

IS FATE A GENUINE CONCEPT OR A COMFORTING ILLUSION?

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AI DECLARATION

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

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INTRODUCTION

This dissertation investigates beliefs in fate and the red string theory through psychological, cultural and physiological perspectives, drawing from well-known practitioners, and famous theorists. I will be carrying out research in order for me to be able to get a step closer to answering the central question of this dissertation, 'Is fate a genuine concept or a comforting illusion'. Alongside this dissertation, I also created a short 10-minute film titled, 'Right Person Wrong Time' that explores the concept of fate through the red string theory, following a modern-day growing relationship.

RESEARCH AIMS

My research aims for this dissertation are to come to a general understanding and conclusion in regards to my general question, 'Is fate a genuine concept or a comforting illusion'. I want to show my understandings of the red string theory and fate through research, as well as learn more about the topics myself, and hopefully find out what I personally believe in, as I feel that doing so will allow me to create a more in depth and detailed short film.

CREATIVE AIMS

My creative aims for my short film are to write an interesting script that includes the theme of the red string theory throughout. I also would like my film to be pretty visual, as i want viewers to keep engaged and interested throughout. I also want to be able to evoke certain feelings and emotions from my viewers from aspects such as, storyline, visuals, sound, editing, etc. I would love for people to relate to the film and see themselves in it in some way or another, making it a personal and relatable watching experience.

RESEARCH AND CREATIVE METHODS

My research methods include qualitative research, such as websites, quotes, articles etc, looking further into themes such as the red string theory, alongside fate in psychology and philosophy. Qualitative research gathers participants' experiences, perceptions, and behavior. It answers the how's and whys instead of how many or how much. These turned out to be the best options for

me, as there was not any part of my research that required quantitative research, such as statistics or any sort of mathematic data.

DISSERTATION STRUCTURE

I have divided my dissertation in to chapters. Chapter one includes a general overview of my topic and outlines the key themes throughout my work. Chapter two includes my literary review, in which I go more into depth into these themes using a range of research methods. In my literary review, I have included subheadings to my themes, cultural, philosophical, and psychological reasons behind why an individual may believe in the concept of fate. Chapter three is my developmental stage, where I discuss how the creative process went for me when creating my short film, talking further into my collaboration with actors, scheduling, editing, how my outcome links back to my research, and how I believe the final outcome came out. And finally, chapter four includes a conclusion of all of these chapters, briefly discussing what I personally learned from my research and creative process, alongside what the dissertation covered.

LITERATURE REVIEW

Introduction

The concept of fate has been explored for centuries, across cultures, philosophical discussions and phycological theories, each offering an insight into why humans are drawn to the idea. This literary review investigates whether beliefs in fate and the red string begin due to a need for comfort or due to a genuine external force at play. By examining this topic from different academic perspectives, I will have a clearer understanding into people's beliefs surrounding the red string and fate, alongside

THEORETICAL & CONTEXTUAL FRAMEWORK

This study looks into the cultural and historical origins of the red string theory. Historically, one of the earliest portrayals of fate comes from East Asian Folklore, where the red string became a large symbol for love, marriage and fate. The most widely recognized version originates from Chinese culture, centering around matchmaking god, Yue Xia Lao Ren, who bounded destined couples together via an invisible red thread (Hamilton, 2022). In Korean and Japanese culture, the idea stays very similar, however both cultures developed their own slightly differing definitions to the theory. These differing variations of the myth show how the idea of the red string and fate has grown amongst different cultures.

Alongside the red string theory, this study is also going to look further into the philosophical discussions regarding fate, through famous philosophers such as Marcus Aereius. Marcus Aereius believed in the idea of fate quoting, 'Whatever may happen to thee it was prepared for thee from all eternity' (Aereius, 2015), meaning that whatever happens in our life has been pre-determined no matter what it may be. In regards to philosophy, this research also discusses determinism vs free will, researching further into them and presenting their clear differences. Determinism being the belief that everything in our lives is pre-determined compared to free will being the belief that we are responsible for the way our lives go, not the universe or any external force.

This investigation also looks further into the psychological reasons behind why someone may believe in the concept of fate, looking into confirmation bias, people's tendency to process information by looking for, or interpreting, information that is consistent with their existing beliefs (Casad and Luebering, 2026). as well as Apophenia, the tendency to perceive a connection or meaningful pattern between unrelated or random things (Merriam-webster.com, n.d.). These psychological reasonings help explain why individuals may believe in fate through looking deeper into the cognitive workings of the brain.

THEAMATIC REVIEW

CULTURAL ORIGINS

We will begin this literary review by researching further into the red string theory and the concept of fate through three different cultures in Asia. The red string theory stems from Chinese, Japanese, and Korean folklore. Although these cultures all have slightly different narratives when it comes to the origins of the theory, the concept stays the same. It is believed in all three cultures that people who are destined to be present in each other's lives are connected by a red string, and life will bring them to meet again despite time, circumstance, or distance (Lee, 2024).

In Chinese folklore, the red string theory originates from the god of love and marriage, Yue Xia Lao Ren, also known as, 'The man under the moon'. His role surrounds uniting people to meet, even if their paths seem impossible to cross. According to legends, Yue Laos story states: There was once a young scholar named Wei Gui who came across an old man reading under the moonlight, the old man being, Yue Xia Lao Ren. When asked what he was reading, Yue Lao explained that it was his record of predestined marriages, a sacred book of marriage where the names of all fated couples are written. Next to the book lay a bag full of invisible red threads in which he used to bind together fated couples via their ankles. The old man then revealed Wei Gui's destined wife to

him and was met with an enraged response. The man later attacked the woman he was destined to marry, and ended up marrying a noblewoman in the years following. When he lifted the veil during the wedding, he noticed a scar on her forehead; The same wound he caused in his youth (Terror & Leyendas, 2026).

In Japanese folklore, the red string theory is known as, 'Akai Ito' (運命の赤い糸) which translates to, 'The red thread of fate'. Regardless of the different names, the meanings are very similar. The belief that we are tied together via a red string is still present within Japanese culture, originating from Chinese folklore, however, the string is said to be placed around the pinkie finger of each person, and not the ankle (Nakabayashi, 2025). The Japanese version often highlights the emotional connection and intimate representation of destiny between two beings, rather than solely the idea of marriage, making the Japanese belief surrounding fate and the red string more symbolic and spiritual (Terror & Leyendas, 2026).

The idea that the red string goes beyond marriage is carried through to Korean culture, where the idea, 'In Yeon' (인연) further expands on human fate and connection. In Yeon is often symbolized by a red thread, tied around the finger, that connects us not only to our one true love but to everyone else we will meet on our path to destiny. In Yeon emphasizes the belief that relationships are never accidental and are guiding people together. It is seen as an In Yeon if two people's clothes so much as brush against each other in the street, as it means there must've been something between them in a past life (Rose, 2024).

PHILOSOPHICAL

Beliefs surrounding fate and destiny are widely discussed within Stoic beliefs. Stoicism is a philosophy that has been around for centuries, with roots that can be traced back to ancient Greece. It is a philosophy that emphasizes personal ethics, logic, and rationality, which are often used to help individuals cope with the hardships and unpredictability of life (Stoicsimple.com, 2026) The stoics believed in the idea of determinism which links closely to fate, and is the belief that all events in the universe, including human decisions and actions, are causally inevitable (The Editors of Encyclopedia Britannica, 2022). Meaning that whatever choices that we make in our lives, the universe will always choose the right path for us. Famous Stoic, Marcus Aereilius backed this statement up when he quoted, 'Whatever may happen to thee, was prepared for thee, from all eternity' (A-Z Quotes, 2015). This take on fate supports the statement that fate is a comforting illusion, as the Stoic beliefs are used to help individuals cope with the hardships and unpredictability of life, which suggests that their beliefs surrounding fate hold the sole purpose of making individuals feel more at ease with the direction of their lives.

The beliefs surrounding determinism vastly oppose the idea of free will. Free will is the supposed power or capacity of humans to make decisions or perform actions independently of any prior event or state of the universe (The Editors of Encyclopedia Britannica, 2019). Meaning we, as individuals create our own fate, and any choices that we make in life are not determined by an external force at play. This means that we are responsible for all of the events that occur in our lives, which contrasts the belief of determinism and it being a comforting concept. Free will is the opposite to a comforting concept, as we have to come to terms with the idea that the universe may not have everything planned out for us.

PSYCHOLOGICAL

One possible psychological reasoning for peoples beliefs surrounding fate are cognitive biases, specifically confirmation bias. Confirmation bias is people's tendency to process information by looking for, or interpreting, information that is consistent with their existing beliefs (Casad and Luebering, 2026). Confirmation bias causes individuals to seek out information that confirms their beliefs, while subconsciously ignoring information that does not. It is not only how we intake information, but also how we interpret and recall it. People who support a belief or issue will not only seek out information that confirms these beliefs but also interoperate things like news stories that uphold these existing ideas (Cherry, 2024). In regards to fate, individuals with confirmation bias may actively search for signs of destiny and meaningful connections while ignoring normal everyday interactions that they do not interoperate as fated, which all together feeds into the idea that moments are, 'Meant to be' even when they are not.

Similarly to confirmation bias, Apophenia in psychology is another reason as to why people may believe in fate. Apophenia describes the human perception of patterns. We as humans want to connect dots and search for patterns even when there is none, even when data is unrelated or random (www.psychologytoday.com, n.d.). Apophenia was initially described as a symptom of psychosis, but now widely occurs in non-psychotic people. This all stems from our need for meaning and connection and turning to looking for patterns where none exist to come to conclusions about things even when there are no facts to back it up (Wisner, 2024). This is very similar to confirmation bias as they both link to looking for meaning in things when there is none, which again, links closely to fate.

SYNTHESIS AND GAPS

From my research, I discovered that all three reasonings behind fate, cultural, philosophical, and psychological are all attempts to reduce anxieties and uncertainties surrounding life, as well as finding hope, meaning and overall clarity.

Through looking over my research and linking it to relationships, I have discovered the harmful effects surrounding the psychological reasonings of confirmation bias and Apophenia. Individuals with confirmation bias may carry the tendency to ignore negative aspects in a relationship and in a partner and solely focus on the positives. For example, if an individual with confirmation bias is in an abusive relationship, they may overlook abuse due to their desire to have a perfect relationship. This can be very harmful for someone, and causes them to see a different reality to what is actually happening, and cause them to become blind sighted by their hope for fate (Beaty, 2017).

Apophenia on the other hand could do the opposite to a person when looking for a relationship. They may pick up a habit of focusing on only their idea of negative patterns in another, and emphasizing those to protect themselves, however overall harming their chances of ever successfully finding a partner. In the long run, this may cause them to have a fixed view when looking for love, and seeing the negative in everyone, for example, things like, job titles, wealth, fitness etc.

Through my research, I noticed gaps in the scientific reasoning behind fate, as well as how fate is seen in different religions. In terms of the scientific research, I found very limited articles, and eventually came to a conclusion that there has not been very much if at all proper research carried out on the topic. In terms of religion however, I found that there was too much information, and too many views to bring together that I do not believe I would've come to any sort of accurate conclusion within any religion. With religion, I think it is more about what a specific person chooses to believe from their teachings, rather than a general agreed consensus.

CONCLUSION

In conclusion, I believe that I now have a clear understanding of the red string theory and fate and feel confident that I can portray this through my short film. I have learnt about Asian cultures and their interpretations of the red string theory, as well as the philosophical and psychological reasons behind peoples beliefs in fate. I have found ways to link this to relationships which I can now take inspiration from in my film to draw what I've learned through my literature review into my practical work. Overall this research has made me question my own personal beliefs surrounding fate, and which theories I feel the most connected to. I would say that I am still undecided on whether fate is a real concept or not, however, I believe that the general consensus

of this literature review leans more to the statement that fate is a comforting illusion rather than a genuine concept.

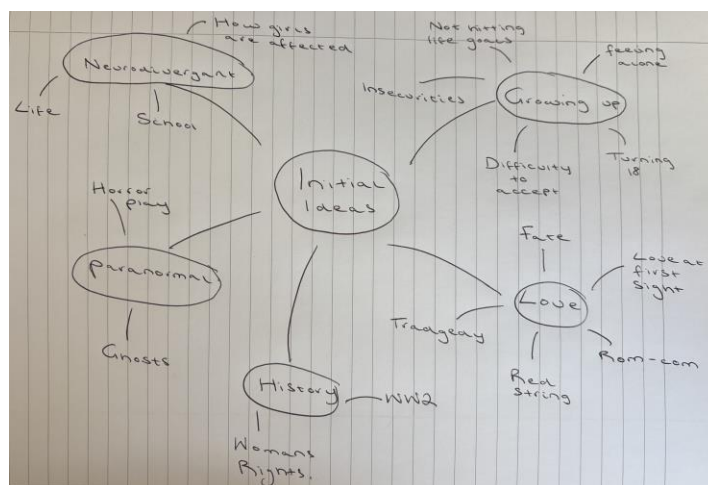
DEVELOPMENT, COLLABORATION, EXPLORATION

INTRODUCTION

This section of my dissertation will be about my developmental process. I will be taking you through my initial ideas, and how I decided on my final topic. I will elaborate on my filming process, delving deeper into the ins and outs surrounding things such as lighting, sound, editing etc. Alongside this, I will be expanding on my collaboration process, evaluating how successful it was working with actors, and whether I ran into any problems, and how ended up solving them.

INITIAL IDEAS

The first step in creating my piece of theatre was coming up with the theme. I began by brainstorming ideas, creating a mind map and writing anything and everything down that came to mind. I knew that mind maps had worked for me in the past, when completing similar tasks. Mind mapping allowed me to see my thoughts on paper and be able to compare them and come back to them when needed. Through this method, it encouraged more fluid thoughts and allowed me to branch off of my ideas in a simple, effective way. This helped me in not getting stuck on an initial idea too early, and gave me the freedom to explore multiple topics at once.



As seen above, my mind map covered a range of contrasting topics, some drawing from my interests and some from my personal life. I drew from both aspects of my life as I wanted to keep my options as broad as possible. I also while also considering the fact that I may later be able to merge the two together to come up with a topic that blends my surface level interests with the depth of my personal experiences.

After branching off from my main ideas, I found myself being particularly drawn to the topic of love. I enjoyed how broad and flexible the theme was, as it offered multiple directions to explore, from romantic, to platonic, and familial etc. I knew that with the topic of love, I was not only interested in it, but I could also draw personal experiences, which would help me in creating further depth when writing. I have always been interested in the concept of love, enjoying romantic movies, and reading romance novels regularly, shaping the way I think about relationships in storytelling. Through this exposure, the idea of love within different forms of media, I became curious about what draws people together, what keeps them connected and how different people act when being in love or being loved. Through thinking more about my interest in the topic, I knew that I would be able to create a piece of theatre that I was interested in and felt passionate about.

One day I found myself scrolling through Pinterest looking for inspiration and came across an image of two hands connected together via a red string. The simplicity of the image intrigued me as I had heard about the red string theory before, and knew the basics of the concept, but never thought about it as a visual. This caused me to go on a further deep dive, and research briefly into the concept, looking into the historical and cultural origins of it. Through this brief research, I quickly became inspired, and made the decision to stick to the idea of the red string, as I enjoyed the visual representation of an inanimate object tying two people destined together, whether that be platonic or romantic.

RESEARCH INFORMED EXPLORATION

When developing my idea further, I wanted to build on the research that I had already carried out in my literature review, particularly the cultural origins of the red string theory. In my earlier research, I learned that the concept comes from east Asian mythology, appearing in Chinese, Japanese and Korean traditions. Although each culture interperates the red string slightly differently, the Chinese version is the most commonly known. As I continued exploring the different variations across all three cultures, I found that the Chinese interpretation aligned the most with the direction that I wanted to take my project in. Its focus on romance and connection between two people felt the most relevant to the themes that I wanted to explore in my piece. Whatever piece of theatre I was to do, I knew from this research that I wanted to incorporate the red string in some way or another, tied to each character's pinkie as seen in Chinese culture.

PRACTICAL INVESTIGATION

At this point in the process, I was torn between making a short film or play. To help me decide, I made a pros and cons list for each option. A pros and cons list as a simple and effective way to evaluate decisions. They work for me as I'm not a great decision maker and usually go back and forth for a while before deciding.

SHORT FILM		PLAY	
Pros	Cons	Pros	Cons
• Multiple / clearer locations • Multiple takes • Direct as I go • Manipulation of time • Flexible scheduling • Shareability	• Editing • Time consuming • Equipment	• Live audience • Real time tension • Lower production demands • Organic chemistry	• Limited visual control • One time performance • Only able to do one • Hard to replicate locations

After weighing the pros and cons of each option, I quickly realized that my piece would be better suited as a short film. This was something that I felt equally as excited and nervous for, as I had always had a passion for movies and filming but had never put any of it into practice. There are a lot more aspects to think about in regards to creating a short film compared to a play. I had to think about things like filming locations, lighting, sound, camera angles, editing etc very early on in the process to ensure that when the time came to film, everything would run as smoothly and efficiently as possible.

As this was my first time creating a short film, I had to look for inspiration in regards to camera angles and lighting. To do so, I created a Pinterest board that included shots from other films. Through doing so, I learnt a lot about angles, and how they portray a story to an audience. For example, an eye level shot mimics how we see people in real life, breaking down boundaries, and allowing the viewer to connect with the actor on screen (Lannom, 2025). Through discovering this, I realized that I needed to use this angle frequently in my film as my theme surrounds human connection.

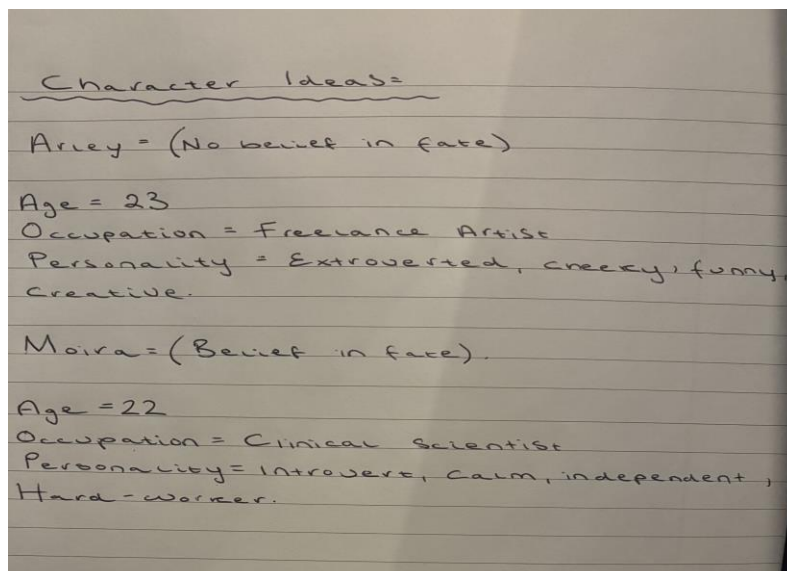


This Pinterest board became a useful tool for me when it came to filming my short film, as I would refer back to it when stuck and in need of inspiration.

CHARACTER DEVELOPMENT

From the beginning, I knew I only wanted to use two actors, keeping it simple to ensure all of the focus was on them and their love story. I did not really mind what genders they were, as it would not have effected my storyline or plot in any way.

One of my first tasks was to come up with names for each of my character. I had the idea of using names with meanings that in some way linked to ideas such as fate and destiny. 'Moirá' was one of the names that I chose, as it originates from Greek and literally means both fate and destiny. The other name I chose was 'Arley', this name did not have an exact link to fate or destiny, but I found it to be a nice simple, gender-neutral name. I then moved on to developing my characters and thinking further into personality traits and personal lives. I wanted them to be pretty opposite to each other in regards to personality as I thought the dynamic would be fun to build on when creating the script. Below are some initial ideas and notes for each character. I did not go too in depth with the development as I wanted to alter things as the process went along, and when I had cast my characters.



SCRIPT

When beginning to write my script, I felt un-inspired and was unsure on where to begin. Something that helped a lot was thinking about filming locations first and letting the ideas follow. As I planned on filming in my hometown, Cardiff, I also knew that locations might strike certain memories from my personal life that may inspire scenes. For example, one of my scene ideas included a date at an arcade, drawn from past memories. I found myself using this method at a few points during the creation process of my script, slightly changing the narrative to fit my characters and plot.

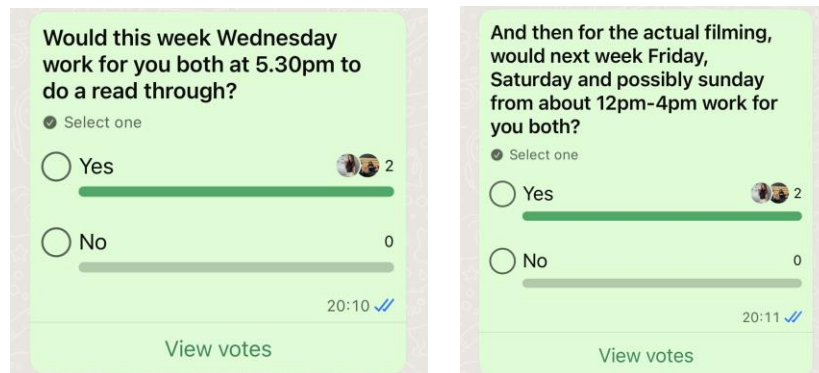
Another crucial thing that helped in the plot creation for my script was the inspiration I gained from a movie I had watched previously, titled, 'Your Name' (2016). The movie follows two teenagers connected by a red string. I initially wanted to create a happy ending to my short film however after watching the film, I felt that it would not leave as much of an impact as I would hope. The film left me pondering the topic of fate and the red string for days after, questioning my own life and past experiences. Through experiencing these feelings personally, I knew that I wanted to emulate the same for my short film and knew that I wanted to do so by creating an unexpected ending that leaves viewers confused and questioning.

COLLABORATION

During the collaboration process for my short film, I ran into some problems that I had not planned for or expected. I had initially asked two of my peers from first year in person if they would want to act in my short film, as I had worked with them previously and knew they were both talented and reliable, and just what I had imagined for my characters. After attempting to plan rehearsals during our free time outside of university, it quickly became apparent that our schedules were not aligning. I found that we finished university at very different times, and had other commitments on different days to each other, all together limiting the days in the week that we could film. This setback caused me to have to ask two other peers from my class, Emily Meredith, and Olivia Harris, if they would be willing to be in my short film. Thankfully, they were up for it, and as we attend the same classes, our schedules aligned perfectly, however, at this point, I had less time to get everything filmed. Fortunately, this decision turned out to be for the best, as I found that I was a lot more comfortable around my new cast, as I am good friends with them both outside of the project.

In terms of scheduling, I did not really need to plan rehearsals for my film, as I, for one, did not want to add pressure on to my actors, and for two, trusted that they would be instinctual enough when filming. Doing a short film also allows me to direct as I go, which is useful in the process and keeps things moving forward as efficiently as possible. I only needed around 2/3 days to film, as I already had my locations planned out, so that filming would run smoothly. To communicate

with my actors in regard to filming dates etc, I created a group chat via WhatsApp, as all of us are familiar with it. I found it effective to send simple polls to the group chat in order to figure out what times and days we were all free to film. Doing so worked really well for my actors, as they regularly got back to me soon after I had sent the message, which made for a really relaxed and stress free start to the process.



When it came to the filming process, I wanted to make sure that I was directing successfully, and helping my actors as much as possible as time was limited. To do so, before each filming session I would ask them to carry out the Meisner repetition exercise. This exercise includes both actors sitting across from each other, and starts with one actor making an observation about the other and speaking it aloud, followed by the second actor, repeating the same sentence (Woltmann, 2023). This exercise keeps you in moment-to-moment contact with your partner and with what is actually happening (Silverberg, 1998). Doing so is extremely important when acting in film and TV, as the camera is so close, and can pick up every emotion and facial expression, and not being connected to a peer takes us as viewers out of the story and disconnects us from the scene at hand. I found this technique to work well with my actors, as they were already familiar with Meisner, and could recognize when they were practicing the it correctly. I believe It allowed them to give a truthful and connected performance throughout.

A general issue that I came across when filming was the technology that I used. Due to limited budget, I had to use my iPhone 15, a cheap tripod and cheap microphones. In terms of using my iPhone 15, I found the camera quality to be surprisingly decent, however, I kept finding myself running out of storage on my phone, which slowed down the filming process at points, and caused me to have to spend time clearing space in my phone. I wish I would've thought about this problem before and came up with a solution for just incase it were to happen, which it did. If I were to go through this process again, I would make 100% sure that all of the things on my phone that took up my storage were backed up into a cloud to save me space.

Another technological issue was the microphones. Again, as budget was low, I had to buy cheap microphones off of amazon. They proved to be efficient when filming inside, however, as we filmed in Cardiff city Centre, the poor quality of the sound showed profusely. The surrounding noise of the city became a really frustrating issue, and in the moment, I had no solution to the problem. I had to trust that I would be able to use an editing software to isolate my actors vocals and somehow try my best to cover the sheer amount of background noise in most of my outside shots. Thankfully, I filmed more inside scenes than outside, so most of my footage sounds decent, however, it was still disappointing to have this happen. This issue could've been solved if I would have just written all of my scenes indoors, although, I was not to know, so i just had to do the best that I could with what I had.

EDITING

To edit my short film, I used an app called CapCut. Capcut is an easy to use editing app that can be downloaded on to any form of device, making it the perfect portable choice for me. I have used cap cut frequently for a few years now, so the decision to use it for my short film was very easy. I am already very familiar with how it works, and believed that it would be perfect for me in regards to what my short film was going to include. I mainly used it to merge clips together, as well as add lettering and adjusting sound and lighting, specifically the isolation of vocals. A bonus to using cap cut was the wide range of sound effects available for me to use. I made the most of these as they were great quality, and ended up being exactly what I needed. I found that the only negative aspect to using Capcut was the paywall behind some of the editing options. This lead me to have to pay for a month of upgraded capcut, as I feel that doing so elevated my short film just that little bit extra. Thankfully in the end, I was happy with most of the editing and was still pleased about my initial decision to use it. I really enjoyed the simplicity of the app, and being able to have everything I needed in the same place, easily laid out for me to utilize.

PRACTICAL FINAL OUTCOME

My final practical outcome was a 10-minute short film following two characters, Arley and Moira who begin as strangers, but later meet through living next door to each other in their apartment building. They are then shown with a red string tied between them moments after they meet which stays on throughout the film even when problems arise to portray the concept that the string never breaks, as talked about in my previous research. The purpose of creating a film was to develop further creative skills, so I have another possible career path, as a career in performance is so unpredictable. I also ensured that my piece linked to my research in some way, through incorporating the red string visually, tying it to each of my actors pinkie fingers to

represent how the myth is interoperated in Chinese mythology and culture, and how it tied into my piece.

STRENGTHS & ACHIEVEMENT OF AIMS

I believe I achieved my initial creative themes throughout my piece. This is shown through feedback I received from a peer who watched my short film, who later sent me an email saying, 'The angles and creative camera shots were so cool! You never failed to use visual focus, and it made your film really enjoyable to watch.' (Lane, 2026) This was great to hear, as my second aim was to create a visually appealing outcome. Alongside the visual aspect, I believe the final outcome of the film was overall pretty successful. I felt that the filming process went smoothly, and that I worked well with my actors. We were able to have fun and enjoy the process together, working cohesively.

WEAKNESSES

In terms of weaknesses, I believe I could've written my script with slightly more depth, as everything felt quite surface level. This was mostly due to the 10-minute film brief that we were given, which made it hard to add too many scenes or go too into detail, as it would've exceeded the limit. If I were to do the process again, I would shorten all of my scenes and add more, rather than having less scenes that are longer. I also wish I would've filmed more footage during the process, as I felt that some of my editing was slightly choppy, as I did not have enough footage to edit together. Tiny details like this are so important and have taught me so much. If I were to film another short film, I would know to keep these things in mind to create the best outcome that I can.

Through this process, I have learned not only to develop ideas, write my own script, film, and edit, but also how to work with actors and create a positive working environment as a director and filmmaker. I believe I kept good communication with my actors throughout, making sure they were comfortable with the process and schedule, and made the process as enjoyable as possible.

CONCLUSION

Through this dissertation, I have further developed my knowledge surrounding the topic of the red string theory and fate and the themes that follow from them. I have discovered that the concept of the red string comes from Asian mythology and culture, stemming from Chinese god Yue Xia Lau Ren, God of matchmaking, who used red threads to tie destined lovers together. I also learned further about other interpretations on fate and the red string through other cultures in Asia, such as Japanese, and Korean. I used the research I gathered on Chinese mythology to inspire and deepen the plot for my short film. Within my

literature review, I also developed my knowledge in philosophy and psychology, linking them to why people may believe in fate, and what draws them to the concept of it. Through this research, I was able to get closer to the overall question of my dissertation, 'Is fate a genuine concept or a comforting illusion'. Research suggested that beliefs in fate stem from anxieties and the dislike for the unknown, further confirming that the concept of fate and the red string is more of a comforting illusion than a genuine concept.

Throughout the process of creating my short film, I developed many skills that I can take with me into my career. I first learnt how to develop ideas and build from them, creating mind maps and researching further into the topics I have brainstormed to create a full concept. Through this, I further developed my research skills and am now able to link together my ideas with the research that I gathered. The practical element of this module has allowed me to build on my existing editing skills, and general film making. I have been able to play around with camera angles, lighting, directing etc, which is going to be beneficial for me as through this process, my passion for film making has increased, and I can see myself working on similar projects in the future. As an aspiring actor myself, I have also gained further respect for the individuals working behind the scenes on film and TV and see everything in a different light.

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<https://www.youtube.com/watch?v=Z33vXoTLj8s>

APPENDICIES

Pinterest Board

<https://pin.it/3W5hvt6Ed>

Script Final & Script Draft 1

[Final Script & Script Draft 1](#)

