arasha implies that the bracelet will explode if Amanda tries to escape, which Amanda believes. Once Amanda follows Shayne into the building, Spencer arrogantly implies that Amanda is stupid for believing Arasha. However, Arasha then reminds Spencer that he originally believed the same lie a few years prior, to which Spencer freezes, having clearly forgotten.

The humour in this moment stems from Spencer attempting to belittle Amanda for her naiveté in believing Arasha. However, this backfires as the audience is informed that he believed the same thing. Superiority theory is at play here as Spencer is made to look a fool by the end of this exchange. His embarrassment also illustrates the element of 'recognition'.

In terms of the guidelines, the overarching theme at play should be recognisable to the audience, regardless of their cultural context or background. Someone attempting to belittle someone else to make themselves look better, only to have it backfire when they are called out for making similar mistakes or assumptions in the past, does not rely on the understanding of a specific cultural framework to be understood and recognised.

## Excerpt R // pages 66 - 67

SHAYNE continues to type away, hacking into the system.

SPENCER

(arrogant)

Hah! Do you even have to ask?

(beat)

A measly system like this doesn't stand a chance against our Shayne, why would you even need-

SHAYNE

(irritated)

It'll be done quicker if we cut out the background noise.

SPENCER fumbles his words, falling silent.

SPENCER

(whisper)

Oh, yes, of course, sorry.

ARASHA snorts, but stifles her laughter, looking away. SPENCER glares at her disapprovingly.

This excerpt presents an interaction between Shayne, Spencer and Arasha after the group has successfully broken into the building. Shayne is busy decoding something of importance when Arasha asks how long he thinks it will take. Spencer responds with fervent praise for Shayne's ability and questions why Arasha would even ask such a thing. Shayne interrupts by stating that it will be done much quicker with less noise, implying that Spencer should be quiet so he can concentrate. Spencer, who is constantly seeking approval from Shayne, is subdued in this moment. He quickly offers his apology to Shayne before remaining silent.

The humour in this scene stems from Spencer's quick change in attitude following Shayne's response. Spencer's core character trait throughout this narrative revolves around his admiration for Shayne and his willingness to do anything he asks, his main goal being to earn some form of recognition from the person he admires. Therefore, a humorous moment can stem from his continuous failure to do so. This showcases superiority theory in how the audience is positioned to laugh at Spencer in these moments.

In terms of the guidelines, this moment relies on the audience's understanding of Spencer's relationship with Shayne, which has been expressed prior to this point; therefore, additional cultural knowledge or understanding is not required to receive this moment as intended.

## Excerpt S // page 71

SOMI's face darkens as she steps back from the door.

SOMI  
(under her breath)  
You're kidding me...

SOMI leans against the nearest wall and hits the side of her fist against it a couple of times. SOMI freezes momentarily, catching someone looking at her from the corner of her eye.

A dishevelled MIDDLE AGED MAN dressed in a unicorn onesie stands a few feet away from SOMI holding a drink. The MIDDLE AGED MAN is drinking through a long swirly straw watching SOMI with concerned curiosity.

SOMI awkwardly looks up and smiles at the man, before continuing to hit her fist against the wall to the rhythm of the song playing.

SOMI (CONT'D)  
(awkwardly)  
Such a good song, right?

The MIDDLE AGED MAN watches SOMI for an awkward beat with furrowed brows.

MIDDLE AGED MAN  
(discomfort)  
What a weirdo...

The MIDDLE AGED MAN slowly walks away, cautious of SOMI. SOMI stares after him for a moment, frozen in disbelief.

SOMI shakes her head and regains her composure, standing up straight. SOMI looks back toward the door and returns to her original position.

INTERCUT TO:

This excerpt showcases the scene where Somi follows Peter into a nightclub setting, spying on him to uncover his involvement with a group of known criminals. After Somi discovers the truth of the matter, she reacts by hitting her fist against the wall multiple times in frustration. However, it is then that she realises an oddly dressed man is watching her. In order not to draw attention, Somi pretends that she is hitting her fist against the wall to the beat of the music playing. However, the oddly dressed man watching her comments on this, calling her weird before leaving.

The humour in this moment is derived from Somi's attempt to act naturally, followed by the oddly dressed man calling her weird. The person standing out in this moment is the oddly dressed man; therefore, his being the one to call Somi weird results in a humorous moment. This incongruous response subverts the audience's initial expectations, leading to a humorous exchange between the oddly dressed man and Somi.

Additionally, humour may be noted in Somi's quick thinking and adaptability in the context of her attempt to blend in. This familiar reaction and sentiment in the face of an embarrassing or awkward moment is universally relatable; therefore, theoretically should not negatively impact humorous responses across audiences from different social and cultural backgrounds.

In terms of the guidelines, this man being "oddly dressed" may not be apparent when taken out of the original cultural context. Therefore, if this familiarity or knowledge is unavailable to an audience, they may not receive this comedy element as initially intended.

## Excerpt T // pages 73 & 74

ARASHA leans over the chair.

ARASHA  
Surely you've realised that the jig  
is up now?

AMANDA  
Jig?

SPENCER  
Yeah, it's a type of dance, but  
sometimes people say-

JOSE, still looking at the laptop on his knee, hits SPENCER over the back of the head. JOSE lifts a finger over his mouth signalling him to be quiet.

SPENCER rubs the back of his head.

ARASHA  
Wait, actually, I've been curious  
about this too.

JOSE  
About 'jig'?

JOSE looks up confused at ARASHA, SPENCER smiles proudly.

ARASHA  
No, no. Obviously not that.

ARASHA waves her hand about dismissively.

JOSE nods, understanding. SPENCER's smile fades and he looks down to the ground defeated.

This scene highlights an exchange between Amanda, Jose, Spencer and Arasha in the van. Reference is made to the “jig being up”, and Amanda questions what is meant by “jig”, for, as far as she is aware, the “jig” is not “up” to anything. However, Spencer misunderstands Amanda’s reply, instead assuming she is confused regarding the meaning of the word “jig” itself. Therefore, Spencer begins explaining that a “jig” is a type of dance before Jose stops him. Following this, Arasha changes the topic, mentioning that she is confused regarding Amanda’s current situation. However, this is now misunderstood by Jose, who this time questions whether Arasha is still talking about the word “jig”. This is then finally shut down by Arasha for good. The humour in this moment stems from confusion surrounding the expression “the jig is up”, leading to a comical exchange among the group.

In terms of the guidelines, this falls under the “Verbal Comedy” category, as the humour in this moment relies on an understanding of the English language and of this expression specifically. Without the linguistic context to provide a framework for understanding, this moment will make little sense. Additionally, if this joke were to remain in the screenplay, translators would face difficulty adapting the expression and nuances of this joke into something an audience could understand. A solution to this may be explaining the context of the joke in the form of additional information with subtitles; however, at that point, the humour is already lost.

In terms of alteration, this section may benefit from being changed completely, and alternative humour elements that adhere to the suggestions outlined in the guidelines may be considered instead.

## Excerpt U // page 76

SHAYNE turns to address the group.

SHAYNE

Alright. There is a place we can jump the fence around back, but we are gonna need someone to stay up front with the guard and keep him distracted.

SPENCER

Obviously that's gonna be Jose.

ARASHA slaps SPENCER over the back of the head.

ARASHA

Idiot, you know he needs to stay in the van to monitor us.

(beat)

Why don't we send the newbie. She probably already knows the guy anyway so it'll be less suspicious.

SHAYNE

That's not gonna work. That's the perfect chance for her to tip him off and get a message to Peter.

SPENCER shoots a smug smile toward ARASHA before going to hit her over the back of the head.

Before SPENCER's hand even gets close to ARASHA's head, she manoeuvres to intercept his hand and flips him over onto his back. SPENCER groans, but ARASHA does not acknowledge him and continues looking to SHAYNE as if nothing happened.

AMANDA cringes, panicked, at SPENCER on the floor. SHAYNE sighs and shakes his head.

SHAYNE (CONT'D)

I shouldn't have to remind you that this is a **covert** operation.

This excerpt presents another interaction between Spencer and Arasha and the playful back-and-forth that occurs between them. In this scene, Arasha hits Spencer over the head for the comment he made previously. Following this, Arasha proceeds to make a comment which Shayne disagrees with, prompting a playful retaliation from Spencer. However, Arasha blocks Spencer's attempt with ease, knocking him to the ground.

The elements of 'recognition' and 'observation' could be noted in the sibling-like dynamic portrayed by Arasha and Spencer. Additionally, the element of 'power' in how the pair compete with one another leads to awkward or embarrassing moments of relatability.

The competitive sibling dynamic between the pair often fuels their interactions and the various comedy moments deriving from them. Exploring this within the context of the guidelines, this relationship could be considered as archetypal and universally familiar; therefore, the dynamic occurring here between Arasha and Spencer in the context of comedic moments should be understandable, regardless of cultural context.

## Excerpt V // page 77

SPENCER  
(confident shout)  
You can count on me!

SHAYNE widens his eyes and puts a finger to his lips, signalling SPENCER to quiet down.

SPENCER (CONT'D)  
(confident whisper)  
You can count on me!

ARASHA rolls her eyes before turning to walk toward the gate surrounding the plot of houses, away from the security guard.

SHAYNE  
Alright. Let's get going.  
(throws SPENCER a small  
device over his shoulder)  
Send two clicks when you engage.

SPENCER salutes enthusiastically.

SPENCER  
(loud)  
Roger that!

SHAYNE sighs. SPENCER repeats his salute much smaller.

SPENCER (CONT'D)  
(whisper)  
Roger that!

This excerpt presents an interaction between Spencer and Shayne. In this moment, the group is working covertly and, therefore, must be quiet. Spencer enthusiastically calls out to Shayne, expressing that Shayne can count on him to get the job done; however, he does so with a raised voice, instantly showcasing that Shayne cannot count on him to follow the rules of the mission. Shayne gives Spencer a stern look, highlighting the issue, and Spencer responds again, but in a hushed voice. A few moments later, Spencer and Shayne repeat this interaction, highlighting Spencer's enthusiasm, but lack of greater social awareness.

The comedy elements here stem from the dynamic between Shayne and Spencer. It could be noted that Shayne takes up the 'straight man' role in not only this excerpt specifically, but across their whole relationship dynamic, as Spencer takes up the role of 'funny man' on multiple occasions. This dynamic provides ample moments for elements such as 'embarrassment', 'absurdity', 'recognition', 'observation', and 'character' to elicit a humorous response. In this excerpt specifically, Spencer demonstrates the element of 'absurdity' in his inability to follow a simple, important rule. Additionally, his playful enthusiasm and overall presentation of character aid in establishing his character archetype as the "Jester" or "Fool".

In terms of the guidelines, the dynamic portrayed between the pair is something familiar and recognisable, and stems from their archetypal character traits, which should be familiar regardless of cultural context. Additionally, the context for understanding their relationship dynamic is established throughout the narrative and does not rely on external factors.

## Excerpt W // pages 78, 79 & 85

SPENCER looks at the BALLROOM DANCING GUIDE BOOK in the GUARD's hands. SPENCER raises an eyebrow.

SPENCER (CONT'D)  
So, ballroom dancing...

The GUARD's eyes flick back up to SPENCER.

SPENCER (CONT'D)  
I've won a few awards myself.

SPENCER moves his body in an awkward 'dance-like' motion as he speaks, offering a demonstration.

SPENCER (CONT'D)  
If you're interested, I could teach you a thing or two.

The GUARD slams his book down on his desk, annoyed. The GUARD then stands and SPENCER flinches apologetically.

CUT TO:

---

ARASHA raises an eyebrow and looks to SHAYNE. SHAYNE looks back confused. AMANDA also looks over, head tilted curiously.

ARASHA  
(into radio)  
Is there a problem?

INTERCUT TO:

INT. VAN - CONTINUOUS

JOSE sitting at the computer setup in the back of the van, radio held up to his mouth. JOSE's brows are furrowed as he looks out of the window, confused.

JOSE (O.S.)  
(into radio)  
I'm not sure what to call it exactly.

SHOT: JOSE'S VIEW OF SPENCER AND THE GUARD DANCING A TANGO OUTSIDE OF THE SECURITY BOOTH.

JOSE blinks a few times, watching in disbelief.

This excerpt showcases a moment between Spencer and the guard stationed at the security booth. At this moment, Spencer is looking for a means to distract the guard so that the rest of the group can sneak into the building without detection. Initially, Spencer is struggling to pull the guard's attention away; however, he then notices the ballroom dancing guidebook. Spencer draws an idea from this. The conversation that follows seems to anger the guard, who then stands as the scene ends. Later, Jose notices Spencer and the guard dancing together in the car park.

The core moment of comedy in this scene stems from the element of 'absurdity' in the guard's willingness to dance with Spencer, with little suspicion as to why he is there in the first place. Additionally, incongruity is evident in the initial scene, where the guard seemingly responds negatively to Spencer's mention of the book, yet the situation resolves positively, which delivers another moment of comedy through 'surprise'.

In terms of the guidelines, the guard embodies an archetypal and familiar role in this scene, as he is presented as a "threshold guardian", which should be universally recognisable as he prevents the group from progressing on their journey. It should also be noted that the guard's initial negative response is contrasted incongruously with his later actions; therefore, this moment should not require knowledge outside of the narrative context.

Although certain nuances may be lost when isolated from the original cultural framework, the core comedy element in this moment stems from incongruity and should, therefore, still be understood within the context of the narrative and the characters established.

## Excerpt X // page 94

SPENCER hesitantly moves over to the vent, climbing inside.

SPENCER

Leave the grate open this time.

ARASHA nods as SPENCER vanishes into the vent.

ARASHA

Sure thing.

ARASHA closes the grate with a satisfied smile.

SPENCER (O.S.)

Hey!

This short exchange between Arasha and Spencer once again highlights their playful sibling dynamic. Spencer, initially worried about getting trapped inside the ventilation system following an earlier conversation, asks Arasha to leave the grate open. Arasha initially complies with this request as Spencer climbs inside, but promptly reverses her decision and closes the vent with a mischievous smile.

The comedy elements in this moment stem from the dynamic between Spencer and Arasha. The element of 'absurdity' can additionally be noted in Spencer's belief that Arasha would actually honour his request. Arasha's mischievous character has already been established by this point in the narrative, leading the audience to foresee Arasha's decision.

Superiority theory is illustrated as Spencer's foolish archetypal characteristics are further highlighted, demonstrating the element of 'power' as the audience finds humour in the outcome of Spencer's unwise decision.

In terms of the guidelines, the core comedy elements revolve around understanding the archetypal characters and the dynamic presented between them, which has already been established within the context of the narrative thus far. Therefore, the comedy elements present within this excerpt require no further or specialised knowledge to be understood, and should be received as intended regardless of cultural context.

## Excerpt Y // page 99

EXT. WAREHOUSE LEFT WING ENTRANCE - CONTINUOUS

AMANDA and the gang burst from the building, bundling together into the van.

The CRIMINALS appear waiting on standby by a collection of wooden boxes and old furniture a few meters away from the door. The CRIMINALS are crouched over a worn down board game, Guess Who, clearly deeply enthralled in the game when they're interrupted by the sudden sound.

JOSE pulls up by the door in the van. AMANDA, SHAYNE and ARASHA bundle into the van without issue.

The moment presented within this excerpt showcases the group of criminals working alongside Peter as they wait outside, their goal being to prevent anyone from leaving or getting away. In this moment, the group is presented crouched together playing a game of 'Guess Who' – a well-known board game commonly played by children. The criminals are so absorbed in their game that they fail to respond in time as Amanda and the group make their escape from the warehouse building.

The comedy stemming from this moment would fall under incongruity theory, showcasing Byrne's (2012) elements of 'absurdity' and 'surprise' in the group of criminals playing a game aimed at children, and being so distracted by it that they fail at their one job. In terms of semiotics, the criminals are signified through visual and culturally recognisable codes. The juxtaposition of these established codes within this scene results in incongruous comedy. It should also be noted that the genre codes attributed to criminals are undermined in this moment, evoking a humorous response through the element of 'absurdity'.

In terms of the guidelines, it can be noted that in order to fully understand the comedy within this moment, specific pop cultural knowledge and the recognition of the game 'Guess Who' are required. While a humorous response may still be elicited from the overall distraction of the criminals and their failure to respond in time, the nuances stemming from the game itself play a key role in this moment. The concept of archetypal criminals playing a game is not inherently comedic; therefore, this moment may not elicit the intended humorous response when received by audiences cross-culturally.

## Excerpt Z // page 120

The ELDERLY OFFICER shakes his head in contempt at BRAD before nodding over to the other side of the room.

SHOT: SMALLER DESK BARELY STANDING UP RIGHT. WATER DRIPS FROM THE CEILING FORMING A SMALL PUDDLE ON THE DESK.

BRAD pauses for a moment and blinks, completely deflated looking over at his new desk in the corner.

BRAD slowly walks over and hesitantly puts his box down, looking at the desk chair in disgust as he wipes it before lightly sitting down.

BRAD lets out an exasperated sigh.

SPENCER (O.S)  
(muffled)  
Guys? Is that you?

BRAD perks up with a brow raised before looking around. BRAD looks toward the air vent on the wall behind him.

SPENCER (CONT'D)  
(muffled)  
Hello?

CUT TO BLACK.

END

This excerpt showcases the final scene of the screenplay. In this moment, Brad is demoted and finds himself working at the rundown warehouse office that Amanda and the group visited previously. While finding his new desk and looking around at the disappointing environment, Brad hears a voice call out from the ventilation system. Spencer, who was trapped there earlier in the narrative, is revealed to still be there, waiting for the group to return. Amanda and the group had to escape quickly previously, and Spencer was left behind. Due to the dramatic event that ensued, Amanda and the group forgot to return to rescue Spencer.

This comedy moment stems from the earlier narrative setup, which finds a surprising resolution in this moment. The element of 'absurdity' can also be noted in the fact that a substantial amount of time had passed, yet he was only just discovered. The element of 'character', pulling from Spencer being established as an archetypal "fool", also aids in eliciting a humorous response in this moment.

In terms of the guidelines, this moment does not rely on any external knowledge to be received as intended, as all of the information required to understand this moment is presented within the narrative context and the familiarity with the characters involved, regardless of the cultural framework in which it operates. Additional humour is elicited from the element of 'absurdity' surrounding the other workers failing to notice Spencer earlier, and may require some cultural or societal recognition. However, the core comedy elements presented in this moment do not require additional knowledge or understanding to elicit a humorous response.

This section of the chapter concludes the analysis and now proceeds to explore the issues and concerns identified. Following this, the findings uncovered throughout this analysis are outlined.

## **ISSUES & CONCERNS**

Regarding guideline implementation, the researcher acted as both researcher and creative practitioner. Therefore, the research leading to this point could not be objectively ignored or disregarded in the screenplay writing process. Despite attempting to disregard the initial findings and theories surrounding this thesis when developing the screenplay, it is difficult to determine whether the previously established insights influenced the process.

Although this chapter has provided important insight into the application and usage of the guidelines in real-world creative practice, it may be beneficial to repeat this process with multiple creative practitioners. This would investigate how screenwriters with no knowledge of this research project respond to and navigate the guidelines. This idea could be explored in the future to further test the guidelines and receive feedback from other practitioners. This would also be beneficial to further explore the various outcomes of guideline implementation.

## **FINDINGS**

It is evident that the guidelines are applicable to real-world practice and can be considered as a reference point, both before and during the writing stages of a screenplay, or even consulted upon completion of a screenplay, in order to make final adjustments.

As the guidelines offer recommendations and suggestions rather than rigid, formulaic requirements, their application and integration into the creative writing process is manageable and not overly intrusive.

In certain examples, it was apparent that small adjustments to the scene could not maintain the integrity of the original moment while aligning with the guidelines, requiring instead more extensive revisions or even, in some cases, complete rewrites. This issue highlighted that it would be more beneficial for screenwriters to consult the guidelines in the earlier stages of their writing process to avoid having to make larger, more substantial changes to their work in the later stages.

While the guidelines can be consulted and utilised in the later stages, as showcased in the application above, it is more difficult to change certain elements at that point. For example, if key elements such as setting, character and theme require change, significant effort would be required.

## **CONCLUDING STATEMENTS**

This chapter showcases guideline implementation and how the application of the guidelines is accessible within the context of real-world creative practice. The information outlined throughout the guidelines is concise and easy to implement, as showcased throughout the excerpts presented within this chapter.

This chapter explored the guidelines within the context of creative practice implementation. However, the next chapter proceeds to explore the guidelines in terms of reception. By utilising the screenplay excerpts presented, the next chapter explores how implementing the guidelines may alter the reception of comedy elements by South Korean audiences.

## CHAPTER SIX

### EMPIRICAL EXPLORATION & FUTURE RESEARCH

#### INTRODUCTION

This chapter introduces the final empirical investigation undertaken as part of the comprehensive framework utilised throughout this thesis. Its purpose is to ascertain whether various alterations made in accordance with the guidelines impact the reception of British comedy elements by South Korean audiences, and if so, to what degree.

Where the previous chapter analysed the screenplay excerpts in terms of guideline application in creative practice, this chapter further explores these findings in the context of audience reception through real-world examples by asking participants to select between two iterations of the same excerpt, the original variation and a guideline-adhering alternative. By asking participants to select which variation of the screenplay excerpt they considered more humorous, this chapter examines how guideline implementation impacts the reception of comedy elements by South Korean audiences.

Following this empirical investigation and analysis, this chapter further outlines the limitations of this study overall and discusses topics in need of further research that could not be explored within the scope of this thesis.

#### EMPIRICAL EXPLORATION

Following the creation and implementation of the comedy screenwriting guidelines, this chapter aims to ascertain whether utilising the guidelines in creative practice affects the reception of comedy elements by South Korean audiences, and to what degree. In order to explore this further, three excerpts

from the creative practice screenplay, examined in the previous chapter, were selected. Excerpts that failed to adhere to the guideline recommendations and required some degree of alteration were chosen for this particular investigation. The selected excerpts were excerpt F (p.181), excerpt I (p.190), and excerpt Y (p.225).

To ascertain whether alterations made to various comedy elements, as per the guidelines, had any impact on South Korean audiences, each of the excerpts was altered to adhere to guideline recommendations. These alterations, along with the original unaltered excerpts, were presented to South Korean audiences in the form of a questionnaire. Participants were then told to select the iteration of each excerpt that was most humorous without being made aware of which iteration was the original and which was altered. Participants were also unaware of the guidelines and broader research informing the questions being asked of them.

It should also be noted that all participants involved were unaware of the researcher's involvement with the creative practice screenplay, ensuring unbiased responses. Additionally, as participants were required to interact with and understand the screenplay format in which the excerpts were presented, only South Korean participants with a background in film or screenwriting were invited to take part in this study.

Before exploring the results of this investigation, this chapter will first introduce the excerpts presented to participants and the alterations made to adhere to guideline recommendations. Each of the three excerpts will be referred to as "Case One", "Case Two", and "Case Three" accordingly for organisational purposes. Each case was initially presented to participants

after being translated into the Korean language. However, they are presented in English within this chapter for accessibility. The original Korean language versions taken from the questionnaire can be found in the footnotes of this thesis for reference (see footnotes 29-31).

Regarding the structure of the following cases, as presented to South Korean participants, they have been divided into options “A” and “B”. In all of the following cases, option “A” showcases the original excerpt from the screenplay, and option “B” showcases the same excerpt with guideline-adhering alterations implemented. Additionally, the narrative context for each excerpt is provided for further clarity. This additional context was also provided to participants (see footnotes 29-31).

This chapter now introduces each of the three cases in order and explores the alterations made, including the reasoning behind these changes.

**Case One // Excerpt F**

<b>Scene Context:</b> Somi is helping her best friend Amanda confess her feelings to the person she likes.	
<b>A</b>	<b>B</b>
<p><b>Somi (CONT'D)</b> If confessing your feelings to Peter is out of the question, then we just have to make him confess to you instead.</p> <p>SOMI smiles at herself proudly, eagerly awaiting a response.</p> <p><b>AMANDA (O.S.)</b> (scoffing) Wow, alright Darren Brown, please enlighten me on how you're going to brain wash him into doing that.</p> <p>SOMI rolls her eyes as AMANDA speaks but remains confident.</p>	<p><b>Somi (CONT'D)</b> If confessing your feelings to Peter is out of the question, then we just have to make him confess to you instead.</p> <p>SOMI smiles at herself proudly, eagerly awaiting a response.</p> <p><b>AMANDA (O.S.)</b> (scoffing) What are you talking about? Are you a magician? How are you going to brain wash him into doing that?</p> <p>SOMI rolls her eyes as AMANDA speaks but remains confident.</p>

*Figure W // Case One*

This excerpt was initially flagged as an issue in Chapter Five due to the pop culture reference present. Specific cultural knowledge and understanding are required to receive this humorous element as intended; therefore, it did not adhere to the relevant guideline recommendations. To alleviate this issue, “Darren Brown” was replaced with “Magician” to convey a similar meaning without the audience requiring culturally specific information.

In terms of Fawzi’s (2008) semiotic classifications, the “Literary Approach” was considered when implementing this change. Although a slight alteration to the wording was required, the same spirit or tone was maintained in the alteration.

**Case Two // Excerpt I**

<b>Scene Context:</b> Earlier, Somi left Amanda alone with Peter (her crush) in an awkward situation.	
<b>A</b>	<b>B</b>
<p>AMANDA steadies herself momentarily. She lets out a frustrated sigh and turns to SOMI with a stern look.</p> <p style="text-align: center;"><b>AMANDA (CONT’D)</b> Anyway. (folds arms) What was all that about before? I can’t believe you just threw me to the lions like that!</p> <p style="text-align: center;"><b>SOMI</b> (playfully pondering) Peter would be such a weird name for a lion, don’t you think?</p>	<p>AMANDA steadies herself momentarily. She lets out a frustrated sigh and turns to SOMI with a stern look.</p> <p style="text-align: center;"><b>AMANDA (CONT’D)</b> Anyway. (folds arms) What was all that about before? How could you leave me alone with Peter like that? I thought I was going to die!</p> <p style="text-align: center;"><b>SOMI</b> (playfully pondering) Peter’s not that ugly, you know.</p> <p style="text-align: center;"><b>AMANDA</b> You know that’s not what I mean!</p>

*Figure X // Case Two*

While a “Linguistic Approach” could have been adopted in this case, as Fawzi (2008) notes that this specific approach is useful when translating

wordplay or phonetic humour, as a phonetically similar alternative can be crafted for the target language, it was determined that the “Literary Approach” should be adopted instead. Through this approach, the joke was re-crafted to embody the same spirit or tone as the initial excerpt.

In the original excerpt, the humour stems from Somi’s playful misinterpretation of Amanda’s words. Therefore, a similar alternative was crafted, preserving the same core element. Instead of misinterpreting an idiom, Somi misinterprets Amanda’s fear of being left alone with Peter, the person she is romantically interested in, as though she dislikes him. While the alterations made in this case are much more extreme than those of Case One, it can be noted that the same “Literary Approach” was considered, with the overall tone of the joke remaining similar. While the specifics of this humorous element are different, the underlying comedy element remains the same. However, this new alteration does not require specific linguistic or cultural knowledge to be received as intended.

Amanda’s hyperbolic exclamation of “I thought I was going to die!” acts as the signifier in this case, the signified being her uncomfortable interaction with Peter. Somi’s incongruous misinterpretation of this, like the original unaltered excerpt, subverts audience expectation, leading to a moment of ‘absurdity’ and ‘surprise’. This similar semiotic subversion is implemented in order to evoke a humorous response from audiences without the requirement of linguistic or culturally specific idioms and metaphors.

**Case Three // Excerpt Y**

<p><b>Scene Context:</b> Intimidating criminals are messing around instead of focusing on their job, unintentionally letting the protagonist escape.</p>	
<b>A</b>	<b>B</b>
<p><b>EXT. WAREHOUSE LEFT WING ENTERANCE - CONT.</b></p> <p>AMANDA and the gang burst from the building, bundling together into the van.</p> <p>The CRIMINALS appear waiting on standby by a collection of wooden boxes and old furniture a few meters away from the door. The CRIMINALS are crouched over a worn-down board game, Guess Who, clearly deeply enthralled in the game when they're interrupted by the sudden sound of AMANDA escaping.</p> <p>AMANDA and the gang escape safely.</p>	<p><b>EXT. WAREHOUSE LEFT WING ENTERANCE - CONT.</b></p> <p>AMANDA and the gang burst from the building, bundling together into the van.</p> <p>The CRIMINALS appear waiting on standby by a collection of wooden boxes and old furniture a few meters away from the door. The CRIMINALS are busy rehearsing playful dances together before they are interrupted by the sound of AMANDA escaping.</p> <p>AMANDA and the gang escape safely.</p>

*Figure Y // Case Three*

In this final case, a “Linguistic Approach” was once again adopted. In the initial excerpt, knowledge of the board game ‘Guess Who’ is required to fully understand the comedy moment presented. In order to preserve a similar incongruous essence in this moment, the game was replaced with dancing.

While this alteration does not completely convey the same nuances as the initial excerpt, the same core comedy element is portrayed. Instead of guarding the warehouse as intended, the group of criminals are playing a game together. The humour in this moment stems from the contrasting semiotic signs, as criminals often denote danger and toughness, whereas the act of playing a game designed for children denotes innocence and fun. The criminals had already been established through signage as serious before this scene; therefore, this sudden contrast, which showcases their newly established incompetence, creates a humorous moment through incongruity.

The core of this comedy moment remains the same when altered to showcase them practising dances together instead. However, while this new iteration also showcases signifier dissonance for comedic purposes, an additional layer of physical comedy is introduced through the act of dancing. When referring back to the guidelines, physical comedy was noted as having a higher potential for successful reception when crossing linguistic or cultural barriers; therefore, the incorporation of this new physical element was constructed with this consideration in mind.

It should also be noted that the original excerpt offered an additional comedy element in the form of a meta-level semiotic joke. In this scene, they were specifically playing the game 'Guess Who', where participants must identify characters correctly through visual clues; however, when Amanda and the group emerge from the building and escape, the criminals fail to acknowledge the situation in time to prevent them from fleeing. Therefore, this moment of comedy also operates on a self-referential semiotic level, as the game mirrors the narrative task given to the criminals within the plot to a certain extent. While this element adds another layer of comedy to the first excerpt, it could not be transferred over through the alteration process due to the requirement of specific cultural knowledge to decode.

## **EMPIRICAL DATA**

This chapter will now proceed to discuss the data collected pertaining to the cases introduced thus far. As mentioned previously, South Korean participants were presented with the three cases above and asked to select which iteration of the same scene they perceived as most humorous. While over six hundred participants were contacted in this phase of the study, only

thirty-one agreed to participate. While a larger sample size would have been advantageous, the current sample remains adequate for this study. In order to explore this data fully, this chapter investigates each of the cases and the relevant data collected.

### **Case One // Korean Data**

Regarding this case, 10 participants (32 per cent) selected option “A” as the most humorous iteration, this being the original variation of the excerpt. However, 21 participants (68 per cent) selected option “B”, the guideline-adhering alteration (see Appendix W2).

The data collected pertaining to Case One notes that Korean participants preferred the altered iteration, whereby the pop culture reference of “Darren Brown” was changed to “magician”, allowing the core comedy element to remain the same without the requirement of pre-established pop culture knowledge. While the majority of participants preferred the altered variation, some Korean participants still selected the original iteration. This could be due to certain participants having the relevant pop culture knowledge to decode this reference. However, regardless of this factor, the majority of participants selected the guideline-adhering variation as being the most humorous for this excerpt, showcasing successful reception influenced by guideline implementation.

It should also be noted that the only supplementary question incorporated into this survey aimed to ascertain participants’ Korean identity (see Appendix V2). Additional demographic information pertaining to linguistic or cultural background was deliberately excluded to promote greater accessibility, encourage participation, in addition to mitigating potential ethical

concerns. However, this additional information could have potentially provided greater insight into the data collected in this investigation.

### **Case Two // Korean Data**

In contrast, where data from the previous case indicates a preference among participants for the guideline-adhering iteration, this case reveals a more evenly divided response with 18 participants (58 per cent) selecting the original excerpt and 13 participants (44 per cent) selecting the new guideline-adhering iteration (see Appendix X2).

This case is particularly interesting as it is the only instance in which Korean participants favoured the original excerpt over the altered variation. However, it should be noted that although a preference for the original iteration was established, the results are more evenly spread, with only fifty-eight per cent of participants favouring the original. This showcases the closest results among all three cases.

Without supplementary information or further qualitative feedback to ascertain why participants preferred the original excerpt, it is difficult to determine an answer. One could attempt to understand why Korean audiences showcased a slight preference for option “A” in this case. For example, the absurd, extreme visual imagery presented by the metaphor could be perceived as comedic in itself in relation to a drastically less dangerous situation, such as Amanda's feelings of awkwardness around Peter. Somi's misinterpretation of a clear metaphorical statement could introduce Byrne's (2012) elements of 'observation' or 'recognition', as the participants themselves may not understand this idiom and may therefore respond in a similar way.

However, the likely basis on which option “A” found positive reception among Korean participants could be linked to the existence of a similar idiom in the Korean language. In Korean, a well-known idiom with very similar themes exists. This is outlined below:

<b>Korean</b>	<b>English Translation</b>
호랑이 굴에 들어가다	To enter a tiger’s den

*Figure Z // Korean Idiom & Translation*

While not identical in terms of lexical composition, these idioms both operate within a comparable semiotic framework, presenting parallel symbolic codes such as danger, predation, and the undertaking of a trial. This semiotic convergence highlights that, while the lexical structure may differ, the general themes and semiotic codes remain similar and therefore familiar.

Therefore, it could be surmised that the relevant knowledge or understanding of this Korean idiom provided enough establishing information for Korean audiences to decode the meaning, and in turn, the comedy within the original excerpt presented in Case Two. However, it would be interesting to explore how reception may differ if another unfamiliar idiom or metaphor were to be explored in a similar way. While this case specifically offered a certain level of familiarity to Korean audiences, other idioms or metaphors may not afford the same reception. Additionally, while this particular study explores the guidelines and subsequent alterations within the context of British comedy reception by South Korean audiences, it would be beneficial to further test this case and alteration across different languages and cultures

that lack this particular idiom or a similar semiotic equivalent. This aspect was not explored further within this thesis as the scope was limited to the reception of British comedy in South Korea. Nevertheless, it would be valuable to investigate this concept further in future research.

### **Case Three // Korean Data**

Similar to Case One, the data collected pertaining to Case Three again reveals a preference among participants for the new guideline-adhering iteration, with 12 participants (39 per cent) selecting the original iteration of the excerpt, and 19 participants (61 per cent) favouring the guideline-adhering iteration (see Appendix Y2).

While this particular case outlines participation preference for the altered guideline-adhering iteration of the excerpt, 39 per cent of participants still preferred the original excerpt. As mentioned previously in relation to Case One, without additional supplementary data, it is difficult to ascertain whether any participants involved have additional linguistic or cultural knowledge that would aid in their positive reception of this comedy element. From the data obtained, it could be surmised that some participants have the required cultural knowledge to receive the original excerpt as intended. However, it is also possible that certain participants found the original scene humorous despite missing the relevant cultural knowledge. The semiotic dissonance between pre-established criminals and the act of playing a board game may in itself provide enough humour for the positive reception of this comedy moment, regardless of specific cultural context.

However, while the previously discussed options may be a possibility, the majority of participants still favoured the new guideline-adhering iteration,

which removed any need for specific cultural knowledge and emphasised physical comedy. Therefore, this provides further evidence that Korean audiences respond more positively to comedy elements when adapted to fit guideline recommendations. It should also be noted that this potentially highlights a preference for more visual comedy styles among South Korean participants, as outlined in the guidelines.

### **British Data**

While this study primarily focuses on the reception of British comedy elements by South Korean participants and how this reception may differ with guideline implementation, introducing a British perspective was considered during this process. The British data collected is ancillary to the primary focus of this chapter and is therefore presented as supplementary material for consideration alongside the core South Korean dataset.

British participants were invited to complete an English-language variant of this same questionnaire to determine whether their feedback differed from South Korean participants, and if so, to what extent. This methodological approach was introduced in order to ascertain whether preference for option “A” or “B” stemmed from the difference in cultural or linguistic background, or whether another factor needed to be considered. However, the main objective of the guidelines created as part of this thesis and this empirical exploration is to consider whether guideline implementation improves the reception of comedy elements by South Korean audiences, regardless of the initial British reception of these same elements. Therefore, while the British data collected is important, it is not the primary focus of this investigation, nor does it greatly impact the overall findings of this study.

This section proceeds to present the British dataset and examine it in relation to the South Korean data introduced previously. 21 British participants with a background in film and screenwriting took part in this study.

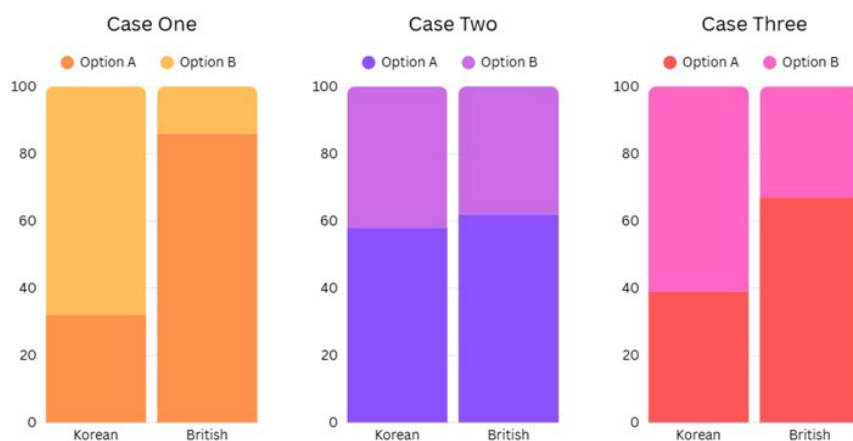
In terms of Case One, 18 participants (86 per cent) selected option “A”, the original excerpt, as the most humorous iteration. In contrast, 3 participants (14 per cent) selected option “B”, the guideline-adhering version (see Appendix A3). As with the Korean responses, Case One concluded with participants expressing a distinct preference for one particular option. However, where Korean participants favoured the altered iteration (option “B”), British participants strongly favoured the original excerpt (option “A”). This disparity is clearly reflected in the data collected and further validates the importance of guideline implementation for successful reception by South Korean audiences. However, this also suggests that successful reception in the culture of origin may be impeded as a result.

Regarding Case Two, 13 participants (62 per cent) selected option “A”, the original excerpt, as the most humorous iteration, and 8 participants (38 per cent) selected option “B”, the guideline-adhering alteration, as the most humorous (see Appendix B3). As hypothesised, British participants again favoured the original excerpt above the alteration. However, the disparity is significantly smaller than noted in Case One. South Korean participants also favoured option “A” in the previous questionnaire, and this was the only instance in which the original excerpt was favoured by South Korean participants over the guideline-adhering variation. It should also be noted that the South Korean and British data collected pertaining to this case presented very similar results. Both South Korean and British participants favoured

option “A”; however, this outcome was only marginally achieved, with 38 per cent of British participants and 42 per cent of Korean participants favouring option “B” instead. Although this case highlights the only instance in which South Korean participants favoured option “A”, it is still important to consider that a larger percentage of South Korean participants favoured option “B” than British participants.

In terms of Case Three, 14 participants (67 per cent) selected option “A”, the original excerpt, and 7 participants (33 per cent) selected option “B”, the altered variation (see Appendix C3). It can be noted that, in line with the pattern established across the previous two cases, British participants again favoured the original excerpt, contrasting with the South Korean participants who favoured the guideline-adhering alteration. However, although British participants favoured option “A”, the disparity presented in this case is smaller than that of Case One.

The chart presented below outlines an overview of the data collected from both South Korean and British participants throughout this investigation.



*Figure AA // Guideline Reception Data*

The next section of this chapter explores the findings presented thus far in greater depth. It then proceeds to outline the limitations present, not only

within the context of this chapter, but throughout this thesis in general.

Following this, areas requiring further investigation, as highlighted from the research undertaken throughout this thesis, are presented.

## **EMPIRICAL RESEARCH FINDINGS**

From the data collected as part of this empirical investigation, it could be argued that guideline implementation improved the overall reception of British comedy elements by South Korean audiences. While the results did not showcase complete consistency, the majority of participants favoured the altered, guideline-adhering iteration of the excerpts when provided with the original and altered variants, with the exception of Case Two.

Regarding Case Two, as visualised on the chart presented previously, the data collected were relatively coherent across both the South Korean and British samples. As established in the analysis section of this chapter, a similar idiom exists in the Korean language, allowing for South Korean participants to recognise the humour presented in the initial excerpt. In terms of the alteration, a new joke with similar comedic themes was constructed. Therefore, it could be surmised that the relatively balanced data obtained could reflect individual differences in sense of humour. This factor has not been investigated in depth within this thesis due to the scope of the study; however, it has been mentioned previously. It could be hypothesised that the even response resulted from not the success of the comedy elements themselves, but instead from each participant's personal preference. This could also explain why the British data collected mirrored the South Korean data to a certain degree. It is significant to note that both South Korean participants and British participants received both excerpt variations within

Case Two in a comparable manner. Future research could explore this case further, with consideration given to participants' sense of humour.

While the results of this investigation specifically highlight some success following guideline implementation, it would be beneficial to investigate further with more in-depth exploration. For example, larger sample sizes would have provided even more insight. Further to this, the incorporation of additional supplementary questions and more options for qualitative feedback would have been valuable. However, such additional measures were not possible within the scope of this thesis. Despite this, valuable data were collected and offers some insight into the success of guideline implementation for a positive South Korean reception.

While the data collected within this chapter infers successful reception following guideline implementation, it should not be ignored that varying external elements pertaining to the excerpts presented may have impacted the participants' decisions to some degree. For example, *Aristotle* (1996), as mentioned in the literature review of this thesis, notes that comedy stems from imitation, and the recognition of such imitation enhances the comedy. However, Aristotle discusses this further by stating that "if one happens to not have seen the thing before, it will not give pleasure as an imitation, but because of its execution of colour, or for some other reason". Therefore, when presented with the excerpts as part of this investigation, it is important to consider that alternative factors outside of the core comedy elements presented may have influenced participant selection. Therefore, additional experimentation through future research with qualitative methods may provide substantial insight pertaining to this factor.

The data collected within this thesis provides a platform for further experimentation and investigation within the context of the aforementioned guidelines in future research. Not only would it prove beneficial to recreate the empirical investigation undertaken as part of this thesis on a larger scale, but it would also prove insightful to explore the same concepts and guideline implementation within other languages and cultures. This would test the flexibility of the guidelines and their potential for successful application outside of the core countries explored within this study.

This chapter now proceeds to discuss all of the limitations surrounding this research project as a whole. Further to this, areas requiring further research and exploration in future research are noted for consideration.

## **FURTHER RESEARCH & LIMITATIONS**

A comprehensive methodological framework was developed throughout this study to thoroughly address the initial issues and research questions posed. However, due to both time and resource constraints, certain elements could not be examined in depth, and certain issues remain unexplored completely.

Initially, certain methodological elements of this study were intended to take place in person; for example, the case study questionnaires presented in Chapter One of this thesis were originally intended to be organised as a focus group viewing party in South Korea. This method was considered due to the benefits of free-flowing open discussion with participants following a screening of the relevant films. This method would have provided an engaging way to unite a larger number of participants, promote discourse, and foster in-depth qualitative discussion. Initially scheduled to take place in May 2020 in South

Korea, this methodological approach was impossible to arrange during this time due to the strict restrictions resulting from the COVID-19 pandemic.

Following re-evaluation, it was determined that the best possible alternative was the creation and distribution of qualitative questionnaires for participants to complete upon watching the related films in their own time. Despite losing the various benefits associated with free-flowing group discussion, this method would allow participants to provide in-depth feedback on the films presented. Consideration was given to holding an online focus group discussion of the relevant films. Due to the confusion and disruption within participants' everyday lives at the time, arranging an appropriate time for a group screening and discussion to take place was impossible. Therefore, providing individual participants with access to the relevant material and an open time frame to provide feedback was determined to be the best methodological approach in the context of this situation. However, as a result of this decision, only a limited sample size was obtained.

In terms of the guidelines, despite exploring implementation in real-world practice through reflexive analysis and the empirical investigation outlined previously within this chapter, further experimentation pertaining to their utilisation would prove beneficial in determining the ease of application and resulting outcomes. Within the remit of this study, only the creator of the aforementioned guidelines was able to experiment with their application in practice. While the resulting reflexive analysis and exploration offer important insight within this study, especially toward the empirical investigation, this research would benefit further from external party involvement. The involvement of screenwriters with no prior knowledge of this study, utilising

the guidelines as a framework for screenwriting elicitation and reflective analysis, would offer significant insight regarding guideline application in real-world practice. Initially, screenwriting elicitation was considered when constructing the framework of this thesis; however, due to the time restraints and limitations of this research being a PhD project, it was determined that this further exploration and real-world application through screenwriting elicitation would be better suited as a separate project for consideration in future research, for example, as a post-doctoral project.

In order to further evaluate the ease of application of the guidelines in creative writing practice and the overall response from screenwriters, it would prove greatly beneficial to share the guidelines with a small group given the task of applying the guidelines in their own practice. A focus group could then be conducted to ascertain the response from screenwriters and whether this is something they would consider applying to their work in the future. This would further examine the practicality of real-world implementation.

Regarding the website, further development should be considered following this research project, as it currently contains only the key information. Future developments may consist of the inclusion of additional further reading and links to sources that would update over time and change in line with new research and insights pertaining to related topics of interest. Additionally, implementing a language option for the website would benefit accessibility in the future, as this would provide visitors with the opportunity to access the guidelines in their own language. This is something that should be strongly considered as the website develops further.

Regarding the empirical investigation, it would be beneficial to further explore the cases presented through the medium of film. Due to the limited scope of this study and its focus on screenwriting specifically, participants with a background in film and screenwriting were provided excerpts to assess. As the participants involved had the necessary knowledge to understand the screenplay format and respond accordingly, valuable insight could be obtained. However, this approach limited the scale of the study to a certain degree, as specific requirements needed to be met for participants to take part. If a film variation of the excerpts had been developed, members of the public without specialist knowledge could have been recruited, and as a result, a larger, more varied sample could have been obtained. While this approach was considered, it was deemed beyond the scope of this project. Additionally, when adapting the screenplay excerpts into film format, various other factors may have influenced participants' decisions, such as the budget of the production, the style of shooting, the editing choices, and the quality of the production overall. Therefore, collecting feedback focusing specifically on the screenplay excerpts presented offered unique advantages.

## **CONCLUDING STATEMENTS**

The data collected through the empirical investigation undertaken in this chapter outlines the positive impact guideline implementation had on the reception of British comedy elements by South Korean audiences. While certain elements of this investigation would benefit from further elaboration and investigation, the key findings established thus far validate the issues raised as part of this research project and highlight that the tool created to combat such issues proved beneficial to a certain extent.

Further exploration into the utilisation of the guidelines would prove valuable, in addition to experimentation surrounding the guidelines within the context of other cultures and languages extending beyond the UK and South Korea. While this could not be achieved within the scope of this study, it is an area that would benefit from examination, utilising the framework established within this thesis as a foundation to build upon.

In terms of the data obtained and analysed throughout this chapter, insightful findings have been established and presented. Within this chapter, the guidelines have proved their effectiveness, showcasing clear differences in reception between South Korean and British audiences. However, this investigation has also highlighted the issue that adapting creative practice for positive reception cross-culturally may impact reception in the culture of origin. This insight established through the empirical investigation would benefit from further investigation beyond the scope of this thesis.

In conclusion, this study provides a strong foundation to explore the research questions raised and acts as an ideal starting point to investigate the guidelines produced further in real-world practice.

# CONCLUSION

## SUMMARY OF FINDINGS

To address the findings of this thesis clearly, this section revisits the initial research questions and research aims set out at the beginning of this thesis, elaborating on and answering each point in turn. This section begins with the first research question posed:

***To what extent does English-language comedy lose its intended impact when translated for consumption in South Korea?***

Initially explored within the literature review, the notion that comedy loses its intended impact upon adaptation and translation has already been established through previous research. However, this research project explored those ideas further within the context of British comedy in South Korea. In order to answer this question, three sample British comedy films were selected and initially analysed within the context of humour theory. This analysis was undertaken in order to ascertain the various comedy elements present within the sample films.

Furthermore, the findings of this analysis were considered within the context of real-world data. Chapter Two of this thesis introduced both primary and secondary data in the form of ratings and reviews to ascertain the reception of the case study films in question. The difference in reception between English-speaking audiences and South Korean audiences was then explored. The primary and secondary feedback outlined in Chapter Two demonstrated key examples of comedic elements being received differently by South Korean audiences in comparison to English-speaking audiences. As

a result, this investigation highlighted that certain elements were not received as initially intended.

While more data could have been collected in this regard to further examine and assess where these differences appear, the data collected as part of this research project has proved valuable in validating certain ideas raised at the beginning of this study.

From the findings outlined in this research project, it can be surmised that English-language comedy loses its intended impact when translated for consumption in South Korea to some extent. However, this would benefit from further investigation in future research. For example, further exploration in the form of a focus group, as initially intended for the qualitative questionnaire segment of this research project, would provide valuable insight.

***In what ways can a screenwriter incorporate cultural and linguistic translation variations into their creative writing practice?***

Through the creation of the guidelines as part of this thesis, various suggestions and cautions are presented for the screenwriter's consideration when writing British comedy for South Korean audiences specifically.

Upon utilisation, screenwriters are made aware of certain concerns regarding cultural or linguistic issues that may affect reception when translated. The guidelines act as a tool to assist creative decision-making within this context, with the aim of a more unified cross-cultural reception of comedy elements as initially intended by the screenwriter.

The effectiveness of the guidelines was tested through the empirical investigation outlined in Chapter Six, which presents the outcome that

guideline implementation does positively impact the reception of comedy elements by South Korean audiences to a certain extent. However, this investigation also highlighted that, while the alterations made in accordance with the guidelines resulted in successful South Korean reception, British reception was somewhat negatively impacted. Therefore, further exploration regarding this, beyond the scope of this thesis, would prove highly insightful.

While the application of the guidelines could not be further explored within the context of this thesis, this would be the logical next step for future research. However, the construction of the guidelines has provided an answer to this initial research question, presenting a new tool for screenwriters to utilise and incorporate into their own creative practice in the future when aiming for a positive reception of comedic elements by South Korean audiences.

However, in terms of incorporating cultural and linguistic elements, this research project has identified that such elements pertaining to specific cultures or languages should be avoided if possible. Regarding the reception of comedy elements specifically, the findings of this research project outline the issues that arise when there is a lack of familiarity in the context of a cultural framework. Therefore, the incorporation of specific cultural factors in comedic elements should be avoided by screenwriters looking to elicit a humorous response from South Korean audiences.

***To what degree could strategies be put in place during the initial writing process of a screenplay to prepare for the translation of comedy elements?***

Continuing from the previous question, the guidelines produced as part of this research project provide a strategy to implement for screenwriters during the initial writing process. Screenwriters can utilise the suggestions and recommendations within the guidelines in order to better prepare their comedy writing for translation and adaptation for South Korean audiences.

Before proceeding to the next point, it is worth noting that further investigation of the guidelines within the context of other cultures may provide significant insight. This study primarily focused on the successful reception of comedy elements by South Korean audiences. However, it would be valuable to explore the guidelines in other cultural contexts in future research.

This section now progresses from the initial research questions posed to investigate the research aims and whether they have been achieved.

***Identify to what degree varying cultural and linguistic translations impact a screenwriter's desired reception of comedy.***

In terms of this research aim, the degree to which cultural and linguistic translations impact a screenwriter's desired reception of comedy was explored in Chapters One, Two and Six. Throughout this thesis, the ways in which comedy elements can be received differently between audiences from different cultural and linguistic backgrounds were examined, specifically focusing on the reception between British and South Korean audiences.

The findings outlined in this thesis suggest that the desired impact of comedy elements differs cross-culturally to some extent. However, at this stage, it would be too difficult to explicitly state to what degree this occurs beyond the findings outlined in the empirical investigation presented in

Chapter Six. This thesis supports existing research findings, as explored in the literature review, that the desired impact of various comedy elements changes or loses impact depending on the audience; however, a certain quantifiable degree to which this happens could not be established within the scope of this project.

***Discover a potential approach for screenwriters when preparing their comedy writing for translation in the context of a global environment, specifically focusing on South Korea.***

Created and tested through the implementation of a variety of methodological frameworks, the guidelines produced as part of this research project provide screenwriters with an approach for preparing their comedy writing for global audiences. This research project explored the ideas presented in the context of South Korea as a framework in order to highlight where variation in the reception of comedy elements occurs.

Focusing on the contrast between the UK and South Korea, the data collected and insight gathered from this investigation have greatly aided in further supporting preexisting knowledge while highlighting new findings and future areas of interest to explore. As a result, a potential approach for screenwriters when preparing their comedy writing for translation and adaptation in the context of a global environment has been uncovered, with a focus on South Korea as a framework to understand and explore the initial questions raised. However, as the guidelines were constructed and explored within the context of the UK and South Korea exclusively, further experimentation and testing would be required to ascertain whether the scope

of the guidelines extends beyond the countries mentioned in this thesis, and if so, to what degree. This is an area that warrants further investigation.

***Provide valuable insight into comedy writing practice for an ever-expanding global market.***

This research project has successfully provided insight into comedy writing practice for the global market, specifically for creative practitioners operating between the UK and South Korea. As mentioned in previous points, this thesis has produced a contribution in the form of a tool, the guidelines, to be utilised by creative practitioners. Additionally, this tool has been explored within the context of the UK and South Korea to evaluate its effectiveness.

With the findings outlined in this investigation, and an original screenplay developed and tested within the context of these guidelines, this thesis has made an original contribution, providing valuable insight into comedy writing practice for an ever-expanding global market.

## **LIMITATIONS**

The key limitations associated with this thesis were outlined and discussed in Chapter Six. However, the limitations noted in this section are areas that would benefit from further exploration in terms of future research.

As mentioned previously within this thesis, limitations arose as a result of the COVID-19 pandemic, where the initially desired methodological framework of holding a focus group had to be altered in order to be made possible. This alteration resulted in qualitative questionnaires being utilised instead; however, with ongoing changes and stressors occurring due to the pandemic, it proved difficult to find willing participants, resulting in a very small

sample size. Ideally, this part of the project would have been conducted differently had the events of 2020 not occurred. Additionally, another limitation regarding the primary research undertaken at the beginning of this thesis was the absence of participation rewards or incentives. However, the researcher was not at the time in a position to offer such incentives, therefore limiting the participation pool even further.

Another key limitation raised within this thesis is the application of the guidelines in creative practice by screenwriters with little to no knowledge of the research or theory behind the guidelines. While a screenplay was written as a piece of creative practice as part of this thesis, and explored within the context of the guidelines, it should be noted that the screenwriter was also the researcher. While this is not inherently an issue, it should be considered that the screenwriter's knowledge of the subject could have influenced or impacted the creative practice to some extent. Additionally, in terms of assessing the ease of guideline implementation, the screenwriter was also the creator of the guidelines. Therefore, when utilising them in the context of the screenplay, there was a deeper understanding of the guidelines when compared to the surface-level points provided. For this reason, it would have proved beneficial for external screenwriters and creative practitioners to work with the guidelines and provide feedback in order to assess the ease of application. Additionally, further exploring their creative practice in the context of audience reception would have provided highly valuable insight and should therefore be considered for exploration in future research.

This section will now present and explore areas requiring further research or investigation beyond the scope of this thesis.

## **FUTURE RESEARCH**

Although this thesis succeeded in answering the initial questions posed and exploring the research aims within the context of the UK and South Korea, it would prove beneficial to explore the issues raised within the context of other countries and groups. This was impossible to achieve within the scope of this investigation, specifically, as it was too large a task to undertake; however, as mentioned in previous sections, exploring the guidelines within other cultural contexts would offer valuable insight.

As mentioned in the previous section, further testing in terms of guideline implementation should also be considered. Although the guidelines have been crafted carefully following the findings established within this thesis and applied to creative practice successfully, further experimentation and investigation are required in the context of other creative practitioners interacting with the guidelines. Further expanding on the empirical investigation outlined in Chapter Six would also provide valuable insight. It should also be noted that proceeding to develop the screenplay excerpts into films for audiences to respond to and react to may provide additional findings of value and allow for wider participant involvement.

As this thesis specifically focuses on the screenwriter and their creative practice, a similar experiment to the empirical investigation outlined in Chapter Six could be undertaken in collaboration with creative practitioners in South Korea. Following a similar framework, South Korean screenwriters could explore the guidelines through creative practice in terms of writing comedy for a positive British reception. This would require further investigation and,

potentially, further guideline development or alteration, but would provide valuable insight.

Finally, as mentioned previously, the sense of humour should be further explored within the context of this thesis and subject area.

Investigating this factor was impossible within the scope of this study; however, it is a significant area of interest and would benefit from further exploration within the context of the findings presented in this thesis.

## **CONCLUDING STATEMENT**

In conclusion, this thesis has successfully explored and answered the research questions posed through a range of different methodological devices. Not only has an original piece of creative practice, in the form of a screenplay, been developed, but guidelines to aid creative practitioners when writing comedy for South Korean audiences have been produced. The guidelines themselves have been explored within the original creative practice screenplay and further tested in the context of reception.

Although further research would prove beneficial to fully explore and test the guidelines in the context of real-world creative practice, this thesis has succeeded in exploring a screenwriter's options for better preparing their work for cross-cultural consumption, specifically by South Korean audiences.

The findings of this thesis should prove insightful to screenwriters and creative practitioners alike in understanding the way comedy elements may be received differently by audiences cross-culturally. This thesis offers suggestions in the form of guidelines for areas of consideration if this is something they wish to minimise.

The research questions and aims introduced at the beginning of this study have been explored and answered, as outlined at the beginning of this chapter, and significant findings have been presented. This research project highlights that the screenwriter can play a key role in adapting comedy elements within their creative practice for positive reception by South Korean audiences. By following guideline recommendations, a positive reception may be achieved. However, this thesis has also highlighted that, while reception may be improved in the target culture, South Korea, the original reception may be negatively impacted to a certain extent.

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# 1. Hot Fuzz Korean Statistics

## 뜨거운 녀석들

Hot Fuzz, 2007

관람객 ★★★★★      기자-평론가 ★★★★★ **7.25**

네티즌 ★★★★★ **7.74**      내 평점 ★★★★★      등록 >

개요    코미디, 액션, 범죄, 미스터리 | 영국 | 120분 | 2007.06.21 개봉

감독    에드가 라이트

출연    사이먼 페그(니콜라스 앵젤), 닉 프로스트(대니 버터만) [더보기](#)

등급    [국내] 청소년 관람불가 [해외] R ?

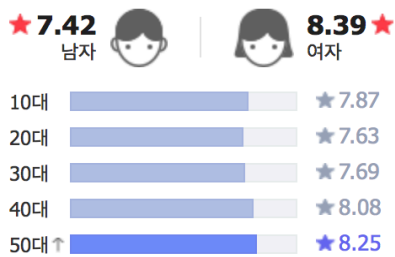
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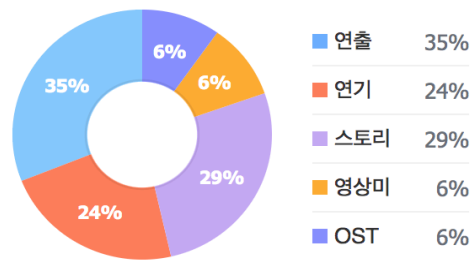
네티즌 평점 ★★★★★ **7.74** 1,845명

이 영화는 **20대 남성**이 좋아하는 **연출**이 뛰어난 영화입니다.

성별·나이별 만족도



감상포인트



## 2. Johnny English Korean Statistics

### 자니 잉글리쉬

Johnny English, 2003

관람객 [?](#) ★★★★★

네티즌 [?](#) ★★★★★ **8.04** 내 평점 ★★★★★ 등록 >

개요 코미디 | 영국 | 87분 | 2003.06.20 개봉

감독 피터 호잇

출연 로완 앳킨슨(자니 잉글리쉬) 더보기 >

등급 [국내] 전체 관람가 [해외] PG [?](#)

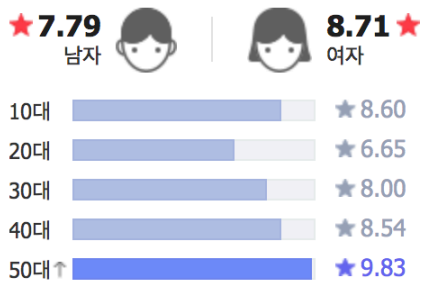
♡ 110



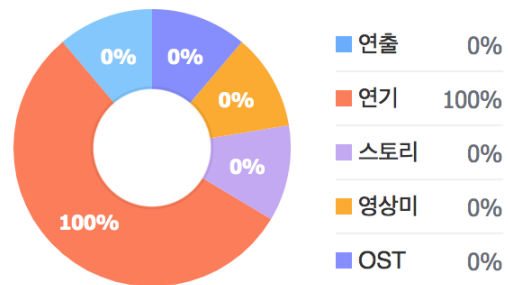
네티즌 평점 [?](#) ★★★★★ **8.04** 276명

이 영화는 **10대 남성**이 좋아하는 연기가 뛰어난 영화입니다.

성별·나이별 만족도



감상포인트



### 3. The Trip to Spain: Korean Statistics

## 트립 투 스페인

The Trip to Spain, 2017

관람객 ★★★★★ 5.64    기자·평론가 ★★★★★ 6.17

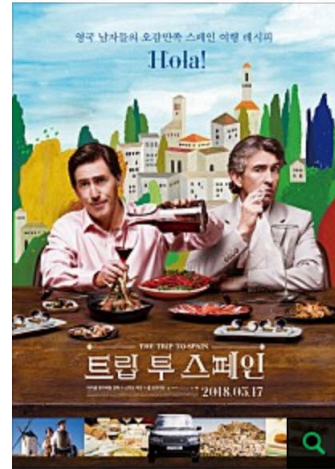
네티즌 ★★★★★ 5.76    내 평점 ★★★★★ 등록 >

개요 코미디, 드라마 | 영국 | 108분 | 2018.05.17 개봉

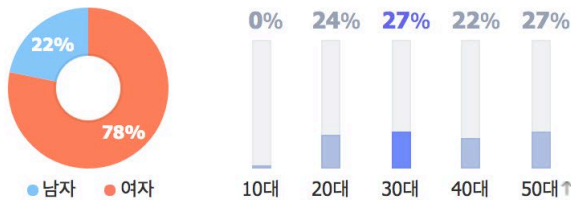
감독 마이클 윈터바텀

출연 스티브 쿠건(스티브 쿠건), 롬 브라이든(롬 브라이든) [더보기](#)

등급 [국내] 15세 관람가



성별·나이별 관람추이

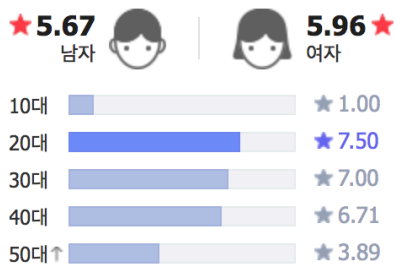


네티즌 평점 ★★★★★ 5.76 92명

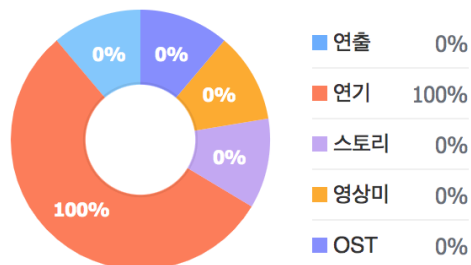
관람객 평점 ★★★★★ 5.64 55명

이 영화는 **20대 여성**이 좋아하는 연기가 뛰어난 영화입니다.

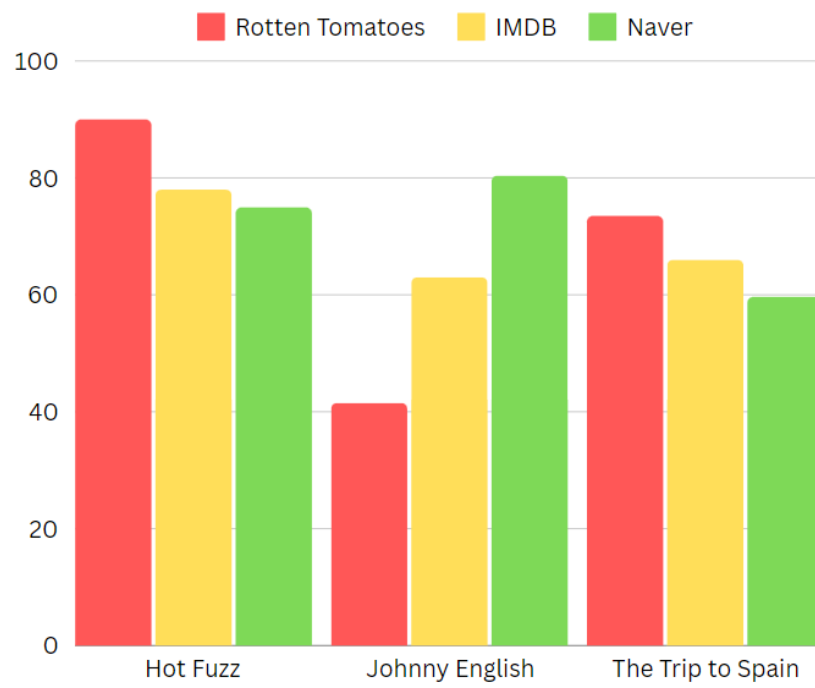
성별·나이별 만족도



감상포인트



#### 4. Rating Comparison Graph [Full Version]



## 안내지

### 로스트 인 트랜슬레이션 // Lost in Translation:

이 연구는 영화작가(screenwriter)의 코미디 번역내에서의 역할을 탐구하려고 합니다. 그리고 영화작가가 국제적으로 코미디 영화에 대한 반응을 향상시키기 위해 무엇을 할 수 있는지 탐구하려고 합니다.

버전 3 (01/09/2020) // Ethical Approval No. BAHSS2 0097

### 레베카 스코필드 // Rebecca Schofield

UCLan 대학교 (University of Central Lancashire) // 언론, 미디어, 연기와 대학

### 무엇을 해야 됩니다

참가하는데 동의하신다면, 배정받으신 영화에 관한 온라인 설문지 작성을 요청 받게 되십니다. 답변은 익명처리 됩니다. 설문지를 제출함으로써, 답안이 연구에 쓰이는데에 동의하고 답안이 제출 된 후에는 답안을 취소하거나 연구참여를 철회 하실 수 없습니다.

### 왜 이 설문지를 작성해야 합니까?

이 질답들은 제 한국인의 영국 코미디 영화에 대한 반응에 대한 연구의 첫번째 케이스를 입증하는데 사용됩니다. 제 연구결과를 입증하기 위해 한국시청자들의 피드백이 필요합니다.

---

### 설문지를 제출함으로써, 귀하는 아래의 내용에 동의하게 됩니다:

1. 저는 이 안내지(버전3//01/09/2020)에 나와있는 내용을 읽고 이해, 또는 내용에 대해 설명을 들었습니다. 저는 이 정보를 고려하고 질문할 기회가 있었습니다.
2. 저는 이 연구에 참여한다는 의미는 설문지를 작성하게 될거란 것을 이해합니다.
3. 저는 제 참여가 자발적이며 설문지를 제출하기 전에 연구참여를 철회 할 수 있음을 이해합니다. 저는 설문지를 제출한 후에는 연구참여를 철회하지 못하며 제 자료는 익명으로 시스템에 제출됨을 이해합니다.
4. 저는 설문지의 어떠한 문제에 대한 답변을 거부 할 수 있음을 이해합니다.
5. 저는 제가 제공한 정보가 UCLan 대학교의 정보 보호법 기준에 맞춰 안전하게 보관됨을 이해합니다. 저는 제 설문지가 안전하게 이 박사학위가 마칠 때까지 온라인상에 안전하게 보관됨을 이해합니다.
6. 저는 이 연구에 참여하는 것에 동의합니다.

---

이 연구는 UCLan 대학교에서 박사학위를 받기 위해 시행되고 있습니다. 이 연구는 윤리 승인을 받았습니다.

이 연구의 목표는 영국의 코미디 영화 대본 작성 관행을 개선하려고 할 뿐 아니라 전세계적 반응을 개선하려고 합니다. 이 연구는 영화작가의 관점에서 번역에 대한 이미 존재하는 문제들을 탐구하려고 합니다

이 연구의 목표: 이 연구는 영화작가들이 코미디 대본 번역을 준비할 때의 잠재적 접근법에 대해 발견하는 것을 목적으로 하고 있습니다. 이 연구는 한국을 예로 진행합니다.

이 연구에서 개인 정보는 참가자의 이름, 나이, 성별만 수집 될 것입니다. 그리고 이 자료는 연구원에 의해 안전하게 보관 될 것입니다. 자료들은 박사학위 과정의 연구 기간 동안 보관 될 것입니다. 이 기간이 끝나는 즉시 자료들은 다 파기될 것입니다. 자료들은 다 익명으로 처리됩니다.

설문지의 결과는 분석을 통해 연구를 완성하는데에 사용 될 것입니다. 그렇지만 최종 논문에서는 설문지의 개인정보들이 익명 처리 될 것입니다. 이 연구는 2022년 9월에 끝날 예정입니다. 이 연구에 관심이 있으시면 연구 종료 후에 UCLan 대학교의 온라인 도서관에서 찾을 수 있을 것입니다. 질문이나 염려사항이 있으신다면 하단의 연락처를 참고해 주십시오. UCLan 대학교의 개인정보 보호 정책에 대해 더 알고 싶다면 하단의 링크를 참고해 주십시오:

[https://www.uclan.ac.uk/data\\_protection/privacy-notice-research-participants.php](https://www.uclan.ac.uk/data_protection/privacy-notice-research-participants.php)

**이 안내지를 읽어셔서 감사합니다.**

위에 언급된 것에 대해 더 자세한 설명을 원하시거나 질문이 있으시다면 하단의 연락처로 언제든지 연락주시시오.

**연구자:** 레베카 스코필드 // Rebecca Schofield

**이메일:** [rjschofield2@uclan.ac.uk](mailto:rjschofield2@uclan.ac.uk)

**전화번호:** +447443919939

이 연구는 Prof. Erik Knudsen (에릭 크누드센 교수) 지도하에 있으며 질문이나 염려사항이 있으시면 하단의 연락처로 연락주시시오.

**지도교수:** 에릭 크누드센 교수 // Prof. Erik Knudsen

**이메일:** [EKnudsen1@uclan.ac.uk](mailto:EKnudsen1@uclan.ac.uk)

**전화번호:** +441772893050

다른 윤리에 대한 질문이나 염려사항이 있으시면 하단의 이메일로 UCLan 대학교의 'Officer of Ethics' (윤리 주서)에게 연락주시시오. 그리고 UCLan 대학교의 자료 보관 정책에 대한 질문이 있으시다면 같은 이메일로 연락주시시오.

**이메일:** [officerforEthics@uclan.ac.uk](mailto:officerforEthics@uclan.ac.uk)

---

## 7. Hot Fuzz Questionnaire [Introduction]

# 뜨거운 녀석들 // Hot Fuzz

### 섹션 1

1. 진행하시기 전에 첨부된 안내지를 읽어주십시오.

>>

[https://docs.google.com/document/d/1nUxIUy0ldcg8Lcy\\_mFAMwNm00JQ31mgu43yhjeyPhmXU/edit?usp=sharing](https://docs.google.com/document/d/1nUxIUy0ldcg8Lcy_mFAMwNm00JQ31mgu43yhjeyPhmXU/edit?usp=sharing)

<<

### 섹션 2

2. 첨부된 링크를 통해 뜨거운 녀석들을 시청해 주십시오.

>>

[https://drive.google.com/drive/folders/1AtQJSR\\_elzld5Y49ngrHltAyYpGVhiMU?usp=sharing](https://drive.google.com/drive/folders/1AtQJSR_elzld5Y49ngrHltAyYpGVhiMU?usp=sharing) <<

## 8. Hot Fuzz Questionnaire [Part 1 // Questions 1 – 2]

섹션 3



뜨거운 녀석들에 관한 질문들에 대해 최대한 성실히 대답하여 주십시오.  
한국어로 작성해주십시오.

1. 이 영화에 평점을 몇 점 주시겠습니까?



2. 이 평점을 주신 이유에 대해 말해주십시오.



답변을 입력하세요.

---

## 9. Hot Fuzz Questionnaire [Part 2 // Questions 3 – 7]

3. 이 영화가 얼마나 재미있었나요? ...



4. 이 평점을 주신 이유에 대해 말해주세요. ...

답변을 입력하세요.

---

5. 이 영화의 어느 부분이 가장 재미있었나요? 그리고 ...  
이유가 무엇인가요?

답변을 입력하세요.

---

6. 05:25부터 07:16까지 해당하는 장면에 대해 어떻 ...  
게 생각하시나요? 이 장면이 웃겼습니까?



답변을 입력하세요.

---

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10 ...  
까지 점수를 매겨주세요.



## 10. Hot Fuzz Questionnaire [Part 3 // Questions 8 – 11]

8. 24:08부터 26:08까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? ...



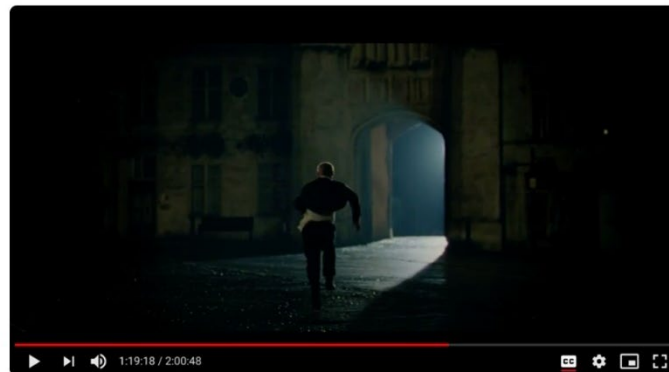
답변을 입력하세요.

---

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10 ...  
까지 점수를 매겨주십시오.



10. 01:19:18부터 01:26:46까지 해당하는 장면에 대 ...  
해 어떻게 생각하시나요? 이 장면이 웃겼습니까?



답변을 입력하세요.

---

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 ...  
10까지 점수를 매겨주십시오.



## 11. Hot Fuzz Questionnaire [Part 4 // Questions 12 – 16]

12. 영어를 할 줄 아십니까? \*

...

네.

아니요.

기타  
\_\_\_\_\_

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 얼마나 유창한지 1 부터 10까지 점수를 매겨주십시오.

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

영어 할 줄 모름

원어민



14. 모국어가 어떻게 되십니까?

...

답변을 입력하세요.  
\_\_\_\_\_

15. 영국을 방문한 적이 있습니까?

...

네.

아니요.

기타  
\_\_\_\_\_

16. 그 전 질문에 “네”라고 대답하셨다면 어떠한 목적으로 방문하셨는지에 대해 적어주십시오.

...

답변을 입력하세요.  
\_\_\_\_\_

## 12. Hot Fuzz Questionnaire [Part 5 // Questions 17 – 19]

17. 나이가 어떻게 되십니까? ...

18 - 24

25 - 34

35 - 44

45 - 54

55 - 64

65+

기타  
\_\_\_\_\_

18. 성별이 어떻게 되십니까? ...

여성.

남성.

기타  
\_\_\_\_\_

19. 뜨거운 녀석들을 본 후, 다른 영국 코미디 영화들을 ...  
보는 것에 대해 관심이 있으십니까?

네.

아니요.

몰라요.

기타  
\_\_\_\_\_

13. Hot Fuzz Questionnaire [Part 6 // Questions 19 – 21]

19. 뜨거운 녀석들을 본 후, 다른 영국 코미디 영화들을 ...  
보는 것에 대해 관심이 있으십니까?

네.

아니요.

몰라요.

기타  
\_\_\_\_\_

20. 19번 질문에 대한 이유를 간단하게 적어주십시오. ...

답변을 입력하세요.  
\_\_\_\_\_

21. 마지막으로, 그 영화에 대한 짧은 리뷰를 작성해주 ...  
세요.

답변을 입력하세요.  
\_\_\_\_\_

## 14. Johnny English Questionnaire [Introduction]

# 쟈니 잉글리쉬 // Johnny English

### 섹션 1

1. 진행하시기 전에 첨부된 안내지를 읽어주십시오.

>>

<https://docs.google.com/document/d/1nUxIUy0Idcg8Lcy.mFAMwNm00JQ31mgu43yhjeyPhmXU/edit?usp=sharing>

<<

### 섹션 2

2. 첨부된 링크를 통해 쟈니 잉글리쉬를 시청해 주십시오.

>> [https://drive.google.com/drive/folders/1bB-HjbtjcUlVvw7dc5pa8K\\_EfvJULsGf?usp=sharing](https://drive.google.com/drive/folders/1bB-HjbtjcUlVvw7dc5pa8K_EfvJULsGf?usp=sharing) <<

15. Johnny English Questionnaire [Part 1 // Question 1]

섹션 3



자니 잉글리쉬에 관한 질문들에 대해 최대한 성실히 대답하여 주십시오.  
한국어로 작성해주십시오.

1. 이 영화에 평점을 몇 점 주시겠습니까?



## 16. Johnny English Questionnaire [Part 2 // Questions 2 - 7]

2. 이 평점을 주신 이유에 대해 말해주세요. ...

답변을 입력하세요.

---



3. 이 영화가 얼마나 재미있었나요? ...



4. 이 평점을 주신 이유에 대해 말해주세요. ...

답변을 입력하세요.

---

5. 이 영화의 어느 부분이 가장 재미있었나요? 그리고 ...  
이유가 무엇인가요?

답변을 입력하세요.

---

6. 07:12부터 09:30까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까? ...



답변을 입력하세요.

---

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10 ...  
까지 점수를 매겨주세요.



## 17. Johnny English Questionnaire [Part 3 // Questions 8 - 11]

8. 13:14부터 16:10까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까? ...



답변을 입력하세요.

---

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10 ...  
까지 점수를 매겨주십시오.



10. 26:46부터 30:22까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까? ...



답변을 입력하세요.

---

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 ...  
10까지 점수를 매겨주십시오.



## 18. Johnny English Questionnaire [Part 4 // Questions 12 - 16]

12. 영어를 할 줄 아십니까? \* ...

네.

아니요.

기타  
\_\_\_\_\_

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 ...  
얼마나 유창한지 1 부터 10까지 점수를 매겨주십  
시오.

1

2

3

4

5

6

7

8

9

10

영어 할 줄 모름

원어민

14. 모국어가 어떻게 되십니까? ...

답변을 입력하세요.  
\_\_\_\_\_

15. 영국을 방문한 적이 있습니까? ...

네.

아니요.

기타  
\_\_\_\_\_

16. 그 전 질문에 “네”라고 대답하셨다면 어떠한 목적 ...  
으로 방문하셨는지에 대해 적어주십시오.

답변을 입력하세요.  
\_\_\_\_\_

## 19. Johnny English Questionnaire [Part 5 // Questions 17 - 19]

17. 나이가 어떻게 되십니까?

...

18 - 24

25 - 34

35 - 44

45 - 54

55 - 64

65+

기타

\_\_\_\_\_

18. 성별이 어떻게 되십니까?

...

여성.

남성.

기타

\_\_\_\_\_

19. 자니 잉글리쉬를 본 후, 다른 영국 코미디 영화들을  
보는 것에 대해 관심이 있으십니까? ...

네.

아니요.

몰라요.

기타

\_\_\_\_\_

**20. Johnny English Questionnaire [Part 6 // Questions 20 - 21]**

20. 19번 질문에 대한 이유를 간단하게 적어주십시오. ...

답변을 입력하세요.

---

21. 마지막으로, 그 영화에 대한 짧은 리뷰를 작성해주세요. ...

답변을 입력하세요.

---

## 21. Trip to Spain Questionnaire [Introduction]

# 트립 투 스페인 // The Trip to Spain

### 섹션 1

1. 진행하시기 전에 첨부된 안내지를 읽어주십시오.

>>

<https://docs.google.com/document/d/1nUxIUy0ldcg8Lcy.mFAMwNm00JQ31mgu43yhjeyPhmXU/edit?usp=sharing>

<<

### 섹션 2

2. 첨부된 링크를 통해 트립 투 스페인을 시청해 주십시오.

>>

[https://drive.google.com/drive/folders/15pX2Vt3BcHWtD\\_M\\_tYOpIY5E1psd6GTnD?usp=sharing](https://drive.google.com/drive/folders/15pX2Vt3BcHWtD_M_tYOpIY5E1psd6GTnD?usp=sharing) <<

## 22. Trip to Spain Questionnaire [Part 1 // Question 1]

섹션 3



트립 투 스페인에 관한 질문들에 대해 최대한 성실히 대답하여 주십시오.  
한국어로 작성해주십시오.

1. 이 영화에 평점을 몇 점 주시겠습니까?



### 23. Trip to Spain Questionnaire [Part 2 // Questions 2 - 7]

2. 이 평점을 주신 이유에 대해 말해주세요. ...

답변을 입력하세요.

3. 이 영화가 얼마나 재미있었나요? ...



4. 이 평점을 주신 이유에 대해 말해주세요. ...

답변을 입력하세요.

5. 이 영화의 어느 부분이 가장 재미있었나요? 그리고 ...  
이유가 무엇인가요?

답변을 입력하세요.

6. 26:50부터 28:40까지 해당하는 장면에 대해 어떻 ...  
게 생각하시나요? 웃겼습니까?



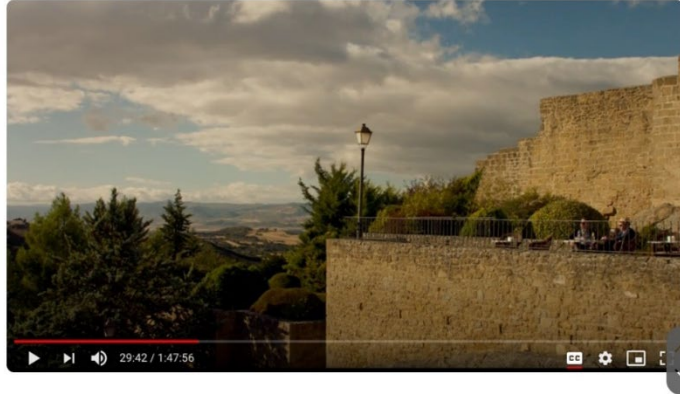
답변을 입력하세요.

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10 ...  
까지 점수를 매겨주세요.



## 24. Trip to Spain Questionnaire [Part 3 // Questions 8 - 11]

8. 29:42부터 32:30까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? ...



답변을 입력하세요.

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10 ...  
까지 점수를 매겨주십시오.



10. 53:16부터 54:28까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? ...



답변을 입력하세요.

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 ...  
10까지 점수를 매겨주십시오.



## 25. Trip to Spain Questionnaire [Part 4 // Questions 12 - 16]

12. 영어를 할 줄 아십니까? \* ...

네.

아니요.

기타  
\_\_\_\_\_

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 ...  
얼마나 유창한지 1 부터 10까지 점수를 매겨주십  
시오.

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

영어 할 줄 모름

원어민



14. 모국어가 어떻게 되십니까? ...

답변을 입력하세요.  
\_\_\_\_\_

15. 영국을 방문한 적이 있습니까? ...

네.

아니요.

기타  
\_\_\_\_\_

16. 그 전 질문에 “네”라고 대답하셨다면 어떠한 목적 ...  
으로 방문하셨는지에 대해 적어주십시오.

답변을 입력하세요.  
\_\_\_\_\_

## 26. Trip to Spain Questionnaire [Part 5 // Questions 17 - 19]

17. 나이가 어떻게 되십니까? ...

18 - 24

25 - 34

35 - 44

45 - 54

55 - 64

65+

기타  
\_\_\_\_\_

18. 성별이 어떻게 되십니까? ...

여성.

남성.

기타  
\_\_\_\_\_

19. 트립 투 스페인을 본 후, 다른 영국 코미디 영화들을 ...  
보는 것에 대해 관심이 있으십니까?

네.

아니요.

몰라요.

기타  
\_\_\_\_\_

27. Trip to Spain Questionnaire [Part 6 // Questions 20 - 21]

20. 19번 질문에 대한 이유를 간단하게 적어주십시오. ...

답변을 입력하세요.

---

21. 마지막으로, 그 영화에 대한 짧은 리뷰를 작성해주세요. ...

답변을 입력하세요.

---

## 28. Empirical Questionnaire [Korean Version // Question 1]

### 박사학위 설문지

첨부된 안내지: <https://docs.google.com/document/d/1nUxUy0ldcg8LcymFAMwNm00IQ31mgu43ybjeyPhmXU/edit?usp=sharing>

1

한국인이신가요?

- 네.
- 아니요.

## 29. Empirical Questionnaire [Korean Version // Question 2]

2

이래에 제공된 동일한 장면의 두 가지 판을 읽고 더 웃겼다고 생각되는 쪽을 선택해 주십시오.  
(노란색으로 음영된 부분은 차이점을 보여줍니다)

**장면의 맥락:** 그녀는 좋아하는 사람에게 고백하려는 친구를 도와주고 있습니다.

	가	나
1	<p><b>소미 (계속)</b> 네가 피터한테 고백하는 건 선택지 없다면, 우리가 피터가 너한테 고백하게 만들면 되잖아.</p> <p>소미는 당당하게 혼자 미소 지으며 대답을 기다립니다.</p> <p><b>아만다 (오프 스크린)</b> (비웃기) 와, 알겠어요 대런 브라운님. 그래서 피터를 어떻게 세뇌시킬 건데?</p> <p>소미는 아만다가 말하는 동안 눈을 굴리지만 여전히 자신감을 유지합니다.</p>	<p><b>소미 (계속)</b> 네가 피터한테 고백하는 건 선택지 없다면, 우리가 피터가 너한테 고백하게 만들면 되잖아.</p> <p>소미는 당당하게 혼자 미소 지으며 대답을 기다립니다.</p> <p><b>아만다 (오프 스크린)</b> (비웃기) 무슨 말이야? 너 마술사야? 피터를 어떻게 세뇌시킬 건데?</p> <p>소미는 아만다가 말하는 동안 눈을 굴리지만 여전히 자신감을 유지합니다.</p>

가

나

### 30. Empirical Questionnaire [Korean Version // Question 3]

**3**

이래에 제공된 동일한 장면의 두 가지 판을 읽고 더 웃겼다고 생각되는 쪽을 선택해 주십시오.  
(노란색으로 음영된 부분은 차이점을 보여줍니다)

**장면의 맥락:** 아까 소미는 아만다가 짝사랑하는 피터와 어색한 상황 속에 아만다를 혼자 남겨두고 떠났다.

	<b>가</b>	<b>나</b>
<b>2</b>	<p>아만다는 답답한 한숨을 내쉬고, 단호한 표정으로 소미를 돌아본다.</p> <p style="text-align: center;"><b>아만다</b> (계속) 아무튼 (아만다가 팔짱을 낀다) 아까 그거 도대체 뭐였어? 날 그렇게 사자에게 던지다니 믿을 수가 없어!</p> <p style="text-align: center;"><b>소미</b> (장난스럽게) 사자 이름이 피터면 좀 웃기지 않아?</p>	<p>아만다는 답답한 한숨을 내쉬고, 단호한 표정으로 소미를 돌아본다.</p> <p style="text-align: center;"><b>아만다</b> (계속) 아무튼 (아만다가 팔짱을 낀다) 아까 그거 도대체 뭐였어? 너 진짜 어떻게 날 피터랑 단둘이 남겨둘 수가 있어!? 진짜 죽는 줄 알았어!</p> <p style="text-align: center;"><b>소미</b> (장난스럽게) 아, 피터 그렇게 못생기진 않았잖아~</p> <p style="text-align: center;"><b>아만다</b> 내 말 그런 뜻 아니잖아!</p>

가

나

### 31. Empirical Questionnaire [Korean Version // Question 4]

4

이래에 제공된 동일한 장면의 두 가지 판을 읽고 더 웃겼다고 생각되는 쪽을 선택해 주십시오.  
(노란색으로 음영된 부분은 차이점을 보여줍니다)

**장면의 맥락:** 무서운 범죄자들이 해야 할 일에 집중하지 않고 장난만 치는 바람에, 주인공이 탈출하게 된다.

	가	나
3	<p>EXT. 창고 왼쪽 입구 - 계속</p> <p>아만다와 일행은 함께 창고를 빠져나와 밖에서 기다리는 탈출 차량에 급히 올라탄다.</p> <p>범죄자들이 문에서 몇 미터 떨어진 곳에 있는 낡은 상자와 가구 근처에서 대기하고 있다. 범죄자들은 '게스 후(Guess Who)' 게임 주위에 모여 게임에 폭 빠져 있다가, 아만다의 탈출 소리에 의해 방해받는다.</p> <p>아만다와 일행은 무사히 탈출한다.</p>	<p>EXT. 창고 왼쪽 입구 - 계속</p> <p>아만다와 일행은 함께 창고를 빠져나와 밖에서 기다리는 탈출 차량에 급히 올라탄다.</p> <p>범죄자들이 문에서 몇 미터 떨어진 곳에 있는 낡은 상자와 가구 근처에서 대기하고 있다. 범죄자들은 함께 우스꽝스러운 춤 동작을 배우느라 바쁘지만, 아만다의 탈출 소리에 방해받는다.</p> <p>아만다와 일행은 무사히 탈출한다.</p>

가

나

## 32. Empirical Questionnaire [British Version // Question 1]

### PhD Questionnaire

Additional Information: [https://docs.google.com/document/d/1yPRp4AOQqNwMFeL\\_SQUJ86eHUUJtEBXR-swwqWvM/edit?usp=sharing](https://docs.google.com/document/d/1yPRp4AOQqNwMFeL_SQUJ86eHUUJtEBXR-swwqWvM/edit?usp=sharing)

1

Are you British?

Yes

No

### 33. Empirical Questionnaire [British Version // Question 2]

2

Please read the two versions of the same scene provided below and choose the one you find funnier.

(The sections highlighted in yellow showcase the difference)

**Scene Context:** Somi is helping her best friend Amanda confess her feelings to the person she likes.

**A**

**Somi** (CONT'D)

If confessing your feelings to Peter is out of the question, then we just have to make him confess to you instead.

SOMI smiles at herself proudly, eagerly awaiting a response.

**AMANDA** (O.S.)  
(scoffing)

Wow, alright Darren Brown, please enlighten me on how you're going to brain wash him into doing that.

SOMI rolls her eyes as AMANDA speaks but remains confident.

**B**

**Somi** (CONT'D)

If confessing your feelings to Peter is out of the question, then we just have to make him confess to you instead.

SOMI smiles at herself proudly, eagerly awaiting a response.

**AMANDA** (O.S.)  
(scoffing)

What are you talking about? Are you a magician? How are you going to brain wash him into doing that?

SOMI rolls her eyes as AMANDA speaks but remains confident.

**1**  
 A

B

### 34. Empirical Questionnaire [British Version // Question 3]

3

Please read the two versions of the same scene provided below and choose the one you find funnier.

(The sections highlighted in yellow showcase the difference)

**2**

**Scene Context:** Earlier, Somi left Amanda alone with Peter (her crush) in an awkward situation.

A	B
AMANDA steadies herself momentarily. She lets out a frustrated sigh and turns to SOMI with a stern look.	AMANDA steadies herself momentarily. She lets out a frustrated sigh and turns to SOMI with a stern look.
<b>AMANDA (CONT'D)</b> Anyway. (folds arms) What was all that about before? I can't believe you just threw me to the lions like that!	<b>AMANDA (CONT'D)</b> Anyway. (folds arms) What was all that about before? How could you leave me alone with Peter like that? I thought I was going to die!
<b>SOMI</b> (playfully pondering) Peter would be such a weird name for a lion, don't you think?	<b>SOMI</b> (playfully pondering) Peter's not that ugly, you know.
	<b>AMANDA</b> You know that's not what I mean!

A

B

### 35. Empirical Questionnaire [British Version // Question 4]

4

Please read the two versions of the same scene provided below and choose the one you find funnier.

(The sections highlighted in yellow showcase the difference)

**Scene Context:** Intimidating criminals are messing around instead of focusing on their job, unintentionally letting the protagonist escape.

	A	B
3	<p><b>EXT. WAREHOUSE LEFT WING ENTERANCE - CONT.</b></p> <p>AMANDA and the gang burst from the building, bundling together into the van.</p> <p>The CRIMINALS appear waiting on standby by a collection of wooden boxes and old furniture a few meters away from the door. The CRIMINALS are crouched over a worn-down board game, Guess Who, clearly deeply enthralled in the game when they're interrupted by the sudden sound of AMANDA escaping.</p> <p>AMANDA and the gang escape safely.</p>	<p><b>EXT. WAREHOUSE LEFT WING ENTERANCE - CONT.</b></p> <p>AMANDA and the gang burst from the building, bundling together into the van.</p> <p>The CRIMINALS appear waiting on standby by a collection of wooden boxes and old furniture a few meters away from the door. The CRIMINALS are busy rehearsing playful dances together before they are interrupted by the sound of AMANDA escaping.</p> <p>AMANDA and the gang escape safely.</p>

A

B

## APPENDICES

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Q1	Johnny English Questionnaire Data // Question 13	qq
R1	Johnny English Questionnaire Data // Question 14	rr
S1	Johnny English Questionnaire Data // Question 15	ss
T1	Johnny English Questionnaire Data // Question 16	tt
U1	Johnny English Questionnaire Data // Question 17	uu
V1	Johnny English Questionnaire Data // Question 18	vv

W1	Johnny English Questionnaire Data // Question 19	ww
X1	Johnny English Questionnaire Data // Question 20	xx
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A2	The Trip to Spain Questionnaire Data // Question 2	aaa
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K2	The Trip to Spain Questionnaire Data // Question 12	kkk
L2	The Trip to Spain Questionnaire Data // Question 13	lll
M2	The Trip to Spain Questionnaire Data // Question 14	mmm
N2	The Trip to Spain Questionnaire Data // Question 15	nnn
O2	The Trip to Spain Questionnaire Data // Question 16	ooo
P2	The Trip to Spain Questionnaire Data // Question 17	ppp
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## A. Hot Fuzz Korean Reviews [translated] – Positive Ratings

<p>★★★★★ 9 OO같은데 짬있어..          암삼이(eldk****)   2013.04.20 02:18   신고</p>
<p><b>“It’s fun like OO”.</b>  <i>(Korean short film)</i></p>
<p>★★★★★ 9 엄청난 패러디와 클리셰들을 유쾌하게 액션과 코미디로 버무렸다. 아무 생각없이 볼 수 있는 가벼운 영화가 이 정도로 높은 퀄리티를 가지는 것은 흔치 않은 일이다.          next****   2013.09.06 11:59   신고</p>
<p><b>“They mixed parodies and cliques with action and comedy. It’s a light film that you can just watch without thinking, but it is super high quality, which is rare”.</b></p>
<p>★★★★★ 9 코미디, 액션, 사회비판까지... 이 영화 진짜... 저평가된게 아쉬울 지경이다.          bjun****   2013.08.11 16:56   신고</p>
<p><b>“Comedy, action and even social commentary. It’s a pity that this movie was so underrated”.</b></p>
<p>★★★★★ 10 최고임          여름종아(arsu****)   2013.04.10 16:08   신고</p>
<p><b>“It’s the best/really good”.</b></p>
<p>★★★★★ 10 사실 이렇게 영화를 만드는게 더 어려운 일일 것이다. 아무생각없는 시시껄렁한 패러디 코메디물은 이미 흔하다. 하지만 그런 영화들 중에서 어떠한 집약된 메시지까지 담은, 어쩌면 약간의 작품성(?)을 겸비한 영화는.. 사실 매우 드물다.          efears(99de****)   2014.07.15 21:35   신고</p>
<p><b>“Truthfully, making a film like this is very difficult. There are lots of comedies with boring parodies; however, among these films, to have a condensed message and even some cinematic quality is very rare”.</b></p>

## B. Hot Fuzz Korean Reviews [translated] – Average Ratings

<p>★★★★★ 5 한번도 못 웃었다...내겐 넘 어색한....—</p> <p>park****   2007.09.17 01:16   신고</p>
<p><b>“I didn’t laugh even once. It’s too awkward”.</b></p>
<p>★★★★★ 5 코믹냄새가 풍기는 진지한 영화</p> <p>naro****   2007.09.03 22:11   신고</p>
<p><b>“An action film with a hint/whiff of comedy”.</b></p>
<p>★★★★★ 5 영화를 발로 만들면 이렇게된다</p> <p>fora****   2007.08.26 20:12   신고</p>
<p><b>“This is what happens when you make a movie with your foot”.</b> <i>(Idiomatic expression implying something is made badly)</i></p>
<p>★★★★★ 5 이걸 코미디도 액션도 그 무엇도 아니야~~</p> <p>full****   2007.08.17 22:42   신고</p>
<p><b>“This is neither comedy nor action. This is nothing”.</b></p>
<p>★★★★★ 5 평론가들의 평점과 평이 할말을 잃게 만든다. 관람의 기준이 못되는 것들</p> <p>ciga****   2007.08.07 02:49   신고</p>
<p><b>“The critics' reviews and comments make me speechless. They don’t set the standard for the general public’s opinion”.</b> <i>(The reviews don’t realistically reflect how people feel about this film – The critics gave this film good reviews, but this person doesn’t understand why.)</i></p>

### C. Hot Fuzz Korean Reviews [translated] – Low Ratings

<p>★ ★ ★ ★ ★ 1 김 빠진 코미디의 향연.          맛난감자(rd72****)   2019.04.05 23:54   신고</p>
<p align="center"><b>“It is a feast of flat comedy”.</b></p>
<p>★ ★ ★ ★ ★ 1 아니...이게...진짜 재밌다고요?          신월등김씨(rlag****)   2018.02.05 21:20   신고</p>
<p align="center"><b>“No...This? You really think this is funny?”</b></p>
<p>★ ★ ★ ★ ★ 1 왜이렇게 평점이 높은지 이해할수 없는 영화. 내용도 음산하고. 개그타이밍도 후지고. 유럽영화 특유의 느려터진 리듬에. 스토리도 그저그런데.          arit****   2016.10.21 04:15   신고</p>
<p align="center"><b>“This is a film where I don’t understand why the ratings are this high. The content is bleak, and the comedic timing of the comedy is s**t. It has a slow European style and rhythm, and the story is so-so”.</b></p>
<p>★ ★ ★ ★ ★ 1 이렇게 지루한 영화는 처음본다. 평점알바들 엄청썩네. 고평점이 다 40대이상인데 이딴 쓰레기영화가 40대이상정서에 맞겠냐? 그리고 40대이상 이렇게 미친듯 평점등록하겠냐? 지들 부모계정 판 알바들이지. 지들끼리 추...          양병식(run****)   2016.10.02 02:35   신고</p>
<p align="center"><b>“This is the most boring movie ever. They hired so many people to give (fake) good reviews. All of the high ratings are from people in their 40s, who think this s**t movie is watched/enjoyed by people in their 40s? And would people in their 40s also even give ratings online? The ratings are written by all of those people who use their parents' accounts to give (fake) reviews for money”.</b>  <i>(In Korea, you can sometimes get paid to leave good film reviews.)</i></p>
<p>.....          ★ ★ ★ ★ ★ 1 병맛 찌는 패러디물 비추          미스터좌(jjaj****)   2014.08.31 05:53   신고</p>
<p align="center"><b>“It’s a parody that is of poor taste/ill tasting/doesn’t fit /not recommended”.</b>  <i>(Some difficulty understanding/translating this comment)</i></p>

## D. Johnny English Korean Reviews [translated] – Positive Ratings

<p>★★★★★ 10 재미영~~~ skoo****   2010.10.07 20:43   신고</p>
<p><b>“It’s fun”.</b></p>
<p>★★★★★ 10 아주 좋음 0501****   2010.12.27 20:41   신고</p>
<p><b>“Very good”.</b></p>
<p>★★★★★ 10 명불허전....미스터 빈 007 요원ㅋㅋㅋㅋㅋㅋㅋㅋㅋㅋㅋㅋㅋㅋ haku****   2010.12.11 01:57   신고</p>
<p><b>“There is a reason why [he] is famous. Mister Bean 007 agent lol”.</b></p>
<p>★★★★★ 10 진짜 웃김..ㅠㅠㅠㅠㅠㅠㅋㅋㅋ haca****   2010.09.24 17:05   신고</p>
<p><b>“Really funny”.</b></p>
<p>★★★★★ 9 유치하고 유쾌하고 즐겁다. 영국인들이라면 정말 재밌게 봤을듯 명탐정(skip****)   2013.09.07 21:30   신고</p>
<p><b>“It is childish, pleasing and enjoyable. British people would have enjoyed watching this”.</b></p>

## E. Johnny English Korean Reviews [translated] – Average Ratings

<p>★★★★★ 5 가끔가끔 로왓엣킨슨 덕분에 웃었지만 별로 추천하고싶진않네요 ㅠㅠ nm10****   2009.02.21 16:58   신고</p>
<p><b>“I laughed sometimes because of Rowan Atkinson, But I don’t want to recommend this film”.</b></p>
<p>★★★★★ 5 예고편에 웃긴부분은 다나온듯.. laps****   2008.03.02 20:49   신고</p>
<p><b>“All of the funny parts were in the trailer...”</b></p>
<p>★★★★★ 5 007패러디물. 미스터빈의 오리지널 연기가 더 웃음을 주는 것 같다. kahj****   2008.02.01 11:15   신고</p>
<p><b>“A 007 parody. I think Mr Bean’s original acting generates more laughter”.</b></p>
<p>★★★★★ 5 기대하고 봐서 그런가..,그다지 막 재밌진 않았음~ sys7****   2006.12.29 22:38   신고</p>
<p><b>“I must have had a high expectation...I did not enjoy it much”.</b></p>
<p>★★★★★ 5 미스터 빈이 말하니까 재미없네 kpcc****   2005.05.02 01:01   신고</p>
<p><b>“It wasn’t funny because Mr Bean spoke”.</b></p>

## F. Johnny English Korean Reviews [translated] – Negative Ratings

<p>★ ★ ★ ★ ★ 1    빈은 80년대 구시대 유물.          맛난감자(rd72****)   2016.10.12 16:37   신고</p>
<p><b>“Mr Bean is a historical relic from the 80s”.</b></p>
<p>★ ★ ★ ★ ★ 1    이런 쓰레기평점이 왜케 높아          계타(1119****)   2013.08.09 14:14   신고</p>
<p><b>“Why is the rating so high for this rubbish/trash”.</b></p>
<p>★ ★ ★ ★ ★ 1    졸렸다.....          mang****   2011.11.11 12:54   신고</p>
<p><b>“It was boring.../I got sleepy...”</b></p>
<p>★ ★ ★ ★ ★ 1    평점조작하지마라 진짜!!!! 재미없다 유치하다.. 이거 사람들이 낚시하려는것같다          wnst****   2011.09.13 21:50   신고</p>
<p><b>“Don’t forge/fake the rating, really!!! Really not funny and childish. I feel like people are being tricked”.</b>  <i>(rough translation)</i></p>
<p>★ ★ ★ ★ ★ 1    비추          jjaj****   2010.07.22 12:53   신고</p>
<p><b>“Not recommended”.</b></p>

## G. The Trip to Spain Korean Reviews [translated] – Positive Ratings

<p>★★★★★ 10 <b>관람객</b> 스페인 여행하는 두 남자 이야기. 곳곳에서 주고받는 대화가 인상적이네요~ 추천할만합니다. skdl****   2018.06.23 17:53   신고</p>
<p><b>“It is the story of two men travelling around Spain. The conversations that happen in different locations are impressive. It is recommendable”.</b></p>
<p>★★★★★ 10 <b>관람객</b> 전편보다 드라마적인 요소가 가미되어 좋았어요 롬과 쿠건의 케미처럼 나도 저런 반쪽을 만나면 얼마나 좋을까.. 하는 생각 유소(rha0****)   2018.06.10 21:34   신고</p>
<p><b>“Compared to the previous one, I liked it because there were more dramatic elements. I wish I could find my other half with chemistry like Rob and Coogan”.</b></p>
<p>★★★★★ 10 <b>관람객</b> 우리 정서와는 다소 다른 유머들이긴한데 나름 수준이 있는 개그네요.나름.소소한 스페인 분위기가 있고 크게 기대 않으면 괜찮아요. 고구마(kjoa****)   2018.06.04 14:09   신고</p>
<p><b>“The humour elements in the movie were quite different to our culture, but they were of a good standard. There was a small bit of the atmosphere of Spain, and if you don’t have a high expectation of this movie, it isn’t bad”.</b></p>
<p>★★★★★ 10 역시~ 트립 시리즈는 실망 시키지 않아요!두 남자의 유머 코드부터 환상적인 음식! 배경까지..ㅠㅠ 스페인에 가고 싶네요 ㅠ 곰곰19(rha****)   2018.05.31 11:21   신고</p>
<p><b>“As expected, the 'Trip series' doesn’t let me down. The humour of two men and fantastic food. Even the scenery! I want to go to Spain”.</b></p>
<p>★★★★★ 10 이 아재들! 정말 넘 귀여워요! 스페인 가고싶네요! 배고파(didd****)   2018.05.31 11:14   신고</p>
<p><b>“These old (middle-aged) men! Really very cute! I want to go to Spain”.</b></p>

## H. The Trip to Spain Korean Reviews [translated] – Average Ratings

<p>★★★★★ 5 '트립 투' 시리즈의 매력은 갈수록 희미해지고 성대모사와 아재 개그만 만발. 스페인의 매력도 제대로 담지 못해.</p> <p>TempusFugit(tear****)   2020.01.04 21:48   신고</p>
<p><b>“The more 'Trip to...' series come out, the more the charm fades, it is a repetition of mimicking and old people's humour. The movie couldn't capture Spain's charm”.</b></p>
<p>★★★★★ 5 <b>관람객</b> 남자 수다쟁이 영화.스페인 어디 가는지 알수도 없고별로다</p> <p>nopr****   2018.06.17 22:36   신고</p>
<p><b>“A talkative man movie. I don't even know which part of Spain they are going to. It's not good”.</b></p>
<p>★★★★★ 5 <b>관람객</b> 스크린으로 스페인의 풍경을 구경하고 싶다면 비추. 하지만 남자 둘의 수다를 즐길 수 있는 지점이 옴. 때로 정신없이 시끄러운 것은 감안해야 할 것(개그코드가 좀 맞지 않아서..)</p> <p>jjun****   2018.06.04 09:56   신고</p>
<p><b>“If you're trying to enjoy the Spanish scenery through a screen, then the film is not recommended. However, there is a part of the film where you can enjoy two men chatting. It is occasionally noisy, and you can't concentrate (it's chaotic/too much). (The humour does not suit)”.</b></p> <p><i>Implication that Korean people will not understand the humour.</i></p>
<p>★★★★★ 5 <b>관람객</b> 별로예요. 요리만 부러웠어요. 웃을수 없는 개그...</p> <p>몽실(yoon****)   2018.05.21 18:02   신고</p>
<p><b>“It's not good. I only envied the cooking. It's humour that I can't laugh at”.</b></p>
<p>★★★★★ 4 <b>관람객</b> 아무리 재밌는 아재개그도 3번 반복되면 지루하다</p> <p>who(ches****)   2018.07.01 03:06   신고</p>
<p><b>“Even if it is a funny 'dad/old man' joke, if it is repeated three times, it is boring”.</b></p>

## I. The Trip to Spain Korean Reviews [translated] – Negative Ratings

<p>★ ★ ★ ★ ★ 1 1/3보다가 잔 영화는 처음 Jennie(choo****)   2018.07.27 15:14   신고</p>
<p><b>“This is the first movie where I fell asleep after watching 1/3<sup>rd</sup>”.</b></p>
<p>★ ★ ★ ★ ★ 1 최악 9월 스페인 여행 미리보기정도로 갔는데 시끄럽기만하고 당최 뭘소린지.. 시간 아까움 내고향(dent****)   2018.06.10 14:43   신고</p>
<p><b>“The worst. Before my trip to Spain in September, I saw this movie as a taster, it was noisy, and I have no idea what they are talking about... It is a waste of time”.</b></p>
<p>★ ★ ★ ★ ★ 1 <span style="border: 1px solid red; padding: 2px;">관람객</span> 영국 김영철 둘의 108분 영화보고 이렇게 피곤하긴 처음, 중간에 음소거 버튼 누르고 싶었다 wndlsrhd(0918****)   2018.05.27 14:54   신고</p>
<p><b>“It is a film of two British Kim Yeong-Cheols (a Korean comedian). It is my first time feeling this tired after watching a movie. I wanted to press mute in the middle of the movie”.</b></p>
<p>★ ★ ★ ★ ★ 1 영국인 김영철 2인의 108분 영화보고 이렇게 피곤하긴 처음, 중간에 음소거 버튼 누르고 싶었다. xx(mnqe****)   2018.05.27 13:02   신고</p>
<p><b>“(same as above)”.</b> A different user wrote the exact same review as the previous review listed.</p>
<p>★ ★ ★ ★ ★ 1 틀딱 둘이 여행가서 자기들끼리 떠들고 노는 그런 영화네요 탭(shim****)   2018.05.26 17:12   신고</p>
<p><b>“A movie about two ‘틀딱’s (teulddak) chatting and hanging out”.</b> (This word translates to something along the lines of someone old, stubborn, conservative who thinks that they are always right).</p>

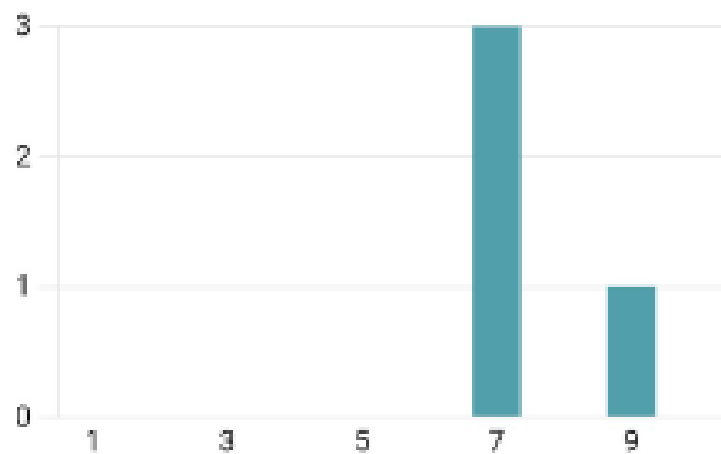
## J. Hot Fuzz Questionnaire Data // Question 1

1. 이 영화에 평점을 몇 점 주시겠습니까?

자세히

7.50

평균 등급



## K. Hot Fuzz Questionnaire Data // Question 2

2. 이 평점을 주신 이유에 대해 말해주세요.

답

이름	응답	언어
anonymous	영국식 코미디를 잘 보여준 영화이나 종종 쓸데없이 진지하고 흐름이 끊기는 느낌이 있음	한국어
anonymous	가볍게 생각없이 보기 좋은 영화. 타임킬링용 영화. 액션씬이 꽤 많이 있어 지루하진 않았다.	한국어
anonymous	Classic British comedy, brilliant actors. A good combination between comedy and action and easy-going story-line. Good mix of gore yet almost family-friendly language and fun value.	한국어
anonymous	Parody, comedy and action were alright, but I think the action could have been elaborated more rather than just shooting each other. Some scenes were a bit gory which I found unnecessary.	English (United Kingdom)

## L. Hot Fuzz Questionnaire Data // Question 3

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3. 이 영화가 얼마나 재미있었나요?

### 4 응답

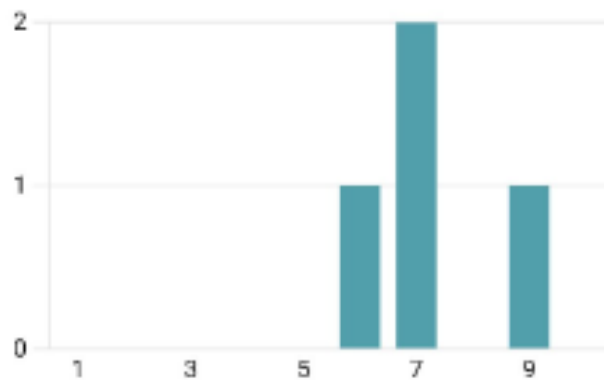
ID ↓	이름	응답	언어
4	anonymous	7	한국어
3	anonymous	6	한국어
2	anonymous	9	한국어
1	anonymous	7	English (United Kingdom)

3. 이 영화가 얼마나 재미있었나요?

자세히

7.25

평균 등급



## M. Hot Fuzz Questionnaire Data // Question 4

4. 이 평점을 주신 이유에 대해 말해주십시오.

답

이름	응답	언어
anonymous	패러디, 액션, 코미디가 잘 섞여있으나 무엇보다도 뚜렷하게 재미있다고 보기는 그럼	한국어
anonymous	깔깔 웃게 하진않지만 재밌었다고 생각나는 정도.	한국어
anonymous	A classic piece from Edgar Wright, and from previous experiences with Nick Frost and Simon Pegg from Shaun of the Dead, the level of acts in the Hot Fuzz is astounding. Although the movie is filled with classic British sarcasm and jokes, it has been toned down for multi-cultural audiences, so that everyone and anyone can enjoy and have a laugh.	한국어
anonymous	I found myself laughing when I found a few scenes trying to resemble other pieces of arts, but generally it wasn't a big laugh which I believe not sufficient for a comedy movie.	English (United Kingdom)

## N. Hot Fuzz Questionnaire Data // Question 5

ID ↓	이름	응답	언어
4	anonymous	마지막 상점주인과의 격투신 울트라맨을 연상케 해서 흥미롭게 보았다 마지막 상점주인의 턱 한국어 이 깨지는 장면에서 희열을 느꼈다	
3	anonymous	영화 초반 주인공이 시골마을에서 범죄를 해결하는 부분. 런던 최고의 경찰이었던 주인공이 사건들을 해결하면서 황당해하는게 재미있었다.	한국어
2	anonymous	The scene where Webley's barn is full of firearms. Good use of regional West country accents and dialects. Good comedic value with a sea mine.	한국어
1	anonymous	When Sergeant Angel was fighting with the owner of the shop at miniature village. It resembled ultraman which has strong cliché of a hero defeating evil guy in a form of giant.	English (United Kingdom)

## O. Hot Fuzz Questionnaire Data // Question 6

ID ↓	이름	응답	언어
4	anonymous	웃기기는 하였으나 가벼운 웃음 정도 진지한 상황에서 웃음을 가미하는 영국식 코미디가 눈에 띈다	한국어
3	anonymous	막 웃기지는 않지만 피식거릴정도. 유쾌하다.	한국어
2	anonymous	Subtle sentimental comedy, where Sgt. Angel has to leave London and wants to see a closure to a previous relationship, but his partner has moved on. This scene has improved its comedic value by dressing everyone in white lab PPE with face coverings, so the audience does not know who is who as well as the actor in the play. Also, focus on the 'workaholic' character of Sgt. Angel, in the end, have added a laugh in sort of 'serious' moment.	한국어
1	anonymous	The way they show comedy in such serious place is very British.	English (United Kingdom)

## P. Hot Fuzz Questionnaire Data // Question 7

응답

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오. >

답

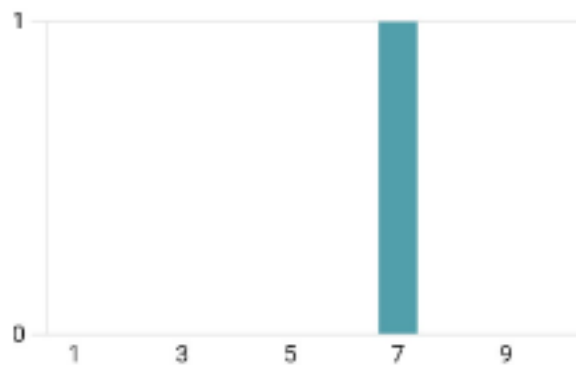
이름	응답	언어
anonymous	7	한국어

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

[자세히](#)

7.00

평균 등급



## Q. Hot Fuzz Questionnaire Data // Question 8

### 응답

8. 24:08부터 26:08까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? >

anonymous	딱히 기억이 나지 않는것을 보니 인상적이지는 않다고 생각한다	한국어
anonymous	마을 사람들의 생각이 일반적인 사람들과 다르다는것을 보여주는 장면	한국어
anonymous	This scene has shown how boring the town of Sandford is. Setting a stage where the rest of the storyline will occur.	한국어
anonymous	I started to feel like the sergeant is helpless. Kinda feel pity, but I felt it is general cliché every other hero movies show. The hero struggles in the beginning, but finds his own way to solve the problem.	English (United Kingdom)

## R. Hot Fuzz Questionnaire Data // Question 9

응답

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오. >

응답

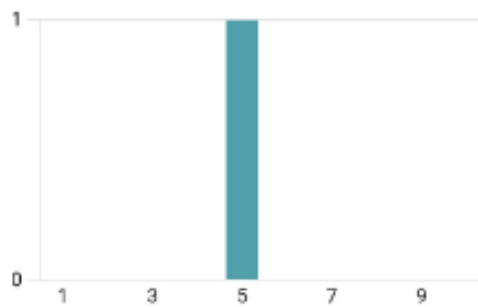
이름	응답	언어
anonymous	5	한국어

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

[자세히](#)

5.00

평균 등급



## S. Hot Fuzz Questionnaire Data // Question 10

### 응답

10. 01:19:18부터 01:26:46까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? >

### 답

anonymous	장면이 웃기기보다는 매우 예상한대로 흘러가서 재미있게봤다 동범이 여러명이라는것은 좀 충격으로 다가왔다	한국어
anonymous	마음을 즐기며 봤다	한국어
anonymous	Dramatic tension where the typical good guy running from bad guys. The appropriate level of heart-pounding action scene.	한국어
anonymous	I expected there would be a secret in the beginning of the movie, so it was not a big surprise. I think it showed how evil a human could be when it comes to making their desire come true with a bit of comedy.	English (United Kingdom)

## T. Hot Fuzz Questionnaire Data // Question 11

응답

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

답

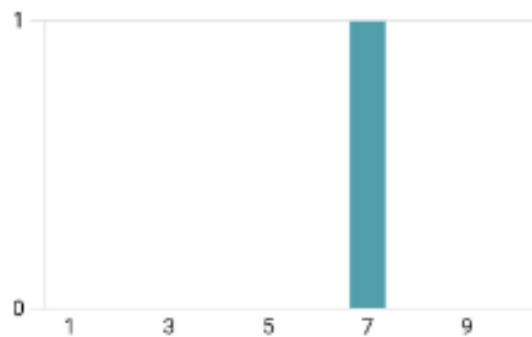
이름	응답	언어
anonymous	7	한국어

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

자세히

7.00

평균 등급



## U. Hot Fuzz Questionnaire Data // Question 12

응답

12. 영어를 할 줄 아십니까?

>

답

이름	응답	언어
anonymous	네.	한국어
anonymous	네.	한국어
anonymous	네.	한국어
anonymous	네.	English (United Kingdom)

## V. Hot Fuzz Questionnaire Data // Question 13

### 응답

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 얼마나 유창한지 1 부터 10까지 점수를 매겨 주십시오.

>

답

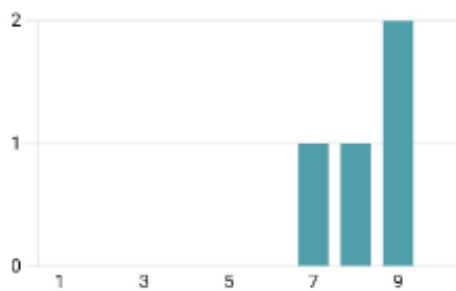
이름	응답	언어
anonymous	9	한국어
anonymous	7	한국어
anonymous	8	한국어
anonymous	9	English (United Kingdom)

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 얼마나 유창한지 1 부터 10까지 점수를 매겨 주십시오.

지세희

8.25

평균 등급



## W. Hot Fuzz Questionnaire Data // Question 14

응답

14. 모국어는 어떻게 되십니까?

>

답

이름	응답	언어
anonymous	한국어	한국어
anonymous	한국어	한국어
anonymous	Korean	한국어
anonymous	Korean	English (United Kingdom)

## X. Hot Fuzz Questionnaire Data // Question 15

### 응답

15. 영국을 방문한 적이 있습니까?

>

▶

이름	응답	언어
anonymous	네.	한국어
anonymous	네.	한국어
anonymous	네.	한국어
anonymous	네.	English (United Kingdom)

## Y. Hot Fuzz Questionnaire Data // Question 16

### 응답

16. 그 전 질문에 “네”라고 대답하셨다면 어떠한 목적으로 방문하셨는지에 대해 적어주십시오.

장

이름	응답	언어
anonymous	공부	한국어
anonymous	유학	한국어
anonymous	Full time study	한국어
anonymous	For studies	English (United Kingdom)

## Z. Hot Fuzz Questionnaire Data // Question 17

응답

17. 나이가 어떻게 되십니까?

답

이름	응답	언어
anonymous	18 - 24	한국어
anonymous	18 - 24	한국어
anonymous	18 - 24	한국어
anonymous	18 - 24	English (United Kingdom)

## A1. Hot Fuzz Questionnaire Data // Question 18

응답

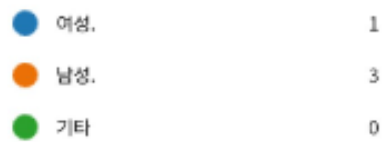
18. 성별이 어떻게 되십니까?

답

이름	응답	언어
anonymous	남성.	한국어
anonymous	여성.	한국어
anonymous	남성.	한국어
anonymous	남성.	English (United Kingdom)

18. 성별이 어떻게 되십니까?

자세히



## B1. Hot Fuzz Questionnaire Data // Question 19

### 응답

19. 뜨거운 녀석들을 본 후, 다른 영국 코미디 영화들을 보는 것에 대해 관심이 있으십니까?

답

이름	응답	언어
anonymous	네.	한국어
anonymous	네.	한국어
anonymous	네.	한국어
anonymous	네.	English (United Kingdom)

## C1. Hot Fuzz Questionnaire Data // Question 20

### 응답

20. 19번 질문에 대한 이유를 간단하게 적어주십시오.

>

답

이름	응답	언어
anonymous	19번 질문에 대한 이유를 적어달라면 그냥 영국 코미디는 뭔가 은은하게 웃기는게 있는거같다 다시 생각해봤을때 웃을 수 있는 코미디랄까	한국어
anonymous	그냥 굳이 영국이 아니더라도 코미디라는 장르를 좋아한다.	한국어
anonymous	There is a different value of comedy compared to American or Asian theatrical plays. It is good to see a movie that does not focus on physical acts of comedy but finding humour hidden within the lines that actors say.	한국어
anonymous	I personally find British comedy is subtle and sarcastic compared to other country's comedy films. I think this movie showed a good example of British comedy.	English (United Kingdom)

## D1. Hot Fuzz Questionnaire Data // Question 21

### 응답

21. 마지막으로, 그 영화에 대한 짧은 리뷰를 작성해주세요.

>

anonymous	생각없이 보기 좋은 액션 코미디 영화	한국어
anonymous	러닝타임은 길지만 코미디와 액션이 적절히 섞여있어 킬링 타임용으로 가볍게 볼수있는 유쾌한 비급 영화.	한국어
anonymous	Famous dark British humour and would love to watch other movies that Edgar Wright has done.	한국어
anonymous	Good example of British dark humour	English (United Kingdom)

## E1. Johnny English Questionnaire Data // Question 1

응답

1. 이 영화에 평점을 몇 점 주시겠습니까?

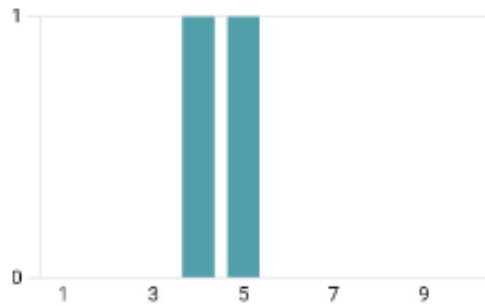
이름	응답	언어
anonymous	5	한국어
anonymous	4	한국어

1. 이 영화에 평점을 몇 점 주시겠습니까?

[자세히](#)

4.50

평균 등급



## F1. Johnny English Questionnaire Data // Question 2

응답

2. 이 평점을 주신 이유에 대해 말해주십시오.

답

이름	응답	언어
anonymous	가볍게 즐길 수 있는 코미디여서	한국어

## G1. Johnny English Questionnaire Data // Question 3

응답

3. 이 영화가 얼마나 재미있었나요?

답

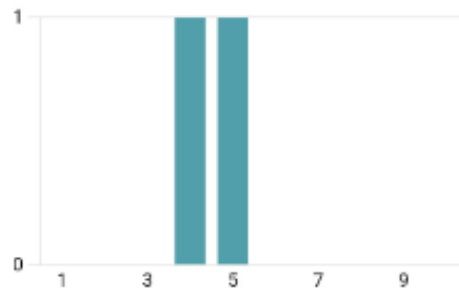
이름	응답	언어
anonymous	4	한국어
anonymous	5	한국어

3. 이 영화가 얼마나 재미있었나요?

[자세히](#)

4.50

평균 등급



## H1. Johnny English Questionnaire Data // Question 4

응답

4. 이 평점을 주신 이유에 대해 말해주세요.

>

이름	응답	언어
anonymous	스토리 전개는 진부했지만 주인공 배우의 슬랩스틱이 재미있었다.	한국어

## I1. Johnny English Questionnaire Data // Question 5

응답

5. 이 영화의 어느 부분이 가장 재미있었나요? 그리고 이유가 무엇인가요? >

답

이름	응답	언어
anonymous	영화 후반부의 대관식 장면이 재미있었다. 자니 잉글리쉬 역의 배우의 표정 연기가 재미있었다.	한국어

## J1. Johnny English Questionnaire Data // Question 6

응답

6. 07:12부터 09:30까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까?

장

이름	응답	언어
anonymous	네	한국어

## K1. Johnny English Questionnaire Data // Question 7

응답

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

f

이름	응답	언어
anonymous	6	한국어

## L1. Johnny English Questionnaire Data // Question 8

### 응답

8. 13:14부터 16:10까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까?

답

이름	응답	언어
anonymous	별로 웃기지 않았다	한국어

## M1. Johnny English Questionnaire Data // Question 9

응답

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

답

이름	응답	언어
anonymous	3	한국어

## N1. Johnny English Questionnaire Data // Question 10

응답

10. 26:46부터 30:22까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까?

답

이름	응답	언어
anonymous	네	한국어

## O1. Johnny English Questionnaire Data // Question 11

응답

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

:답

이름	응답	언어
anonymous	6	한국어

## P1. Johnny English Questionnaire Data // Question 12

응답

12. 영어를 할 줄 아십니까?

♣

이름	응답	언어
anonymous	네.	한국어
anonymous	네.	한국어

## Q1. Johnny English Questionnaire Data // Question 13

### 응답

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 얼마나 유창한지 1 부터 10까지 점수를 매겨 주십시오.

응답

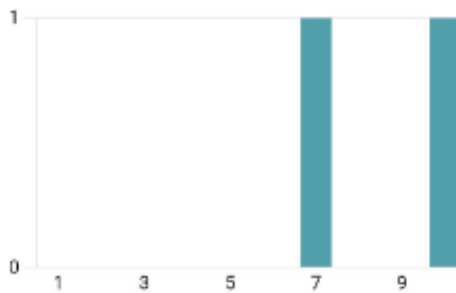
이름	응답	언어
anonymous	10	한국어
anonymous	7	한국어

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 얼마나 유창한지 1 부터 10까지 점수를 매겨주십시오.

[자세히](#)

8.50

평균 등급



## R1. Johnny English Questionnaire Data // Question 14

응답

14. 모국어가 어떻게 되십니까?

답

이름	응답	언어
anonymous	한국어	한국어

## S1. Johnny English Questionnaire Data // Question 15

응답

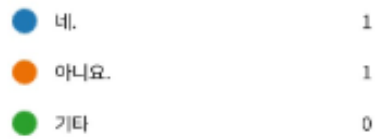
15. 영국을 방문한 적이 있습니까?

날

이름	응답	언어
anonymous	아니요.	한국어
anonymous	네.	한국어

15. 영국을 방문한 적이 있습니까?

[자세히](#)



## T1. Johnny English Questionnaire Data // Question 16

### 응답

16. 그 전 질문에 “네”라고 대답하셨다면 어떠한 목적으로 방문하셨는지에 대해 적어주십시오.

응답

이름	응답	언어
anonymous	여행 및 일	한국어

## U1. Johnny English Questionnaire Data // Question 17

응답

17. 나이가 어떻게 되십니까?

답

이름	응답	언어
anonymous	25 - 34	한국어
anonymous	35 - 44	한국어

17. 나이가 어떻게 되십니까?

자세히



## V1. Johnny English Questionnaire Data // Question 18

### 응답

18. 성별이 어떻게 되십니까?

†

이름	응답	언어
anonymous	남성.	한국어
anonymous	여성.	한국어

18. 성별이 어떻게 되십니까?

[자세히](#)



## W1. Johnny English Questionnaire Data // Question 19

### 응답

19. 자니 잉글리쉬를 본 후, 다른 영국 코미디 영화들을 보는 것에 대해 관심이 있으십니까?

답

이름	응답	언어
anonymous	아니요.	한국어

## X1. Johnny English Questionnaire Data // Question 20

### 응답

20. 19번 질문에 대한 이유를 간단하게 적어주십시오.

답

이름	응답	언어
anonymous	자니 잉글리쉬를 보기 전에도 <The Trip>, <Peep Show>와 같은 영국 코미디 영화나 드라마 한국어를 좋아하는 편이었는데, <자니 잉글리쉬>와 같이 슬랩스틱이 강조되는 코미디 영화보다는, 현실적이고 당황스러운 상황을 만들어 웃음을 자아내거나, 등장 인물들 사이의 농담 주고받기 (Banter) 등을 통해 웃음을 유발하는 것이 영국 코미디의 특별한 점이라고 생각한다.	

## Y1. Johnny English Questionnaire Data // Question 21

×

응답

<

21. 마지막으로, 그 영화에 대한 짧은 리뷰를 작성해주세요.

>

0 응답

---



## Z1. The Trip to Spain Questionnaire Data // Question 1

응답

1. 이 영화에 평점을 몇 점 주시겠습니까?

응답

이름	응답	언어
anonymous	5	한국어

## A2. The Trip to Spain Questionnaire Data // Question 2

응답

2. 이 평점을 주신 이유에 대해 말해주십시오.

>

이름	응답	언어
anonymous	I did like the visual plots of the movie especially how they showed Spain which defintiely inspired me to consider of going to Spain at some point in my life. However, in terms of story, it was difficult to understand some of the scenes. This could be due to culture difference as there seems to be lots of parodies and British humors but may also be because there were no obvious structures of a movie	한국어

## B2. The Trip to Spain Questionnaire Data // Question 3

응답

3. 이 영화가 얼마나 재미있었나요?

답

이름	응답	언어
anonymous	4	한국어

## C2. The Trip to Spain Questionnaire Data // Question 4

×

응답

<

4. 이 평점을 주신 이유에 대해 말해주십시오.

>

0 응답

---



아직 이 질문에 대한 응답을 받지 못했습니다.

## D2. The Trip to Spain Questionnaire Data // Question 5

×

응답

<

5. 이 영화의 어느 부분이 가장 재미있었나요? 그리고 이유가 무엇인가요?

0 응답

---



아직 이 질문에 대한 응답을 받지 못했습니다.

## E2. The Trip to Spain Questionnaire Data // Question 6

응답

6. 26:50부터 28:40까지 해당하는 장면에 대해 어떻게 생각하시나요? 웃겼습니까? >

†

이름	응답	언어
anonymous	Not really funny but I can guess its an inside joke that some group of people may find it funny.	한국어

## F2. The Trip to Spain Questionnaire Data // Question 7

응답

7. 6번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

이름	응답	언어
anonymous	2	한국어

## G2. The Trip to Spain Questionnaire Data // Question 8

응답

8. 29:42부터 32:30까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? >

응답

이름	응답	언어
anonymous	Same as above	한국어

## H2. The Trip to Spain Questionnaire Data // Question 9

응답

9. 8번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

답

이름	응답	언어
anonymous	2	한국어

## 12. The Trip to Spain Questionnaire Data // Question 10

응답

10. 53:16부터 54:28까지 해당하는 장면에 대해 어떻게 생각하시나요? 이 장면이 웃겼습니까? >

:답

이름	응답	언어
anonymous	I dont find it particularly funny but I do get it better than above as I do have some info about Shakespeare	한국어

## J2. The Trip to Spain Questionnaire Data // Question 11

응답

11. 10번에 해당하는 장면이 얼마나 웃겼는지 1 부터 10까지 점수를 매겨주십시오.

답

이름	응답	언어
anonymous	3	한국어

## K2. The Trip to Spain Questionnaire Data // Question 12

응답

12. 영어를 할 줄 아십니까?

답

이름	응답	언어
anonymous	네.	한국어

## L2. The Trip to Spain Questionnaire Data // Question 13

### 응답

13. 그 전 질문에 “네”라고 대답하셨다면 자신이 영어에 얼마나 유창한지 1 부터 10까지 점수를 매겨 주십시오.

답

이름	응답	언어
anonymous	7	한국어

## M2. The Trip to Spain Questionnaire Data // Question 14

응답

14. 모국어가 어떻게 되십니까?

답

이름	응답	언어
anonymous	Korean	한국어

## N2. The Trip to Spain Questionnaire Data // Question 15

응답

15. 영국을 방문한 적이 있습니까?

답

이름	응답	언어
anonymous	네.	한국어

## O2. The Trip to Spain Questionnaire Data // Question 16

응답

16. 그 전 질문에 “네”라고 대답하셨다면 어떠한 목적으로 방문하셨는지에 대해 적어주십시오. >

답

이름	응답	언어
anonymous	University (undergraduate, postgraduate)	한국어

## P2. The Trip to Spain Questionnaire Data // Question 17

응답

17. 나이가 어떻게 되십니까?

답

이름	응답	언어
anonymous	25 - 34	한국어

## Q2. The Trip to Spain Questionnaire Data // Question 18

응답

18. 성별이 어떻게 되십니까?

답

이름	응답	언어
anonymous	남성.	한국어

## R2. The Trip to Spain Questionnaire Data // Question 19

응답

19. 트립 투 스페인을 본 후, 다른 영국 코미디 영화들을 보는 것에 대해 관심이 있으십니까?

답

이름	응답	언어
anonymous	아니요.	한국어

## S2. The Trip to Spain Questionnaire Data // Question 20

응답

20. 19번 질문에 대한 이유를 간단하게 적어주십시오.

답

이름	응답	언어
anonymous	I didn't hate it but neither found it funny personally	한국어

## T2. The Trip to Spain Questionnaire Data // Question 21

응답

21. 마지막으로, 그 영화에 대한 짧은 리뷰를 작성해주세요.

응답

이름	응답	언어
anonymous	Visually attractive, but struggled to understand some of the humor code	한국어

## U2. Guideline Website Screenshots

The screenshot shows the top section of the GCS Guidelines website. On the left is a logo featuring a stylized figure with arms raised, flanked by the text 'GCS' and 'A'. To the right of the logo is the text 'GCS Guidelines' and 'Global Comedy Screenwriting Guidelines'. Further right is a navigation menu with 'Home', 'About', and 'The Guidelines' links. On the far right is the text 'GET IN TOUCH'. The main content area has a background image of a mountain range. The title 'Screenwriting Guidelines' is prominently displayed, followed by the subtitle 'For Writing Comedy for Global Audiences'. Below this is a short paragraph explaining the purpose of the guidelines and a 'LEARN MORE' button.

This screenshot shows the main content area of the GCS Guidelines website. It features a dark background with the title 'GCS Guidelines' in large white text. Below the title is a grid of three columns, each representing a different guideline category. Each column has a header, a list of sub-points, and a 'Read More' button.

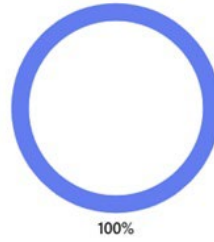
STORY & PLOT	CHARACTER	ACTION & DIALOGUE
<p><b>Archetypal Structure</b> Stick to archetypal narrative patterns and structures.</p> <p><b>Culturally Specific Plot Points</b> Avoid the use of plot points that rely on culturally specific situations to be understood.</p> <p><a href="#">Read More</a></p>	<p><b>Archetypes</b> Character types that can be universally recognised are better (for example, mothers, teachers, rulers, outcasts).</p> <p><b>Comedy Character Types</b> Comedy tropes can be utilised if they are applied to archetypal characters, rooted in universally understood situations.</p> <p><b>Caution When Using Stereotypes</b> Avoid the use of stereotypes as comedy pertaining to them often requires culturally specific knowledge.</p> <p><a href="#">Read More</a></p>	<p><b>Verbal Comedy</b> Avoid comedy that hinges on language where possible (such as puns, idioms, accents).</p> <p><b>Cultural Reference</b> Avoid pop culture references or humour that hinges on specific pop cultural knowledge.</p> <p><b>Sense of Humour</b> Avoid leaning into more nuanced comedy styles such as sarcasm and dark comedy.</p> <p><b>Comedy Styles</b> Different styles of comedy can be utilised if rooted in universally understood settings and situations. However, slapstick centric comedy provides greater universal reach.</p> <p><a href="#">Read More</a></p>

## V2. Korean Empirical Data // Question 1

1. 한국인이신가요?

[More details](#)

● 네. 31  
● 아니요. 0



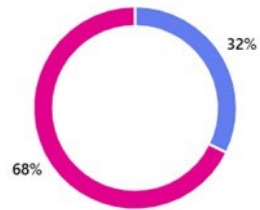
## W2. Korean Empirical Data // Question 2

2. 아래에 제공된 동일한 장면의 두 가지 판을 읽고 더 웃겼다고 생각되는 쪽을 선택해 주십시오.

[More details](#)

(노란색으로 음영된 부분은 차이점을 보여줍니다)

● 가 10  
● 나 21



## X2. Korean Empirical Data // Question 3

3. 아래에 제공된 동일한 장면의 두 가지 판을 읽고 더 웃겼다고 생각되는 쪽을 선택해 주십시오.

[More details](#)

(노란색으로 음영된 부분은 차이점을 보여줍니다)

● 가 18  
● 나 13



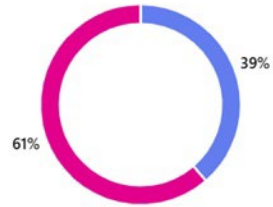
## Y2. Korean Empirical Data // Question 4

4. 아래에 제공된 동일한 장면의 두 가지 판을 읽고 더 옳다고 생각되는 쪽을 선택해 주십시오.

[More details](#)

(노란색으로 음영된 부분은 차이점을 보여줍니다)

● 가 12  
● 나 19

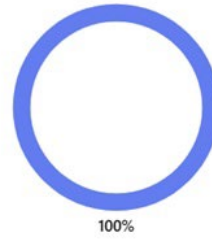


## Z2. British Empirical Data // Question 1

1. Are you British?

[More details](#)

● Yes 21  
● No 0



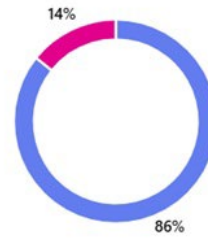
### A3. British Empirical Data // Question 2

2. Please read the two versions of the same scene provided below and choose the one you find funnier.

[More details](#)

(The sections highlighted in yellow showcase the difference)

● A 18  
● B 3



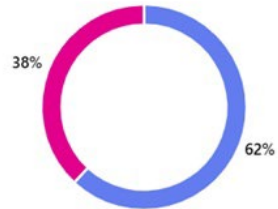
### B3. British Empirical Data // Question 3

3. Please read the two versions of the same scene provided below and choose the one you find funnier.

[More details](#)

(The sections highlighted in yellow showcase the difference)

● A 13  
● B 8



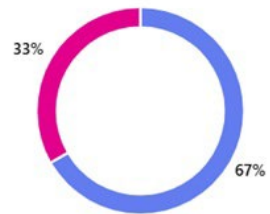
### C3. British Empirical Data // Question 4

4. Please read the two versions of the same scene provided below and choose the one you find funnier.

[More details](#)

(The sections highlighted in yellow showcase the difference)

● A 14  
● B 7



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