



THE MOVIE STYLE OF MING-LIANG TSAI

BY

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Abstract

The research aims to 1) study the narrative theme of Ming-liang Tsai's movies and 2) investigate the movie language employed in Ming-liang Tsai's movies. This study adopts a qualitative approach using textual analysis to study 6 Ming-liang Tsai's movies. The selected films include 1) What Time Is It There, 2) Goodbye Dragon Inn, 3) The Wayward Cloud, 4) I Don't Want to Sleep Alone, 5) Stray Dogs, and 6) Days.

In terms of the narrative themes in Ming-Liang Tsai's movies, the results indicate a predominant focus on nostalgia, loneliness, desire, and living predicaments. Regarding the theme of nostalgia, the films incorporate previous movie plots, actors, or setting scenes, creating a poignant reminiscence of past eras. For the theme of loneliness, the minimal dialogue between characters reflects the solitude they experience, while their appetites and sexual desires manifest through the characters' unconventional behavior. Lastly, the theme of living predicaments showed the harm inflicted upon marginal characters by factors such as occupation, society, family, and natural disasters, portraying Tsai's compassionate humanistic perspective.

Regarding the movie language employed in Ming-liang Tsai's films, the findings reveal that 1) Ming-liang Tsai incorporates a significant number of classic old songs into his movies, not only to convey the characters' emotions but also to enhance the overall cinematic experience; 2) Ming-liang Tsai employs a closed space composition, utilizing the 'Back' character composition and frame composition to create a somber and subdued narrative style; 3) Ming-liang Tsai utilizes single shots, capturing the characters' surroundings and externalizing their emotions, adding authenticity to the narrative; 4) Various metaphorical symbols play a crucial role in expressing the director's ideas, adding depth and complexity to the films

(Total 92 pages)

Keywords: Ming-Liang Tsai, Narrative Theme, Movie Language

Student's Signature.....Thesis Advisor's Signature.....

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Chapter 1

Introduction

1.1 Background of the Study

During the 70s of the 20th centuries, on the one hand, Taiwan and the United States broke off diplomatic relations, Taiwan and Japan broke off diplomatic relations, the government spent a lot of money to shoot political propaganda movies, and a large number of anti-Japanese movies seized the movie market; On the other hand, martial arts kung fu movies imitating Hong Kong movies have also continuously invaded the Taiwan movie market, so the movie industry has fallen into shackles. With the huge fluctuations in Taiwan's politics, the degree of people's freedom of speech has been improved, the economy has undergone a huge transformation, and Taiwanese movies have also developed rapidly with the rise of the economy. In the 80s of the 20th centuries, Taiwan's China movie Group Corporation was inspired by the Hong Kong New Wave Movement, saw the achievements of Hong Kong producing cutting-edge directors such as Hark Tsui and Ann Hui, also used a group of young directors, and the "Taiwan New movie" movement represented by Hsiao-hsien Hou, Edward Yang and others flourished. The creative techniques of Taiwan's new movies are not only influenced by the Hong Kong New Wave, but also by foreign art movies. The values and aesthetic trends of art masters admired in the Taiwanese movie industry such as Jean Renoir, Robert Bresson, and Yasujiro Ozu have influenced the creative techniques of Taiwan's new directors. Taiwan's new movie is dominated by Bazin's realistic movie theory, and the various "modernity" problems that have emerged from the acceleration of urban modernization are manifested in the director's reflection and criticism in the movie,

creating a precedent for realism for today's Taiwanese movies. Taiwanese movies have achieved great results in the world, but they have not saved the Taiwanese movie market. On January 24, 1987, with the announcement of many moviemakers that movie was more of a commercial activity, governed by the various laws of production and consumption, Taiwan's new movie movement ended. In the early 90s, there was a "second wave" of Taiwanese movies, that is, "new new movies", and the directors of new movies were still creating works, such as Hsiao-hsien Hou who made very modern rural and urban works, and Edward Yang continued the discussion of the times and human nature. At the same time, a group of new directors with overseas study backgrounds have emerged, their continuous pursuit of art movies, and the inclusiveness of Taiwan's society and culture, their portrayal of the city is more acute. Ang Lee, Kuo-fu Chen and others gradually emerged. Ming-Liang Tsai, who had a strong personal color, entered the Taiwanese movie scene during the period of the new new movie Movement in the 90s. (Yang, 2020)

Ming-Liang Tsai is undoubtedly a loyal practitioner of the author's theory. He was born in Malaysia, lived in Taiwan and studied in China Culture University, so Ming-Liang Tsai also benefits from Taiwan's "new movie". The selection of movie themes and aesthetic orientation is the inheritance and development of the works of new movie directors in Taiwan. In terms of theme selection, they all examine and construct Taiwan's unique historical experience and tell the stories of ordinary people; On the other hand, aesthetically, they formed an aesthetic style dominated by the use of depth of field lenses and long lenses. Through the writer and the director are in one, the work is given a strong personal artistic style, while borrowing from the audiovisual presentation of European art movies and using new movie languages. (Yang, 2020) Unlike Edward Yang, who is known as the "Taiwan social scalpel" and concerns the middle-class conflict in Taiwan, Ming-Liang Tsai is more concerned about the survival state of individuals living on the edge of society.

Throughout Ming-Liang Tsai movie works, we see is not reflection on Taiwan past era, not the individual perception of living environment, but director's always inner obsession and thinking message, is he as a life individual to the material world the most direct survival perception, with realistic focus on urban life's sensory experience, art movie is more director with personal private psychology and unique feelings as the starting point, through the movie audio-visual media, express an attitude to the world, society and life.(Xue, 2016) .As he himself said (2018), "My movie is to vent the deep and suppressed desire underneath my heart that I am afraid to express."

In 1992, for directing first movie" Rebels of the Neon God" won the Best movie Award at the Turin International movie Festival, in 1994, for directing "Vive L' Amour", he won the Golden Lion at the Venice International movie Festival; In 1997, for directing" The River" he won the Silver Bear Award from the jury special award at the Berlin International movie Festival. Under the era of high industrialization, increasing life pressure, urban life of people often easy to be pushed to the edge of mental breakdown. Ming-Liang Tsai with keen and delicate perspective presents a series of obscure and real gray movie including Xiao Kang family(Kang-sheng Lee, Tien Miao, Yi-Ching Lu), other members Kuei-Mei Yang, Aaron Chen, Shiang-chyi Chen, each work is sustainable by a single movie, and connects to other works.(Sun, 2013) The Water Trilogy laid a solid foundation for the subsequent movie style, identifying the two main foundations of Ming-Liang Tsai's movie solitude and time themes and long-shot aesthetics. Ming-Liang Tsai movie with its unique expression to build his movie world. If he could not shoot according to his idea, he would refuse to direct. Ming-Liang Tsai with his own insistence declared that the principle that movie as an art is not necessarily on the road of commercialization — this is undoubtedly a tribute to the European art movie tradition. His movies's box office was not very well. Even when his movies

are released, he takes his actors to the streets of Taipei to sell tickets to attract audiences. (Tsai, 2018) although Ming-Liang Tsai movies go further and further, lines are less even no, long lens are longer, but all meditatively observation, the expression mood more thicker. Under his unique movie style, his exploration of the lonely hearts of the current urban people in his video world will still get reveal to some extent. (Wang, 2021)

As he deepens his creative themes and excavates himself, Ming-Liang Tsai 's movies add more personal style. 1998 "The Hole" tells an allegorical story of the end of mankind, a man and a woman were trapped in a prison-like building by heavy rain, lonely and longing for solace. In "The Hole"(1998), Ming-Liang Tsai used his favorite old song elements in the movie, the innocence and enthusiastic personality of the old song and a very cold story were combined. Ming-Liang Tsai's movies, which had no musical elements before, also began to have vitality, and the song and dance elements have also become one of the symbols of Ming-Liang Tsai's many movies. (Tsai, 2018) Ming-Liang Tsai's first work won international awards, encouraged by Taiwan's "National movie Production Tutoring Fund" policy to continue moving, and the movie's awards also attracted other investors to invest in his movies, so Ming-Liang Tsai's artistic creation became more and more self-made, and his works had a lot of freedom in content. (Yang, 2020) Ming-Liang Tsai's lens always pays attention to the urban bottom characters of modern society, his works are a projection of the detailed state of life, he is fascinated by various objects with symbolic meaning in life, and falls on humanistic care. On the one hand, the civilized society of Ming-Liang Tsai's image world always has ruins, which is a ruthless revelation of the ugly side of modern cities, on the other hand, in a gloomy tone, it is rich in various feelings, family affection, love, friendship, and very personal emotional expression, love for movies. (Yang, 2018)

Ming-Liang Tsai not only has outstanding achievements in the field of movie, but also expands his own world in installation art, museum movies, etc., since "Stray Dogs" (2013), Ming-Liang Tsai has returned to the narrative theme "Days" (2020), which is more freer to create than previous movies and more difficult to enter theaters. There is no script, no lines, there are only two actors in the entire movie, and their images come from Ming-Liang Tsai's video recording habits that he has maintained for many years. Loneliness is still the theme, but it becomes acceptable because of the trust that someone and others have gained by chance. Ming-Liang Tsai's previous the depth of long shots are missing in this movie, and a large number of box in box shots show people's loneliness, and even appear rare handheld dynamic shots. This change makes people look forward to his successor even more. (Wang, 2021)

From the first movie Ming-Liang Tsai "Rebels of the Neon God" in 1992 to 2020 , there are a total of 11 long movies, Ming-Liang Tsai has been a representative figure of the naturalistic aesthetic view, it can be said that the world movie industry could not be underestimated this master figure. From "Rebels of the Neon God"(1992), "Vive L' Amour"(1994), "The River"(1997), "The Hole"(1998), etc. to the movie "Stray Dogs"(2013) gathered by all the original cast of Ming-Liang Tsai, the content he shows through the movie is more obscure and shocking, the pace is slower, the theme is more diverse, not only loneliness and time but also death, homo sex, etc. He creates works with rich personal experience, without deliberately pursuing the technique of movie, obvious realistic style, and iconic fixed long shot. Not a praise of modern civilization, but through the real details of the oppressive life of marginalized people, under the lens of everyday life, the crazy characteristics and absurd ugly costs of the development of modern civilization are narrated. The male protagonist Kang-sheng Lee in Ming-Liang Tsai's movies has always remained unchanged, compared with the portrayal of external conflicts, Ming-Liang Tsai pays

more attention to internal conflicts. He has successfully created characters who are alienated and lonely, but full of desire. (Yang, 2020) His movies are full of humanistic care and compassion, commendable is that Ming-Liang Tsai director's works contain the magic which make people into the hearts of the characters.

1.2 Research Questions

1.2.1 What is the narrative theme of Ming-Liang Tsai's movies?

1.2.2 What is the movie language of Ming-Liang Tsai's movies?

1.3 Research Objectives

1.3.1 To study the narrative theme of Ming-Liang Tsai's movies.

1.3.2 To study the movie language of Ming-Liang Tsai's movies.

1.4 Scope of the research

The research focuses on the movies that were directed by Ming-Liang Tsai. The period between years 2000-2020, that he made 6 movies. This research excludes "Visage" (2009) because Visage is difficult to find complete resources on the website. All 6 movies have enjoyed international fame and won many international awards, and the content of the movies is not very commercial, showing the life of people who lack communication with each other. The images are very personal. They are as follows:

- 1) What Time Is It There (2001)
- 2) Goodbye Dragon Inn (2003)
- 3) The Wayward Cloud (2005)
- 4) I Don't Want Sleep Alone (2006)

5) Stray Dogs (2013)

6) Days (2020)

1.5 Definitions of Terms

Narrative Theme: The theme of the movie that is the core of the narrative theme. It refers to the way of life and thinking of the people and integrates various traditional artistic elements in the movie.

Movie Language: Movie language is a collective term for various special methods used in movie art to convey and communicate information. Movie language contains rich elements: soundtrack, spatial composition, long shot, symbol, etc., and movie language is expressed by these elements.

Ming-Liang Tsai: An outstanding representative of Taiwan's new new movie movement. Ming-Liang Tsai was born in Malaysia, he is a Taiwanese movie and television director and screenwriter. He studied at Chinese Culture University, specializing in movie and drama. After graduation, he worked as a director, his movies won many awards.

Movie Style: movie styles refer to recognizable cinematic techniques used by movie makers to create specific value in their work. These techniques can include all aspects of narrative theme and movie language. It has a distinctive movie making style that differs from other directors. This study represents the movie style from Ming-Liang Tsai.

1.6 Expected benefit from the research

This article focuses on the practice of theory in movie, so as to interpret Ming-Liang Tsai's movie series, and interpret Ming-Liang Tsai's warm humanistic care through his true display and gaze on modern urban life and modern social civilization. Re-examine the way of daily life constructed by the movie, explore the various themes and movie aesthetics involved in the movie, and find the poetic expression of the movie belonging to the author under the naturalistic tone. Perceive the various meanings contained in Ming-Liang Tsai's movies, analyze their narrative theme and movie language, and try to derive the unique movie style of Ming-Liang Tsai's movies.



Chapter 2

Literature Review

The research is “The movie Style of Ming-Liang Tsai” that aim to 1 to study the narrative theme of Ming-Liang Tsai’s movies and 2 to study the language of Ming-Liang Tsai’s movies. The researcher uses the concept, theories, and research literature. They are follows:

- 2.1 Author Theory
- 2.2 Narrative Theme
- 2.3 Movie Language
- 2.4 Information of Ming-Liang Tsai
- 2.5 Related Research Literature

2.1 Author Theory

French society was influenced by the political reforms of the late 50s of the 20th centuries and the atmosphere of various youth subcultures, and a group of young elites representing the counterculture of Paris promoted the development of cinema in the movie industry in the 60s, known as the "New Wave". The author theory originated in this movement. (Peggy, 2019)

In 1943, André Bazin, the mentor of the New wave, said that "the value of cinema comes from the author, and it is much more reliable to trust the director than to trust the star." (Yang, 2017) In 1951, André Bazin, together with Jacques Doniol-Valcroze and Lo Duca, founded the "Cahiers du Cinéma", with the theme "Director is Author", arguing that the creator of movie, especially the director,

should imprint his own personality in the movie: In a series of works, a unified thematic and formal style should emerge. Under this principle, they began to admire some directors, such as Jean Renoir, Jacques Tati, Robert Bresson, Jean-Pierre Melville, Jean Cocteau, etc. The concept and spirit of New wave moviemakers mainly comes from the "Cahiers du Cinéma". Bazin is a strong advocate of "mise en scène", realism, and a critical approach that focuses on the creator's personal color and style. He believes that the basis of movie is photography, the essence of photography is objective, and realism is the highest aesthetics of movie. He particularly emphasizes deep-focus image processing and single lens and true integrity of long lenses. (Peggy, 2019)

Bazin's theory also prompted Truffaut to publish the *la politique des auteurs* in 1954, which emphasized that movies should be independent creations of directors, should not be adapted from movie scripts or literary masterpieces, and should not be subject to movie companies, and that creators should pick up a "camera pen" and write their own style. (Li, 1991) Truffaut's *la politique des auteurs* was the antithesis of the concept of French "quality cinema", and he wanted to truly justify moviemakers who regarded cinema as an art and were able to embody their personal style in their creations. Later, the "Cahiers du Cinéma" published several articles on authorship, discovering movie authors such as Ingmar Bergman, Federico Fellini, and Michelangelo Antonioni. In April 1957, Bazin published "On la politique des auteurs" in the "Cahiers du Cinéma", arguing that "authorship strategy" as a way of movie criticism is very useful and necessary, but it should be noted that a director cannot be identified as the author and then fully affirm his movie, and discovering the value of the movie needs to be supplemented by critical angles and research methods. (Dai, 2022)

Truffaut's *la politique des auteurs* laid the foundation for author theory, and in the 60s of the 20th century, the "author theory" was introduced to the United States, and in 1962 the American commentator Andrew Sarris combined the "*la politique des auteurs*" with the reality of American cinema, and translated it into English as "author theory", and published "Notes on the author theory in 1962" in the movie magazine "Movie Culture", in which he put forward three criteria for evaluating a movie director as an "author" from three links of skill, personal style and connotation: 1) Whether the director can have skilled movie shooting skills. 2) The director must have a distinctive personal "mark". That is, to inject the consistent theme connotation and the style characteristics of the movie language into the many works he has created, so as to have a clear and unified personal imprint, which is difficult to copy and easy to identify. 3) When the director shoots a movie, there will be a conflict between his own ideas and the script explained by the boss. And a director in the movieing process, his own concept can break through the shackles of the script and the boss, inject passion and vitality into the work, and bring an "inner meaning" to the movie. (Yang, 2017)

The author theory has had a profound impact on world cinema criticism and creation. For example, the British magazines "Movie" and "Sight and Sound" have long pursued author theory. The predecessor of author theory can be traced back to movie theorist and director Alexandre Astruc's "Camera Pen Theory" in 1948 in the "French Screen." Cinema should become a language, and I mean the form that artists can use to express ideas, no matter how abstract, that can be interpreted like writing a novel or essay... That's why I call this new era of cinema the era of the 'camera pen'... Cinema will slowly move away from vision or image for image's sake, and direct, story tyranny, to become as flexible and delicate as writing words. "Astruc affirmed the director's dominant position in the creation of movies. (Charles, 1991)

Strictly speaking, author theory is not a veritable theory, but an attitude of movie creation practice. The "author" emphasizes that the director is more important than the playwright, and is the chief conductor of all aspects of the production, while the script is only one link of the production. The author theory has been criticized by academics for lacking a systematic program and loose content. (Peggy, 2019)

Scholar Yang (2017) once said, "Peter Wollen's 1969 book 'Symbols and Meaning in movie' was the foundation work of structuralism author theory, which thus author theory possessed a systematic theoretical framework." The book combines *la politique des auteurs* and structuralism, and puts forward the concept of "structuralism author theory", which analyzes the meaning of the movie itself with structuralism analysis, arguing that "author theory is not limited to declaring the director as the main author of the movie, but also means the work of discrimination, the discovery of those authors who have been completely ignored." (Peter, 1987) Therefore, after the author theory was transmitted to Britain and the United States, it was respected as a serious movie theory, and through a systematic examination of all the director's works, it traced the characteristics of the director's unique theme, structure and form. After the author theory spread to Taiwan, in the 70s of the 20th centuries, "Influence" magazine used the method of author theory to respect directors such as King Hu and Han Hxiang Li. (Peggy, 2019)

To sum up, the core essence of the "author theory" is that the director is the leading position in the movie creation process. The first is to establish the creative status of the director, the second is to truly treat movie as an art form equal to literature and painting. "Author theory" believes that movie is a reflection of the director's personalized concept, so when using author theory to analyze movies, it is necessary to analyze the director's works and artistic style in relation to the era in which he lived and the environment in which he grew up.

2.2 Narrative Theme

Narrative theme is an important part of movie theory. The term "narratology" was first coined by the French contemporary literary theorist Tzvetan Torodov in his 1969 book " 'Decameron' Grammar ", proposed that "This work belongs to a science that does not yet exist, and we will temporarily name this science narratology, that is, the science of narrative works." (Zhang, 1989)

Narrative movie is a branch of contemporary narratology. (Zhang, 2017) The birth of movie narratology was developed by the French scholar Francois Jost, Christian Matz, American scholar David Bordwell etc. after borrowing the research methods of literary narratology introduced the research methods of classical narratology into the field of movie to form narrative movie. (Liang, 2020) Classical narratology refers to textual analysis based on structuralism, focusing on the structural laws within narrative works and the relationship between various elements. (Jiang, 2018) Narrative movie aims to demonstrate the narrative mode of this article in the movie from the theoretical form, and reveal the change law of narrative strategy from the change of narrative structure. (Zhang, 2016) .The director's style is also reflected in the way these movies are presented. The plot design of many movies is carried out around the theme, so when conceiving the plot, there must be a clear thematic expression. (Yuan, 2020)

The narrative theme is the core of the narrative theme and the ultimate goal of the narrative theme. A good narrative theme can not only reflect the politic and economy under a specific history, but also reflect "the way of life and thinking of people at that time, so as to see through the specific face of social history and people's specific cultural mentality." (Wang, 2006)

The narrative theme is largely influenced by the director's own upbringing. Movie is an art that integrates various artistic expression elements such as literature, painting, and music. It reorganizes and integrates various traditional artistic elements in the movie, making these elements a character in the narrative theme and better expressing the theme of the movie. The themes of the movie can be about family, society, nature, war, life issues, and many other themes. (Liang, 2020)

2.3 Movie Language

Language is "the communication technique that humans use to communicate thoughts and feelings, and is a system of symbols that uses specific codes." (Lv, 2006) Any artwork that aims to communicate is based on language, and so is movie. Gaudreaut (2010) said, "The art of literature consists in manipulating words and syntax to make a storyline more engaging, and the art of cinema showing before our eyes what is happening in the here and now through the shots and sound." movie language is intuitive space composition, camera movement, sound and other elements. (Xie, 2022). The director shows the image on the screen, so the study of the director should be based on the possibility and legitimacy of the director's movie language expression.

Béla Balázs said, "A good director would never let his audience watch any part of the scene." (Béla, 2008) The director presents the part he wants to present to the audience through the change of angle of the shots, the speed of movement of the shots, the size of the shots, and the connection between the shots.

Some shot types are artistically expressive, such as single shot, empty shot, closed-up. At the beginning of the art of photography, single shot is the most direct movie language. Unlike montage, it brings a sense of realism and documentary because there is no editing. French movie theorist Bazin (2017) emphasized that "the

uniqueness of photography lies in its essential objectivity." "That is, the dynamic changes in the single shot can express the relationship between the characters and the environment, render the atmosphere, and make the audience more engaged in the movie and have their own thinking. The movement of single shot can be divided into three types: one is that the actors do not move, and the camera moves; the second is that the camera does not move and the actor moves; the third is that the actor and the camera move at the same time. As a movie language, empty lens refers to scenic things that exclude "people". In the pursuit of movie documentary, people find that the empty shots of their respective scenes that jump out of the story line are a method, which can express the psychology of the characters, trigger thinking, etc., and bring different levels of senses to the movie. (Xie, 2022) among the different sizes of the shots, close-up is one of the wonderful performances of the movie, French movie theorist Jean Epstein once described the close-up as follows: "There is no gap between the performance and the audience. People are not looking at life, but going deep into life, and it allows people to go deep into the most invisible. Under the magnifying glass, a face is naked in front of people, showing its warm appearance without omission... This is a real miracle of existence, an exhibition of life, it is exposed to the public like a peeled pomegranate, it is easy to accept, and yet it is so bizarre."(Marcel, 2006)

Space composition refers to the director's orderly organization of the subject in the selected shooting area. According to Marcel Gabriel, "When the camera captures the external reality in order to turn this reality into artistic material, the first thing people see in this creation is the composition of the picture."(Marcel, 2006) as directors dig into the way the content of the picture is organized, composition has also become a technique for directors to tell stories, express emotions, and create style. (Wang, 2020)"The purpose of composition in the movie is to make the layout and composition of people, scenes, and objects in the movie

picture achieve the ideal visual effect."(Hu, 2013) Just as the composition of a painting is diverse, the composition of a movie is diverse according to the director's intention. Composition can be mainly divided into: balanced composition, unbalanced composition.

The soundtrack is an important part of the sound of the movie, soundtrack has an ideographic function to a certain extent, enriches the narrative content, carries the emotions of the characters while manipulating the emotions of the audience, and expands the appeal of the movie. The soundtrack can also reflect "the director's sincere understanding of social life and life." (Wang, 2009) Tarkovsky (2016) believed that sound can express the psychological state of characters or complement the atmosphere of the environment.

The movie has a clear language system, and the smallest units in the narrative have to be described, and symbols inevitably operate in the movie narrative. (Wang, 2020) Italian director Pier (2008) believes that cinema survives by metaphor. Visual metaphors aid the movie's narrative on the one hand, and suggest the director's thinking about the real world on the other hand. Image symbols also help shape characters, sculpt details, promote the development of the plot, etc. Andrei Tarkovsky wrote in "The Time of Carving"(2016), "Vyacheslav Tikhonov made incisive and pertinent comments on the artistic image (which he called symbols) when he said, 'Symbols can only be called true symbols if they have infinite meaning, when they imply in mysterious (pictographic and magical) language what ordinary written words cannot convey. It has a lot of facets, a lot of thoughts, it's inscrutable... It is formed by organic processes that act like crystallization... In fact it is an element, so in essence with composite, reducible metaphors, similes, analogy... they are different Symbols cannot be described in words, and we are overwhelmed by the

mysterious meaning they contain as a whole. "Directors often use visual elements to convey to the audience the philosophy behind the movie.

2.4 Information of Ming-Liang Tsai

Director Ming-Liang Tsai, from Taiwan, is an outstanding representative of Taiwan's new new movie movement.

In 1957, Ming-Liang Tsai was born in Kuching, Malaysia, a place where multicultural and multi-racial collisions. He was exposed to various types of movies from an early age. When he was a child, he would go to the temple where his father sold noodles and participate in the temple fair, watch plays and watch movies. Such as Hong Kong movies, Taiwanese movies, Indian movies, Malay movies, opera movies, martial arts movies, commercial movies, military education movies, etc. Ming-Liang Tsai liked directors such as Chaplin, King Hu, Nagisa Ōshima at that time, and the directors he liked, movies are very strong expressions of movie aesthetics. (Tsai, 2018)

In 1977, Ming-Liang Tsai came to Taiwan, just as Taiwan lifted its strictness, the cultural environment became democratic, freedom of speech, and the Hong Kong New Wave also stimulated the development of Taiwanese movies. In 1978, Ming-Liang Tsai was admitted to the Chinese Culture University, specializing in movie and drama. In his university life, Ming-Liang Tsai read Western dramas and classical plays on the one hand, read Shakespeare, Ibsen, Molière, Brecht, etc., on the other hand, he watched a large number of movies, and the movie resources came from movie festivals, DVDs, videos, etc. This period was a period when Ming-Liang Tsai watched movies abundantly, and the most profound influence on him was the French movies of the French New Wave, such as "Les quatre cents coups" and "Angst essen Seele auf". The theory of Bazin, the father of the French

New Wave, also influenced Ming-Liang Tsai's later moviemaking. Ming-Liang Tsai believed that life was composed of scattered and discontinuous events, and the creative side favored the single shots advocated by Bazin, denying the traditional complete plot structure, and replacing dramatic plots with trivial life plots. Ming-Liang Tsai once admitted that he is deconstructing the movie, restoring the most original image, losing the sound, losing the dialogue, and even throwing away the plot and performance, so that the movie can be effective. (Tsai, 2018)

During his time at school, Ming-Liang Tsai wrote and directed his own stage plays, and he used humor to deal with themes such as modern society and loneliness. Such as "Fast Sauce Noodles" in 1981, "A Door That Cannot Be Open in the Dark" in 1982, and "Wardrobe in the Room" in 1983, which he tried to explore on the theme of conscious self-defense of urban residents, which became a recurring issue in his later works.

At the time of directing his first movie, Ming-Liang Tsai had been immersed in the movie and cultural circles for many years. He has written "Little Fugitive"(1984), "Windmill and Train" (1983) and "Love Without End"(1989) for other directors, and moved the TV series "Corners of The World" (1989) When writing the script of the TV series, he laid the foundation for the later directing of the movie training stage, his realistic route was cultivated, and everything he wrote must be based on reality. Ming-Liang Tsai will observe the real situation on the spot, pay attention to the details of life, and think about getting rid of factory-style production. (Tsai. M,2018) Therefore, his movies are good at applying ordinary elements of life to his movies, which are depictions of the daily life of the people at the bottom, the actors' performance style is monotonous, the real ambient sound and very little dialogue reflect the really life scenes. (Zhang, 2016).This pure recording of images

reaches its ultimate in 2020's "Days" depicting the daily life of Xiaokang and Liang. (Wang, 2021)

In 1991, while Ming-Liang Tsai was movieing the "Child" for television, he found Kang-sheng Lee at an electric playground, a man who had never received acting lessons. At that time, in order to encourage the discovery of movie talents, the Taiwan authority implemented various auxiliary policies, that is, Taiwan's New new movie Movement, and the people of the Central Pictures Corporation found Ming-Liang Tsai, who had won many awards in the field of television, to shoot movies, and Ming-Liang Tsai inherited and refined the realist spirit of Taiwan's new movie movement predecessors Hsiao-hsien Hou and Edward Yang, and established his own movie world. (Zhang, 2016) Ming-Liang Tsai wrote the script of "Rebels of the Neon God" (1992) for Kang-sheng Lee, and since then, the role of Xiaokang has become the core character in Ming-Liang Tsai's movie. In 1992, the first feature movie "Rebels of the Neon God" won the Bronze Award at the Tokyo movie Festival, and Ming-Liang Tsai jumped to the international movie scene and began the movie creation process for more than 20 years, and the prototype and spirit of the next ten works have been revealed. His works focus on the lives of men and women in the city, with homosex and time being the most common themes, and water and Kang-sheng Lee being constant elements. (Zhang, 2016)

Ming-Liang Tsai is an emotional person, and the crew of "Rebels of the Neon God"(1992) has been used until all subsequent movies. Except for "What Time Is It", he has changed photographer, all working with the same photographer, he does not pursue fancy technology, pursues a minimalist style, but hopes to convey his message through the camera. (Tsai, 2018) Ming-Liang Tsai uses the aesthetic technique of fixed camera position and long lens to shape the story of the movie, and the feelings between people rely on one shot after another. Ming-Liang Tsai

emphasizes the authenticity of time and space, and the time in the shots is equal to the time of the audience watching the movie, and in the real time, the audience can feel the emotions conveyed by the picture and realize the meaning of time. Every object and prop in the space has a meaning because of reality. (Xu, 2015)

1994's "Vive L' Amour", without a large number of lines to show Taipei's indifference and alienation, the special image style has gained a good reputation at international movie festivals, winning the Venice movie Festival Golden Lion Award, Fabisi Award, Golden Horse Award for Best movie and Best Director Award, and since then the shooting works have won continuous awards. 1997's "The River" established Ming-Liang Tsai's position in the international movie industry and the world cinema hall, and the erotic scenes of the incest between father and son also caused a lot of skepticism and scolding. After the water trilogy of "Rebels of the Neon God"(1992), "Vive L' Amour"(1994) and "The River"(1997), Ming-Liang Tsai began to converge the display of the plot, he weakened the relationship between urban people, and depicted their loneliness to the extreme. The content of the movie is more obscure and more difficult to be accepted by the public's aesthetics. (Zhang, 2016)

Ming-Liang Tsai is a person who is attached to a bygone era. In 1998, "The Hole" photos for the millennium added elements of old song and dance, and Ming-Liang Tsai believes that the elements of his works are almost what he has used in life, and the enthusiastic old songs are music that he has never stopped listening. The representative of the French New Wave, Jean-Pierre Léaud, collaborated with Ming-Liang Tsai on "What Time Is It There" in 2001, and Jean-Pierre Léaud said that Ming-Liang Tsai is very similar to the director of the New wave, with the spirit of the New wave. The location of the 2003 movie "Goodbye, Dragon Inn" took place in a claustrophobic old theater, where King Hu's classic martial arts movie "Dragon

Inn (1967) was played, expressing Ming-Liang Tsai's respect for the old movie. 2006's "Visage" brought together many famous French old actors, and was listed as a collection by the Louvre Museum in Paris, and Ming-Liang Tsai said that this movie was dedicated to movie addicts. (Tsai, 2018) Ming-Liang Tsai shows the ruins and lonely crowds under the bustling city in the movie, "The Hole"(1998) where everyone is snuggled in their own enclosed space is a true portrayal of the urban crowd, and the smoke of "I don't want to sleep alone" makes people feel desperate. The Taipei family in "Stray Dogs" is homeless, and even the Louvre, a temple of art, shows the Louvre's dirty sewers in "Visage"(2006). (Zhang, 2016)

In "Rebels of the Neon God"(1992), "Vive L' Amour"(1994), "The River"(1997), and "What Time Is It There" (2001) all involved homo sex themes, their multiple ambiguities about sex, gender, and sexual orientation, coupled with the loneliness of urban groups, they seemed to be separated from society, conveying a sense of privacy, confusion but real wandering and even guilt (Liu, 2012). In Ming-Liang Tsai's movies, almost everyone is the protagonist, and he often uses parallel narrative techniques to record the behavior and emotional generation of each individual equally. Ming-Liang Tsai's movies could not be ignored also the bodies of modern people, who are extremely interpreted to attract the attention of the audience, objectified into a pure medium, and had specific expression functions (Zhang, 2016). As the French philosopher Deleuze (2004) emphasized, cinema is thinking. Ming-Liang Tsai's movies can touch people's nerves, and at the same time, his movies have a very deep space for thinking. Through the practice of movie, the language and form of movie are enriched.

His movie production is very small, a total of 11 long movies so far, but the artistic level is very high. Intuitively, his movie lines are few and the one shot time is long. He creates boldly, using the concept of handicraft to think about movie, which

is a combination of the collision of realism and expressionism, Ming-Liang Tsai abandons the sense of history of the grand narrative, pays attention to the present, and focuses the lens on the group of modern society, depicting the marginality and sense of no belonging of people. In the movie there are many images of water as usual symbolic. In the mature period, Ming-Liang Tsai played the construction and combination of the elements of his works perfectly, such as the appearance of various images in "Stray Dogs"(2013): gnawed cabbage, sick walls, etc., and recorded the passage of time with the lens. (Zhang, 2016) He used his work to communicate with others. He was very obsessed with movies, because his movies didn't sell out, he went to the streets to sell his movie tickets. If people want to put his work, it is necessary to use 35mm and play it officially. (Tsai, 2018)

In addition to the field of movie, Ming-Liang Tsai also shines in cross-media art. Based on the concept of contemporary art, he fully displays installation art and performance art in videos. For example, the "Walker" series, erotic space, etc., and the movie "Stray Dogs" are also exhibited in the museum, so that the movie and contemporary art can interact. (Xu, 2015)

2.5 Related Research Literature

Li (2018) the research name is "Documentary and Dramatic movie Style Study of Dardenne Brothers". The result revealed that their movies emphasized the themes of forgiveness and redemption, therefore often shaped enthusiastic and dedicated character. The movies emphasized third person omniscient narrative point of view. Plots were found to have linear structure, Dardenne Brothers often downplayed the psychological contradictions and dramatic conflicts of the characters. In terms of cinematography, it was found that long shots, close-ups with handheld photography were mainly used. Two types of movie scenes were found: natural

scenes and manmade scenes. Fast and flexible mise en scène enhanced the tension of the picture space. In terms of color, the movies emphasized uniform, low-saturation. The movie's light emphasized calm, dim natural light. Finally, in terms of music, the movie rarely used soundtrack, often used music with sound sources, concise dialogue for life, and natural sound that participates in the narrative.

Malisorn (2020) the research name is “Narrative analysis and the use of movie language of Ping Lumprapleng’s movies”. The result revealed that his movies emphasized the presentation of the theme of living in hope and love and conflict between a husband and a wife. Both active and passive characters were found in his movies. Two types of movie scenes were found: natural scenes and manmade scenes. Most plots were found to have non-chronological structure. The movies emphasized two narrative points of view: first person and third person omniscient. The movies were also found to use symbols symbolizing the power of love, faith, and dreams of the characters. The movies also presented three forms of humor: satire, physical mishap, naivety. The results of movie language revealed that there were three lighting effects: low key, high key, and directionality. In terms of color, the movies emphasized warm colors that evoked energy and optimism. In terms of cinematography, it was found that the medium shots were mainly used with a little camera movement, and two editing techniques were found: continuity and cross cutting. Finally, in terms of sound, the movies emphasized the use of natural dialogue sounds and the use of songs of which lyrics were consistent with the stories narrated through the movies.

Wang (2021) the research name is “A Somber Realistic Poet—Research on The movie Style of Hirokazu Koreeda”. The result revealed that his movies emphasized the themes of reality criticism. The movies also documented social groups during Japan's recession: embarrassed middle-aged men, women forced to be

perfect, children and elderly people in vulnerable groups. Hirokazu Koreeda's movies inherited the realism style of previous Japanese movies, are his subjective expression, and are also based on a true portrayal of Japanese society. The movies emphasized third person omniscient narrative point of view. The narrative of the movie is mostly based on reality shaping, substituting the details of life into the movie. The movies were also found to use symbols symbolizing death, marginalized populations. The light of the movies pursued realism. The sound of the movies also pursued the simulation of the real environment and shapes the spatial sense of sound. In terms of cinematography, movies often added details to the distant shots to make the smallest emotional expressions. The blue color of the movies also complemented Japanese culture and Japanese aesthetics. Finally, in terms of music, the subjective expression of music appeared at the same time as the visual image, releasing previously suppressed emotions in a concentrated manner.

Lu (2021) the research name is “Research on The War movie Style of Spielberg”. The result revealed that his movies emphasized the themes of anti-war ideology, judgment of human values. Spielberg’s war movies were all taken from real war stories, from the perspective of middle-class families. The movies often emphasized two narrative points of view: all-round perspective and subjective perspective. The plots were good at creating war spectacles and creating fantasies, and the endings were often happy to meet the psychological expectations of the audience. In terms of composition, it was found that dynamic composition were mainly used, and editing technique was found: montage, achieved the effect of expression and create tension. The colors were mainly gray and dark. The results of movie language revealed that there were two lighting effects: strong light, backlight. Finally, in terms of music, music and pictures worked together to form different styles, and music helped to narrate, expressed the main theme of the story, and enhanced the atmosphere of the movie.

Zhao (2021) the research name is “Author directed Cristian Mungiu’s movie research”. The result revealed that his movies emphasized heavy themes of social reality, he is passionate about shooting stories of ordinary people. The movies emphasized third person omniscient narrative point of view. Most plots were found to have linear focused narrative structure. Movie scenes had two characteristics: One is to prefer small towns as the space where the story takes place, and the other is to build a closed picture space. In terms of cinematography, it was found that long lens and deep focus lens were mainly used and the pictures were mostly symmetrical. In terms of light, the light effects of the movies were natural light and low illumination, forming a cold tone. Finally, in terms of sound, the movies emphasized very little dialogue, large areas of silence, rich natural sound, no additional soundtrack.



Chapter 3

Research Methodology

The research is "The movie Style of Ming-Liang Tsai" that has 2 objectives, 1 to study the narrative theme of Ming-Liang Tsai's movies and 2 to study the language of Ming-Liang Tsai's movies. The research is qualitative research, the researcher uses texture analysis to explain the objectives of the research.

3.1 Population and Samples

This research studies Ming-Liang Tsai's movies. There are 11 movies. This research uses the purposive sampling that selected Ming-Liang Tsai's movies that was shown during the period between years 2000-2020, except "Visage" 2009. Thus, the number of movies is 6 movies. They are as follows:

Table 3.1 Ming-Liang Tsai's movie work and award-winning record

Year	Name of Movie	Subgenre	Award Record
2001	What Time Is It There	Romance	Canton movie Festival Advanced Technology Award recording project
2003	Goodbye Dragon Inn	Feature	Best Director at Nantes movie Festival and Best movie at Taipei movie Festival

Table 3.2 Ming-Liang Tsai's movie work and award-winning record (continued)

2005	The Wayward Cloud	Feature Comedy	Berlin movie Festival; Outstanding artistic Contribution; Fabisi Award
2006	I Don't Want Sleep Alone	Feature Comedy	The Venice movie Festival international competition and the Taipei movie Festival
2013	Stray Dogs	Feature	Venice movie Festival Jury Award; Golden Horse Award for Best Director, Best Actor
2020	Days	Feature	The Teddy Bear Jury Award at the Berlin International movie Festival

3.2 Research Instruments

The research divides into 2 parts of analysis. That is:

Part 1: The narrative theme of Ming-Liang Tsai's movies.

The research uses the concept of narrative theme of movie to study and determine Ming-Liang Tsai's movies.

Part2: The movie language to explain Ming-Liang Tsai's movies.

The research uses the concept of movie language to explain Ming-Liang Tsai's movies.

3.3 Data Collection

This research collects data that represents of Ming-Liang Tsai's movies from the websites, they are follows:

<https://pan.xunlei.com/s/VNTJqB8uFSA33OO-vFwS--TRA1?pwd=5dnk#>

https://pan.baidu.com/s/10X4IeliBS_XOgDLrNhvb9w?pwd=mbwk

The research can select and download Ming-Liang Tsai's movies.

3.4 Data Analysis

This research describes the data analysis that follows the objective of the research. They are follow:

Chapter4: The analysis of narrative theme by Ming-Liang Tsai's movies.

Chapter5: The analysis of movie language by Ming-Liang Tsai's movies.



Chapter 4

Narrative Theme in Ming-Liang Tsai's Movies

This research aims to study the narrative theme in Ming-Liang Tsai's movies. The narrative theme is the core of the narrative theme. There are 3 issues of the themes that is:

- 4.1 Nostalgia
- 4.2 Loneliness and Desire
- 4.3 Living Predicament

4.1 Nostalgia

Nostalgia is a common narrative theme in literary works. Many films try to retrieve the collective memory of a specific era in realistic historical scenes through the technique of reproduction in time and space. Nostalgic images evoke the audience's perception of a particular era and create a sense of historical continuity. (Zhang, 2023)

In "What Time Is It There" (2001), Ming-Liang Tsai reflected his movie fan obsession through the movie "The 400 Blows"(1959), in which Kang-sheng Lee missed Shiang-chyi Chen, went to the disc store to pick a movie from Paris, and selected "The 400 Blows"(1959) from director Truffaut French New Wave masterpiece, once Kang-sheng Lee could not sleep, turned on the TV and held the quilt and watched "The 400 Blows"(1959) repeatedly. "The 400 Blows"(1959) was playing clips of a little boy stealing milk. (Figure 4.1)



Figure 4.1 Lee watched "The 400 Blows"(1959),

little boy drank milk

Source: Tsai, 2001

"The 400 Blows" (1959) is a masterpiece of the French New Wave, the movie tells the story of a teenager's survival in school, family, homelessness, and prison. Ming-Liang Tsai once said that during his studies, the French New Wave had a deep influence on him, and he directly put the plots of his favorite movies into his own movies to express his tribute and nostalgia for the lost movie era.

In "Goodbye, Dragon Inn" (2003), the entire movie takes place in the old theater showing "Dragon Inn" (1967), Chun Shih looked intently at himself in the movie. Tien Miao took his grandson to watch the movie he acted in. Both participated in "Dragon Inn"(1967). (Figure 4.2)

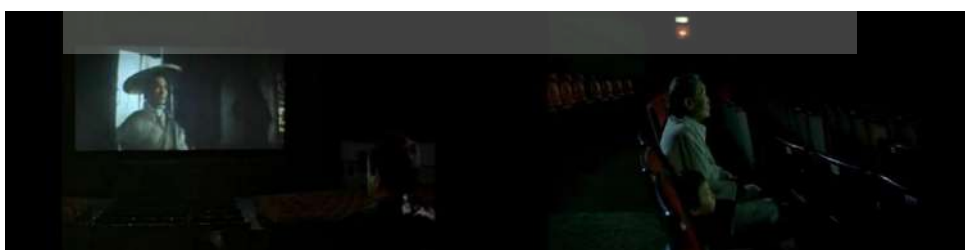


Figure 4.2 Chun Shih and Tien Miao

looked at themselves in the movie

Source: Tsai, 2003

In this movie, the sound of "Dragon Inn"(1967) movie appeared before the picture, and likewise, Ming-Liang Tsai puts part of the "Dragon Inn"(1967) movie into the movie. The closer the movie came to an end, there were only two people in the theater, Tien Miao and Chun Shih. They looked at them in the movie. Chun Shih shed tears, looking melancholy and sad, sad that no one was willing to stay for them for a moment longer, and sadness that the past time passed forever. At the end of the movie, the theater finally closed. At that time, many theaters were facing closure, and this movie was not only the director's nostalgia for watching old movies as a child, but also the people's nostalgia for the glory of Taiwan's movie industry.

In "The Wayward Cloud" (2005), Ming-Liang Tsai no longer expresses nostalgia for past movies, but expresses nostalgia for his past time through the actors' performances and costumes. (Figure 4.3)



Figure 4.3 Song and dance performances

Source:Tsai, 2005

In this movie, there are several song and dance performances, they wear weird costumes, such as Yi-Ching Lu wearing a gorgeous and enchanting skirt, Kang-sheng Lee, Shiang-chyi Chen changing gender clothing, Kang-sheng Lee wearing a cute skirt, Shiang-chyi Chen wearing a suit, Yi-Ching Lu wearing a pink floral skirt, slightly exaggerated, very old, this absurd way of expression, is the director's nostalgia for the past era.

In "Stray Dogs" (2013), as the title suggests, characters often appear in natural environments, such as in forests and rivers. The characters appear small in the natural environment and are integrated with nature. (Figure 4.4)

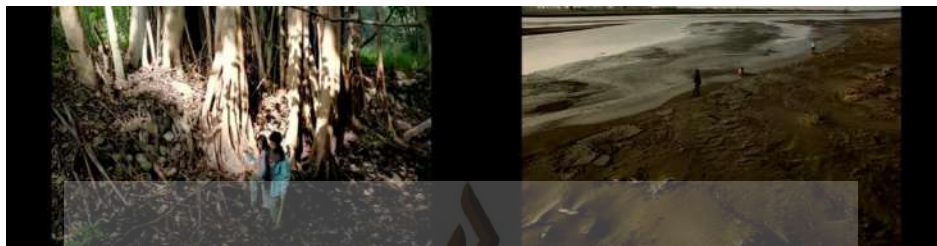


Figure 4.4 Children under big trees, children
and Kang-sheng Lee on the beach

Source: Tsai, 2013

There was a rare bright light and environment, the sun shines on the thick tree, there was the chirping of birds, the protagonist Kang-sheng Lee's two children appeared from behind the tree, the little girl sincerely lamented that the tree was very large, through the mouth of children, this land appeared more pure and peaceful; Two children chasing and playing on the beach, joking with each other, it was a rare picture of laughter in Ming-Liang Tsai's movie, all this happens when the two elements of children and nature participate at the same time. Kang-sheng Lee walking behind, the family was happy and at ease at this moment, trees and water were gifts from nature, expressing the director's nostalgia for the many natures he could contact when he was a child.



Figure 4.5 Yi-Ching Lu saw the mural,

they saw the mural

Source: Tsai, 2013

In addition, the movie has other plots to express the director's nostalgia for nature. Yi-Ching Lu saw the painting on the wall, stood and looked at it for a while, and couldn't help urinating on the stone under her feet, moisturizing the stone in front of her with urine; Shiang-chyi Chen and Kang-sheng Lee came to the picture together, they watched for a long time, Kang-sheng Lee drank wine, silent, Shiang-chyi Chen shed tears. (Figure 4.5)

The mural they see was painted by Taiwanese artist Gao Junhong based on photographs taken by Scottish photographer John Thomson (1837-1921) in southern Taiwan in 1871. There were originally two Pingpu children in the left corner of the photo, but Gao Junhong did not draw them. Yi-Ching Lu moisturized the stone with urine, out of emotional physical appeal, facing the endless river on the wall, she seemed long to make ruined ruins come alive through a little of her own bodily fluids. Shiang-chyi Chen's crying was the sadness that the beautiful nature was no longer and the deeper sadness that her youth years were no longer there. Kang-sheng Lee's silence was the embodiment of a long life of numbness. Ming-Liang Tsai used lots of plots to describe that people look at this painting, which is nostalgic for the original landscape before the industrial era.



Figure 4.6 Sky and trees, Kang-sheng Lee saw the tree

Source: Tsai, 2020

In "Days"(2020), it tells the daily life of Xiaokang and a strange man separately, they met and then separated. There were also many natural sceneries in the minimalist content. For example, dawn was about to break, the clouds were slowly moving in the blue sky, birds were chirping in the woods; Kang-sheng Lee, who had an uncomfortable neck, stood in front of a tree for a long time. (Figure 4.6)

The sky that is not yet completely bright in the morning exudes a silent blue, the clouds and trees gently change and swing, accompanied by the primitive bird calls, at this time there is no noise of vehicles in the city, there is no artificial light, everything happens naturally, time flows quietly, highlighting the quiet and peaceful atmosphere, which makes people yearn for it. The sick Kang-sheng Lee does not choose to recuperate in the hospital, but quietly daze in the face of nature, breathe fresh air, and truly feel the pain of the body and the changes in the surrounding environment, which is a difficult experience to have in urban life, nature gives people time and space to heal. After 7 years, the director once again expressed his nostalgia and praise for nature through the shots.

In conclusion, through nostalgic images and the technique of reproduction of time and space, in the search for memories of past eras, Ming-Liang Tsai's movies

pays tribute to the past film era and praises the past nature with the theme of nostalgia.

4.2 Loneliness and Desire

The essence of life is loneliness, when communication is one-way and ineffective, there are barriers to communication between people, using space, delicate shots, etc. to convey the theme of dullness and loneliness. Loneliness gives a strong desire, desire is the fundamental driving force of all psychological activities of people. There are many ways to express the theme of desire, such as survival appetite, sexual desire, love and so on. (Zhang, 2016)

In "What Time Is It There" (2001), at the beginning of the movie, Xiaokang's father came out from the kitchen to bring dumplings and asked Kang-sheng Lee to come out to eat, longing for father and son to get along, but Kang-sheng Lee did not respond and did not go out of the bedroom, Xiaokang's father smoked and sat for a while in his seat, and then paced to the balcony to smoke lonely and helplessly. (Figure 4.7)

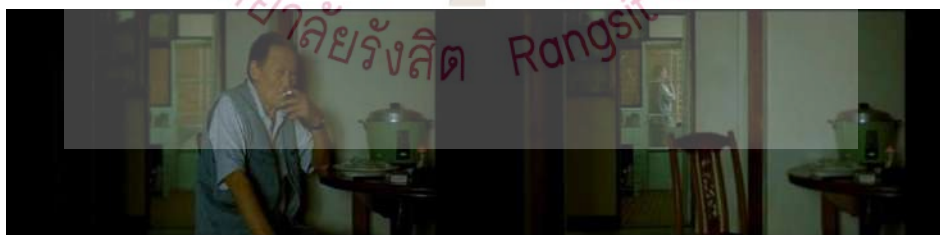


Figure 4.7 Xiaokang's father smoked and pondered

Source: Tsai, 2001

The whole episode of Xiaokang's father asking Xiaokang to eat dumplings only Xiaokang's father speaks, Xiaokang who is in a state of aphasia and refuses to

communicate with his father. The Xiaokang's father could only smoke helplessly to relieve his worries. Through Xiaokang's non-response, Xiaokang's father's smoking behavior reflects the estrangement of the relationship between father and son, the father's loneliness that is not valued by his son, and the father repeatedly calls Xiaokang at the bedroom door, reflecting the father's desire for the response of his loved ones.

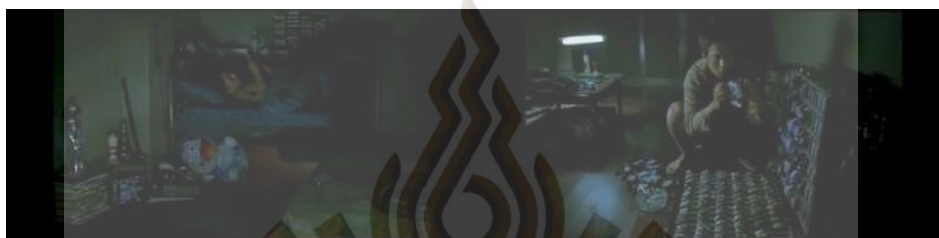


Figure 4.8 Xiaokang adjust the time of the clock

Source: Tsai, 2001

In this movie, Kang-Sheng Lee had a good impression of Shiang-chyi Chen, who bought watch from him, and knew that she was about to study in Paris. In the middle of the night, Kang-sheng Lee called to check the phone number of international time, and adjusted the clock in his hand to Paris time, and then Kang-sheng Lee slowed down all clocks to the time in Paris by 7 hours. (Figure 4.8)

Kang-Sheng Lee just lost his father, the same sad mother behaved nervously, Kang-Sheng Lee had no one to talk to, he was lonely, and unable to sleep in the middle of the night. He remembered Shiang-chyi Chen. He asked the time in Paris and set all the clock time to Paris time, which reflected his native and romantic side, and discharged his strong love through the act of adjusting the time, living the same routine as Paris in China, and deeply missing her.

This movie also has the homosexual desire that often appears in Ming-Liang Tsai's movies, Kang-sheng Lee took the clock in the corridor of the theater and brought it into screening room, a fat man took the initiative to approach Kang-sheng Lee and sat next to him, causing Kang-sheng Lee's dissatisfaction, and then the fat man took the clock that Kang-sheng Lee put under the seat and left, Kang-sheng Lee followed the fat man to the bathroom. The bathroom door opened, and the fat man who put the clock in his private part appeared, and Xiaokang walked away angrily. (Figure 4.9)

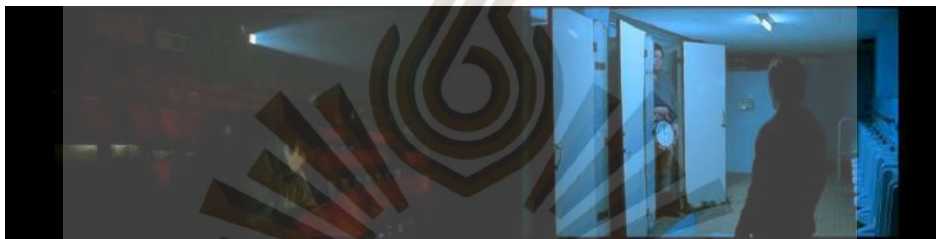


Figure 4.9 The fat man's desire for Kang-sheng Lee

Source: Tsai, 2001

Kang-sheng Lee missed Shiang-chyi Chen too much, to the extent that he saw that the clocks were set to Paris time, he carried the clocks in the corridor of the auditorium into the theater, and the clocks were at this time incarnated to accompany his companions, and Kang-sheng Lee was lonely in the dark theater. The fat man's approach to Kang-sheng Lee was a gesture of favor to Kang-sheng Lee, Kang-sheng Lee ignored it, it was a rejection of the relationship, the fat man put the clock into his private parts, it was a naked teasing and lust exposure, expressing the fat man's desire for Kang-sheng Lee's homosexual desire.

The mother's behaviors in the movie cannot be ignored either. Yi-Ching Lu saw the clock that had been slowed down, thinking that her late husband was still at home, and she got up in the middle of the night to stir-fry and cook. At the dinner

table, Kang-sheng Lee and Yi-Ching Lu ate, and Yi-Ching Lu kept serving dishes to Xiaokang's father. In the dead of night, a person stared at the fish in the fish tank, touched the fish across the fish tank, muttered to herself, couldn't suppress her inner grief, and cried. (Figure 4.10)

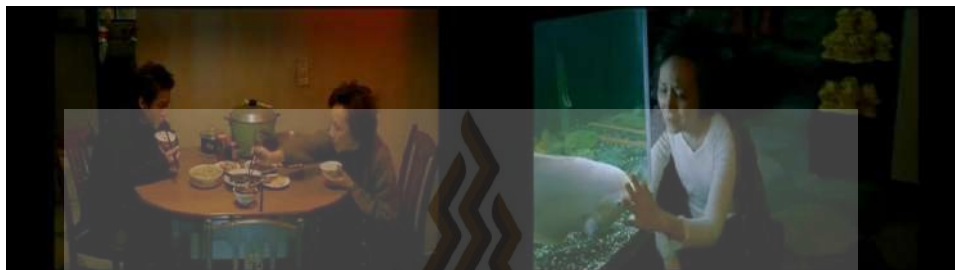


Figure 4.10 Yi-Ching Lu, who missed her late husband

Source: Tsai, 2001

Yi-Ching Lu, who lost her husband, is lonely, and her heart did not want to believe that her husband has died. That's why she saw the time of the clock being turned on, and the absurd idea that the fantasy was the manifestation of the dead husband. Unable to sleep peacefully in the middle of the night, she would get up to cook, take advantage of Xiaokang father to cook, stroked the fish tank and talked, expressing her suppressed grief and reluctance, expressing her longing for her husband's resurrection, and longing to communicate with him.

Shiang-chyi Chen, who was in a foreign land in the movie, was undoubtedly lonely. She sat in a French restaurant and could not order food because of the language barrier; in the phone booth ready to make a call, next to the French people calling. With a short tone and no sound of her phone at all, she could only hang up helplessly; In the subway, her eyes were dull, and the French radio came from the background, because she couldn't understand it, she could only follow the

flow of people; Shopping at the supermarket. Almost followed, quickly returned to the room to eat food from the convenience store. (Figure 4.11)

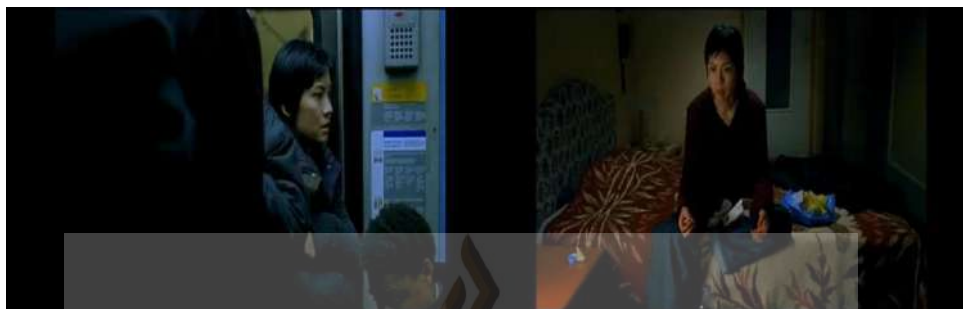


Figure 4.11 Chen could not understand
the broadcast, she was eating
Source: Tsai, 2001

The difficulties of being in a foreign land could be seen everywhere, and life was full of difficulties that need to be overcome. Alone, without the company of friends, plus in an unfamiliar environment, everyone spoke different languages, no one communicated with her, it was difficult for her to integrate into the local area, even the simplest order could not be done, under the crowd was a panicked expression, being followed, and could only swallow grievances silently. Ming-Liang Tsai shows her sense of helplessness and loneliness through her daily life.

Towards the end of the movie, everyone expresses their desire and fails. Shiang-chyi Chen vomited in the toilet, met Cecilia Yip, she handed Shiang-chyi water, and the two had a communication. Back at the hotel, Shiang-chyi, who had been lonely for a long time, took the initiative to kiss Cecilia Yip, but Cecilia Yip still stopped kissing indifferently, turned his face to the side, and Shiang-chyi, who could not receive the warmth, cried; Yi-Ching Lu dressed up in the middle of the night, sitting at the dining table drinking with her absent late husband, under the

anesthesia of alcohol, facing the portrait of her late husband, holding a pillow to masturbate; The lonely Kang-sheng Lee and the prostitute had sex in the car, but when dawn fell, the prostitute took away the box with the watch and left the Kang-sheng Lee in the car. (Figure 4.12)

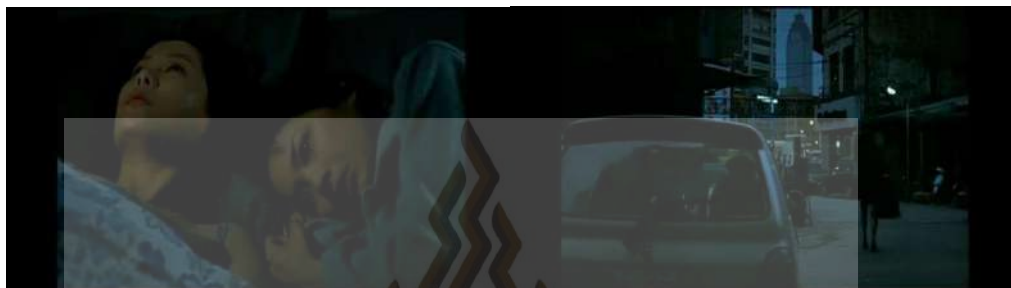


Figure 4.12 Ye Tong refused Shiang-chyi Chen
and the prostitute to take the box

Source: Tsai, 2001

Shiang-chyi Chen, Yi-Ching Lu, Xiaokang, and the three lines are separated in the daily life of the three lines, and the three lines are separated in time clues, and achieve unity in the final emotional appeal. Shiang-chyi Chen bravely approached Cecilia Yip, but was coldly rejected; the mother's self-desecration could not be exchanged for the husband's rebirth; Xiaokang vented his lust on the prostitute, but cannot get a sincere emotional reply, and the three eventually go to the same end: loneliness. It shows the alienated state of modern people who are lonely and full of desire.

In "Goodbye, Dragon Inn" (2003), ticket seller Shiang-chyi Chen with slope feet adores projectionist Kang-sheng Lee, she would come to the screening room with slope feet, put half of the peach on the Xiaokang's table, and later found that the peach was still there, her love was not reciprocated, she came to the theater, peeked at the movie screen, which was fighting at this time, in reality no one

communicates with her, at this time she seems to have communicated with the heroine.(Figure 4.13)



Figure 4.13 Chen watched the birthday peach,
she watched the movie
Source:Tsai, 2003

In the early part of the movie, Kang-sheng Lee did not appear, let alone communicate with Shiang-chyi Chen. It can only see Shiang-chyi Chen's delicate body walking everywhere in the dim cinema, but she sat in the screening room for a while, she sat quietly, staring at peach in silence, no words, no actions, her heart must experience all kinds of assumptions, it is the loneliness of love being ignored. Shiang-chyi Chen was also quiet when watching the movie, she looked at the screen, felt the change of light and shadow inside, and the loneliness just now could be solved a little.

In "The Wayward Cloud" (2005), Shiang-chyi Chen, a museum docent, lived a boring single life. After meeting Kang-sheng Lee, she had ambiguous emotions, she began to have lust. She licked the watermelon in the refrigerator without mercy. She would put the watermelon in her arms, pretend to be pregnant. (Figure 4.14)



Figure 4.14 Shiang-chyi Chen, who longed for love

Source: Tsai, 2005

The story design of the movie was that Taipei was dry and short of water, and corresponding to this, Shiang-chyi Chen, who had lived alone for a long time, lacked love. There was an ambiguous affection between her and Kang-sheng Lee, but neither of them directly expressed it, Shiang-chyi Chen chose to lick the watermelon, pretended to be pregnant, and made a humming sound that soothed the baby, expressing her love desire, showing her desire for sex, and the desire to be nourished by love.

Shortly after the beginning of the movie, Kang-sheng Lee came to the rooftop to take a bath, covered with scales, transformed into a crocodile with horns, and sang a love song. After meeting Chen Xiangqi, Kang-sheng Lee was invited by Shiang-chyi Chen to be at home, under the dining table, he sandwiched a cigarette between Shiang-chyi Chen's toes to smoke. (Figure 4.15)



Figure 4.15 Kang-sheng Lee, who longed for love

Source: Tsai, 2005

One of the lyrics sung by Kang-sheng Lee was "I look at the residual moon and my heart is blank, where is the other half." "The lyrics directly understand his loneliness and desire for love, hoping to harvest love; Kang-sheng Lee clamped the cigarette into Shiang-chyi Chen's toes, which was an action with sexual tension, expressing the growing intimacy of the two, Kang-sheng Lee's desire for her, but because of his special identity, this emotion has no basis.

At the end of this movie, Shiang-chyi Chen found Kang-sheng Lee's professional AV actor, and through the window, Shiang-chyi Chen saw Kang-sheng Lee's work. Shiang-chyi Chen cried and kissed Kang-sheng Lee, and at this time the ending song "The Wayward Cloud" sounded, "A cloud in the sky, drifting with the wind, drifting with the wind, swinging and free, my lover, lonely and bitter, lonely and miserable, like a cloud." "Xiaokang, as an AV actor, was on the fringes of society, sacrificed a lot for livelihood, and even sold his body, but they still had a heart to love others and still had the right to obtain the true heart of others. The lyrics highlighted the loneliness of the protagonist and the desire for love.

In "I don't want to sleep alone" (2006), at night, the homeless Kang-sheng Lee wandered outside the boss lady's shop, walked to the opposite side of the store, and saw the hawker's glow sticks, crouched down and gazed at the rows of glow sticks; The homeless man Kang-sheng Lee took a plate of tea from Shiang-chyi Chen's plate, and put the gift on the plate, he gave the glow stick for Shiang-chyi Chen.(Figure 4.16)



Figure 4.16 The homeless bought glow stick
and Lee gave the glow stick to Chen

Source: Tsai, 2006

The homeless Kang-sheng Lee lived a life of wandering, he would be beaten on the street, there was no fixed residence, even if he was taken in, he still wandered around, and when he saw the glow sticks on the stall, he couldn't turn his eyes and was deeply attracted by the glowing glow sticks. This is a portrayal of the helplessness of the current muddy life, the lonely heart, and the desire for care. He gave Shiang-chyi Chen his favorite glow stick, reflecting that he valued Shiang-chyi Chen and adored her.

In this movie, whether it is the vegetative person Kang-sheng Lee or the homeless man Kang-sheng Lee is lonely, the vegetative person Kang-sheng Lee cannot communicate and cannot move, is a person who cannot express emotions normally, the homeless Kang-sheng Lee can walk and speak, but does not say a word, often wanders alone and cannot be stable; The foreign worker liked Kang-sheng Lee, took care of Kang-sheng Lee wholeheartedly, and waited for Kang-sheng Lee's return without complaint, but what came was Kang-sheng Lee's abandonment; The caregiver Shiang-chyi Chen slept with a quilt in a narrow attic, she was very lonely, and she could only hold the quilt in her arms to get warmth; At the end of the movie, the homeless Kang-sheng Lee, the foreign worker, and Shiang-chyi Chen three lonely people lie hugging each other and sleeping on the

glowing mattress. (Figure 4.17)



Figure 4.17 Three lonely people hugged together

Source: Tsai, 2006

Ming-Liang Tsai's movie endings are sometimes warm. Even if disaster strikes and there is a sense of distrust between people, at this moment, the emotional sustenance of the three people has relied on each other. They float on the water, appearing quiet and peaceful. Three lonely people hugged together, forming a harmonious and complete narrative, with the glow stick floating not far away, shining, the faint light is enough to illuminate these three people who have experienced ups and downs, and lonely characters finally finding solace in each other.

In "Stray Dogs" (2013), the setting different from the previous movie is that Xiaokang has children in this movie. Apart from wandering among the ruins, the only toy for the brother and sister was slightly smeared cabbage, and they played house with cabbage; for a lot of times, the little girl often had to play in the mall, walking back and forth between goods. (Figure 4.18)



Figure 4.18 Children and cabbage played house,
little girl was playing

Source: Tsai, 2013

Ming-Liang Tsai's previous movies never appeared children, and this one added the role of children, witnessing the spiritual dilemma of modern people through the perspective of children. Children often lacked the company of their parents in their childhood, and they could only create their own toys, and they often played in modern urban department stores with commercial signs. In these places, children experienced this atmosphere of solitude that was generated by their predecessors, and as witnesses and presents, children were both judges and victims.



Figure 4.19 Kang-sheng Lee held a billboard,
he slept on the big bed

Source: Tsai, 2013

In the movie, Kang-sheng Lee, who is middle-aged, has no belongings, is a low-status worker, his job is to hold a billboard, did not need any communication,

just stood motionless in one place, one day he walked into the building where he advertised, outside is a huge glass window, everything around is urbanized buildings, tired he finally fell asleep on a comfortable white bed. (Figure 4.19)

In the picture, Kang-sheng Lee was wearing a raincoat, drenched in heavy rain, surrounded by the sound of vehicles without stopping, but he was unmoved, numbly performing his monotonous work, and insists on it day after day, he had no one to communicate, no one really pays attention to him as a person, and his world was lonely. The long-term poverty of the bottom life prompted Kang-sheng Lee to enter the high-rise building he longed for, with spacious rooms, clean beds, he finally slept peacefully, and the continuous snoring showed that he longed for a comfortable and spacious living environment and a better quality of life.

There is a wonderful plot in this movie, on a rainy day, after Kang-sheng Lee asked the boy for money, his face was red from drinking, and he was drunk and holding cabbage that was used as a toy by the child, Kang-sheng Lee began to cry bitterly, and covered, gnawed, and bit cabbage (Figure 4.20).



Figure 4.20 Kang-sheng Lee held the cabbage

Source: Tsai, 2013

The reason for his wife's absence was not clearly stated in the movie, and it can only be guessed that his wife couldn't bear to live such a poor life and left,

Kang-sheng Lee was doing a job with a meager salary, and his wife left him, he was lonely. Unable to live a better quality of life, he could only rely on alcohol to anesthetize himself, drunk he could no longer control his emotions, cabbage hinted of lust and desire, Kang-sheng Lee's nibbling series of actions showed the middle-aged man's decadence and despair, cabbage was no longer a dish, for him is a spiritual comfort.

In "Days" (2020), there were only two protagonists in this movie, and no other characters were involved, and Ming-Liang Tsai was extremely patient to use the camera to focus on their respective lives, both of whom live alone. In the movie, Kang-sheng Lee and the Thai man, who lived in their respective circles intersect, and they met in a hotel, Kang-sheng Lee was lying naked on the bed, the man first massaged his whole body, and then the two began to have sex and took a bath together, and when they were leaving, Kang-sheng Lee gave the man a small music box gift. Because of his reluctance, Kang-sheng Lee and the man ate together in a restaurant. (Figure 4.21)

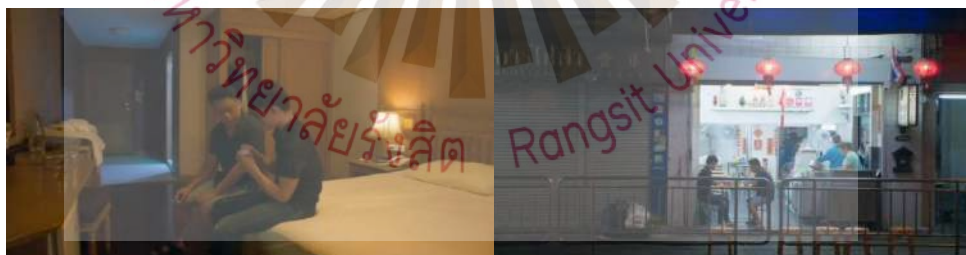


Figure 4.21 Kang-sheng Lee sent the man
a music box and the two eat together

Source:Tsai, 2020

Kang-sheng Lee and the Thai man both lacked human companionship for a long time, and the two loneliness finally met and released long-suppressed lust,

although there was no verbal communication, but they could live peacefully together, bringing comfort to the viewer. According to reason, after the Thai man had sex with Kang-sheng Lee, the two separated, but they both cherished this time, reflecting their desire for care and companionship. Therefore, although the lives of the two only briefly crossed, they gained unexpected warmth.

In conclusion, Ming-Liang Tsai's movies are full of loneliness and desire of various characters. Through relatively documentary filming, very little dialogues show the communication barriers between people, expressing the theme of loneliness. Through the behavior of characters in living spaces, shows the character's desire for food, sexual desire, love. Expressing the theme of desire.

4.3 Living Predicament

There are many kinds of living predicaments in the movies, including living predicaments caused by their own identity, social reasons, intrinsically crippled families, natural disasters, etc., through environmental description, showing the characters' living predicaments, showing compassion and sentimental emotions, reflecting the description and thinking of living predicaments, which has strong practical significance. (Yi, 2015)

In "The Wayward Cloud" (2005), the identity of the protagonist Kang-sheng Lee was an AV actor, the AV actress who partnered with him in the movie was very tired due to long-term high-load work, and she was already in a coma, and she was still dragged to the work site to work. (Figure 4.22)



Figure 4.22 Comatose AV actress

Source: Tsai, 2005

In the movie, in order to show the working state and humble situation of the characters, there were often three-level movieing locations, and the opening scene was the AV shooting location, straight to the subject. And the director did not want to depict exciting erotic pictures, on the contrary, he was aware of the lack of emotions in their hearts and the high load of work. The female AV fainted in the elevator, but was still dragged away by the staff to work, and was used as a movieing tool, bitterly showing the people who had a difficult life.

In "I don't want to sleep alone" (2006), the homeless Kang-sheng Lee was beaten half to death because of his participation in street gambling, and he was beaten half to death without money and power, and finally brutally thrown on the side of the road. A foreign worker personally fed Kang-sheng Lee medicine and took intimate care of him who was sick, and Kang-sheng Lee survived. (Figure 4.23)



Figure 4.23 Foreign worker took care of Kang-sheng Lee

Source: Tsai, 2006

From the movie screen, it could be seen that the living environment of these migrant workers was a bit bad, they crowded into a room, picked up a mattress from near the garbage can, and then happily, tirelessly, move to their own apartment, there clothes were hung in the room, the house is very shabby and simple, showing that the living environment of the migrant workers is very poor. Kang-sheng Lee, who has no power and no money, was bullied at will, abandoned on the street like a wild dog, and as a homeless man, he lost his human dignity, was picked up by foreign workers who also lived in a difficult environment, was carefully cared for, eventually survived, it showed human care.

In this movie, the vegetative Kang-sheng Lee lied on the bed, completely losing the ability to take care of himself, his wife on the side delivered nutrient solution to him through the infusion tube, and the vegetative Kang-sheng Lee survived; The caregiver Shiang-chyi Chen cleaned the vegetative Kang-sheng Lee's teeth, face and hair. (Figure 4.24)



Figure 4.24 The vegetative man was given
nutrient solution and teeth cleaning

Source: Tsai, 2006

Kang-sheng Lee played two roles, one was a homeless man and the other was a vegetative person. Although the vegetative Kang-sheng Lee lived in good conditions, he had extremely poor physical conditions. He could only rely on his

wife to deliver nutrient solution to survive, Shiang-chyi Chen helped him cleanse his body. Kang-sheng Lee couldn't even move his eyes, reflecting the sorrow and pain of a vegetative person.

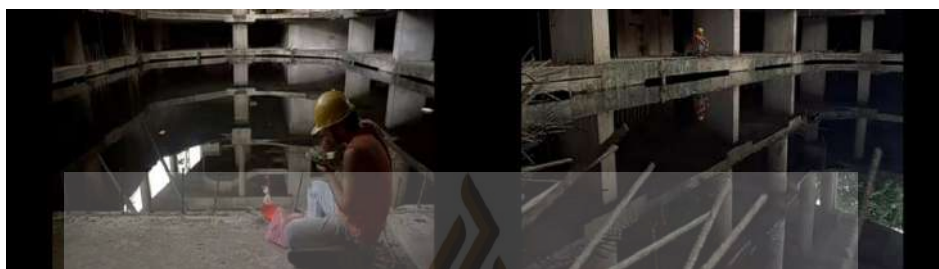


Figure 4.25 Foreign worker ate and worked in ruined building

Source: Tsai, 2006

In this movie, foreign worker came to a floor filled with black water to work and eat. Only the worker in the ruined building walked alone in it. (Figure 4.25)

This was obviously a dangerous building, without any security measures, the bare steel bar was like hideous steel teeth inserted horizontally between the floors, the floor was dripping with black sewage, suggesting that the smell here was not very good, the foreign worker ate and worked alone, without the help of other colleagues, reflecting the bitterness and difficulty of continuing to work in order to survive.

In this movie, Shiang-chyi Chen, a caregiver, slept in a crowded storage room, the housing space was much worse than that of the hostess, and the living conditions were difficult; Shiang-chyi Chen wiped the body for the vegetative Kang-sheng Lee, some people came to visit the house, and the hostess slapped Shiang-chyi Chen for no reason. (Figure 4.26)



Figure 4.26 Shiang-chyi Chen slept and she was slapped

Source: Tsai, 2006

The room where Shiang-chyi Chen lived was very small, with some goods piled up, and the height of the room was so low that she could not even stand basically. In the face of the boss lady's vexatious and oppressive, she could only endure silently, cannot get angry, embodying the humility of the people at the bottom, live like an ant, be arbitrarily bullied.

Near the end of the movie, the news reported that there was a forest fire, due to the forest fire, the air was filled with a lot of smoke, Shiang-chyi Chen and the boss lady were wrapped around the cloth to avoid inhaling dust, and the immobile vegetative Kang-sheng Lee was taken care of by them and barely survived the disaster; Even the restaurant was full of smoke, many customers chatted here, Kang-sheng Lee and Shiang-chyi Chen looked at each other from a distance in the smoky shop.(Figure 4.27)



Figure 4.27 They took care the man and they looked at each other

Source: Tsai, 2006

They were almost speechless, but due to the forest disaster, it was difficult to breathe, and they had no verbal communication with each other. Whether it was the immobile vegetative Kang-sheng Lee or others, they could only try to avoid the pervasive smoke, breathe hard, and live hard. In such an extremely harsh environment, still could not stop the spread of emotions, Shiang-chyi Chen and Kang-sheng Lee looked at each other from a distance through the crowd, they conveyed their hearts to each other through their eyes, love resolved the pain of suffering, which was touching.



Figure 4.28 Kang-sheng Lee smoked, ate lunch

Source: Tsai, 2013

In "Stray Dogs" (2013), when Kang-sheng Lee was resting, he could only go to the grass to smoke; when he ate lunch, looking a little embarrassed. Kang-sheng Lee's job was to hold billboards motionless, no matter whether it was windy or rainy, even his resting place was not without shelter, he wears a raincoat and squatted to smoke, looking very haggard and numb, showing a group of people in society in order to fill their stomachs, using cheap labor to earn living expenses, just to make a living. His lunch was a box lunch, the hungry Kang-sheng Lee nibbled on chicken legs. Ming-Liang Tsai fixed the complete plot of eating this meal, showing Kang-sheng Lee's downfall and sadness, surviving in a poor life. (Figure 4.28)

There were many scenes in the movie where only little boy and girl

appeared, they would try food at the tasting stall in the mall, and after the little boy went to the toilet, he would take away a lot of public paper; Because there was no one to manage their lives, the little girl could not take a bath for a long time, there was also a smell on the body, and Yi-Ching Lu, who checked the fresh taste of supermarket food, found that, and used the water and dryer in the public toilet, Yi-Ching Lu washed the little girl's hair and bathed.(Figure 4.29)

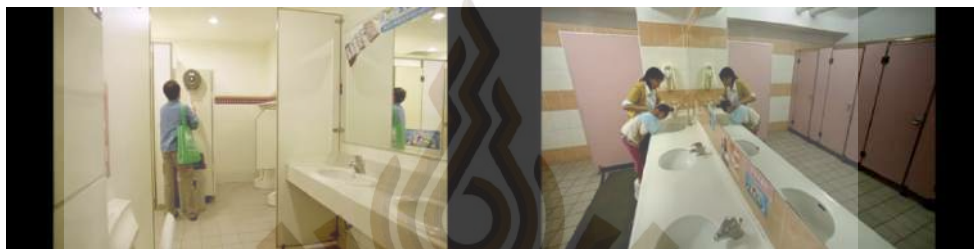


Figure 4.29 The little boy took the paper and
Lu washed the girl's hair

Source: Tsai, 2013

Childhood life should be a time when parents take care of themselves, but due to parents' material and spiritual difficulties, young people also had to be opportunistic, occupied public resources, and took advantage of various small advantages. Even if it was not explicitly stated, it could be seen from their behavior that the living conditions were very difficult, reflecting the difficulty and helplessness of the survival of the characters at the bottom.

In addition, there were also plots in the movie that described the hardships of Kang-sheng Lee's family. At night, Kang-sheng Lee and his two children sat on the bridge to eat and chat together, washing their feet in the public toilet before going to bed. (Figure 4.30)



Figure4.30 Kang-sheng Lee's family ate and washed up

Source: Tsai, 2013

Kang-sheng Lee's career was very low, his family conditions were difficult, and his financial ability could not support a good quality of life, resulting in a very low standard of living. Through the daily depiction of the family's daily life, meals can only be eaten on the bridge in the open, and washing can only be borrowed from public toilets, showing the plight of poor people and their efforts to survive.

In conclusion, Ming-Liang Tsai's movies mainly focus on the living predicaments of marginalized people, through the direct description of their work and life scenes and daily behaviors, reflecting the various living predicament themes, including the living predicaments caused by their own identity, social reasons, intrinsically crippled family, natural disasters.

4.4 Summary of Narrative theme

In summary, Ming-Liang Tsai's exploration of themes follows the creative model.

In the theme of nostalgia, by inserting previous movie plots, actors, or setting scenes in the theater, the costumes of the characters are designed with a sense of age, and the camera is focused on the natural scenery for a long time, completing the reminiscence of the past era.

In the theme of loneliness and desire, the characters are placed in a dull space, daily behaviors are photographed, and the very little dialogue reflects the loneliness that the characters cannot communicate with the characters, and shows their appetite and sexual desire through the abnormal behavior of the characters.

In the theme of living predicament, he uses delicate shots to describe the environment of marginal characters, showing the harm caused to them by occupation, society, family, and natural disasters, and conveying his compassionate humanistic care.



Chapter 5

Movie Language in Ming-Liang Tsai's Movies

This research aims to study the movie language in Ming-Liang Tsai's movie. Movie language is a collective term for various special methods used in movie art to convey and communicate information. This article analyzes the movie language of Ming-Liang Tsai's movies from four parts:

- 5.1 Soundtrack
- 5.2 Space Composition
- 5.3 Single Shot
- 5.4 Symbol

5.1 Soundtrack

Soundtrack is the product of the perfect combination of music and movie, and play a very important role in movie art. It can promote the development of the plot of the movie, enrich the emotional connotation of the movie and improve the artistic value and aesthetic value of the movie, and also has the functions of narrative, lyricism, emotional resonance and deepening the themes. (Li, 2023)

In "Goodbye, Dragon Inn" (2003), At the end, the old Chinese song Nancy Yao Lee's "Nostalgia" sounded, and the song was melancholy. The lyrics sang, "I think of under the moon, I think of how many past events remain in my heart before the flowers, half bitter and half sweet, year after year long teach me nostalgia." The lone conductor walked the bleak street with an umbrella until she was out of sight, she had just experienced emotional failure and the closure of the old theater. The

singing voice and the sound of rain in the environment and the voice of the conductor jointly create a nostalgic emotional space, and the emotions of the singer, the conductor, and the cinema audiences are mixed together, deepening the theme of nostalgia.

In "The Wayward Cloud" (2005), when the city water was cut off, Xiaokang bathes in the already green water on the water tower of the apartment building, and he turned into a scaly crocodile, and the edges on his back seem to be a shield for self-protection, but it is also the most secret part of himself. (Figure 5.1)



Figure 5.1 Xiaokang transforms into a crocodile

Source: Tsai, 2005

He sang "Half Moon", "I look at the residual moon and my heart is vast, where is the other half." "It implies loneliness in the inner world and expects the other person to appear. Through the performance and lyrics, it can feel Kang-sheng Lee's inner emotions: very helpless, sad. The inner feelings of the characters and the situation of the people are released in the song and dance.

In this movie, in addition to the song and dance of Xiaokang incarnating as a crocodile, there were four songs and dances. The second song and dance took place after Shiang-chyi Chen and Kang-sheng Lee met, Shiang-chyi Chen, wearing a flower-like skirt, and a group of actresses sang "The Beginning of Love" while

dancing to tango beats: "This is the beginning of our love, it is the relationship between our loves, no one can forget, never forget." It directly indicated that this was the beginning of the ambiguous relationship between the two, and it could not hide the joy of meeting half of who they like.

The third song and dance was in the form of a musical, which took place when Kang-sheng Lee and the AV actress were working, and it looks ghostly and fearful, with provocative exaggerating actions through actresses indicating that Xiaokang was timid and evasive about this job. The fourth song and dance happened when Shiang-chyi Chen and Kang-sheng Lee flirted under the table, but Kang-sheng Lee gave up halfway, Xiaokang was wearing a bright skirt (Figure 5.2), Shiang-chyi Chen was wearing a suit, they were dancing in the park, Xiaokang "I have no money, I have a heart, this heart is full of enthusiasm and sympathy, full of misery and bitterness." The song comes from Grace Chang's "Compassion", Xiaokang was ashamed of his profession and did not dare to accept Shiang-chyi Chen's overtures, swap gendered costumes and lyrics was a critique of traditional cultural values and gender politics.



Figure 5.2 Kang-sheng Lee in a skirt

Source: Tsai, 2005

The fifth song and dance, long-term work seems to have lost male ability

Xiaokang dressed up as a male sexual organ, Kuei-Mei Yang chased Xiaokang to sing "Elaborate waiting", the lyrics "You have to wait quietly, cheer up your spirit, step by step to cheer up your spirit" was a portrayal of Xiaokang's cowardice, Xiaokang seemed to have lost too much interest in women due to work, lyrics revealed a certain humanistic care and a touch of sentimentality.

In the movies, Ming-Liang Tsai abandons montage and flattens the dialogue between characters to reflect the anxiety and struggle of human nature. Correspondingly, Ming-Liang Tsai uses the bright and absurd exaggerated expression of song and dance performances to reflect the character's character.

In "I don't want to sleep alone" (2006), at the beginning of the movie, the vegetative Kang-sheng Lee reclined on the hospital bed, the radio played a majestic tenor. The passionate voice creates a positive mood, visually creating Kang-sheng Lee's morbid and quiet scenes, presenting the theme of ideal and reality through the music. It shows that Kang-sheng Lee, as a vegetative person, has the ideal of recovery, but he has to face a state that can only be static. Another plot, the boss lady massaged Kang-sheng Lee's abdomen, and the radio played the Cantonese opera "The Mad Monk of the Blue Sea" (1987), singing the song of love that was blocked. In real life, Kang-sheng Lee was disabled, he and the boss lady could not give love to each other, both of them were lonely. Their emotions are in tune with the emotions of the song.

In this movie, the lyrics also conveyed the mood of the characters. When Shiang-chyi Chen nursed the vegetative Kang-sheng Lee, Shirley Yamaguchi's "Hate to Not Meet When Not Married" appeared, as the lyrics said, "But fate favored tricks, and the two of us met unintentionally." Expressing Shiang-chyi Chen's low mood and consider her status to be humble. At the end, a mattress floats on a pool of

stagnant water, Shiang-chyi Chen and the foreign worker were lying beside Xiaokang, and Shirley Yamaguchi's Heart Song" sounded, "I want to snuggle in your arms, because only I meet your heart... I will tell you that I love you because you have taken possession of my heart. "The mood is like lyrics, expressing the deep love of Shiang-chyi Chen and the foreign worker for Kang-sheng Lee.

In conclusion, Ming Liang Tsai's movie soundtrack from Chinese old songs, which plays a very important role in the movie. Soundtrack can resonate emotionally with the audience and enhance the appeal of the work. In the song and dance passages, the exaggerated song and dance highlight the character, full of the rebellious spirit of creation, and improve the artistic and aesthetic value of the film. Through song and dance, the audience can better understand the plot, emotion, theme, and relationship between characters in the film, and soundtrack functions as narrative, lyrical and deepening of the theme.

5.2 Space Composition

Space composition, organically organizing, selecting and arranging the subject and various modeling elements to shape the visual image and constitute a way of expression of the picture. For closed composition, a movie picture is a picture frame, balance, stability, balance, which is the basic feature of traditional closed composition, the creator organizes the information to be expressed in the frame. (Wu & Li, 2011).

Ming Liang Tsai's movie had many paragraph shots, in "What Time Is It There" (2001), the first shot at the beginning was divided into three performance areas. (Figure5.3-5.7)



Figure 5.3 The father in the back
with a plate of dumplings

Source: Tsai, 2001

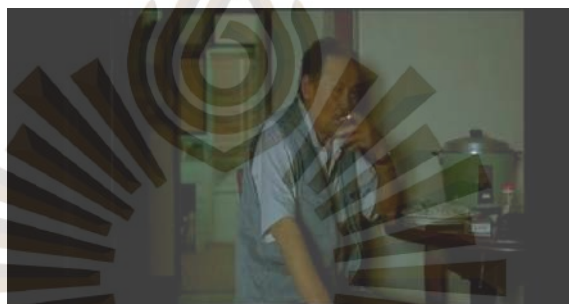


Figure 5.4 The father smoking sat
at the table in the foreground

Source: Tsai, 2001



Figure 5.5 The father walked to the middle
area to ask Xiaokang to eat

Source: Tsai, 2001



Figure 5.6 The father returned to the prospect
and continued smoking

Source: Tsai, 2001

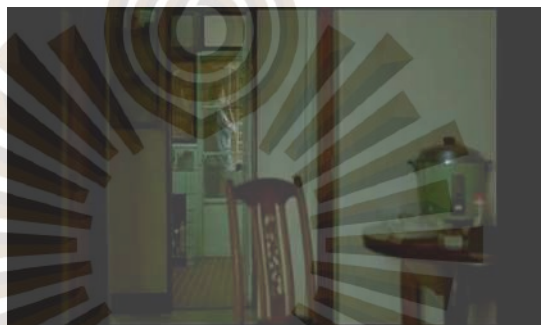


Figure 5.7 The father went to the balcony
in the back and smoked

Source: Tsai, 2001

This scene divides the space through the mise en scène of the actors, thereby highlighting the layered sense of space, realizing the depth of space, reflecting the strangeness between father and son and the loneliness of the father, which is Ming-Liang Tsai's usual method. Among them, the mise en scène method similar to stage plays may be derived from the director's early stage play rehearsal experience - long hours, no focus, and more level view, like a neutral person watching from the sidelines.

Ming-Liang Tsai is influenced by French New Wave movies, in order to

show the characters' unique living environment and closed psychology. The space often presents a closed depression staged treatment pattern. In "The Wayward Cloud"(2005), which repeatedly adopts a closed space surrounded by a "back" shaped staircase, People seemed to be trapped in this gloomy environment, creating a depressing and claustrophobic atmosphere, but also a true portrayal of the protagonist's closed heart, and the space outside the enclosed space was endless, giving people imagination. (Figure 5.8)

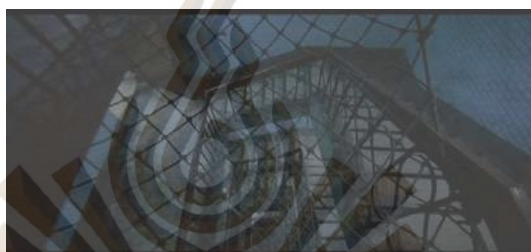


Figure 5.8 A "back" shaped staircase

Source: Tsai, 2005

Shiang-chyi Chen and Kang-sheng Lee were on this floor, Kang-sheng Lee tried to avoid Shiang-chyi Chen, when the two did not appear in the stairs, the camera looked down at the shooting, layers of stairs stacked together, and what came into view was the formation of intricate network steel, creating a terrifying and gloomy atmosphere.



Figure 5.9 Kang-sheng Lee was smoking

Source: Tsai, 2013

In "Stray Dogs" (2013), Kang-sheng Lee found grass and smoked while resting, Ming-Liang Tsai took this picture for a long time, which made people have to think about the content of the picture. (Figure 5.9)

The foreground was a dense barbed wire, the middle scene was a natural space composed of water, weeds, and soil, the water was muddy sewage, the grass was weeds, and the land was in a muddy state. Kang-sheng Lee was located in the background, appearing small and humble, with factories and real estate in the foreground, which were the catalysts of modern urbanization, the concrete embodiment of the concentration of power and resources, and the fence in front and the modern architecture behind it strongly squeezed the natural space in the middle state. Expressing Ming-Liang Tsai's critique of industrialized cities.

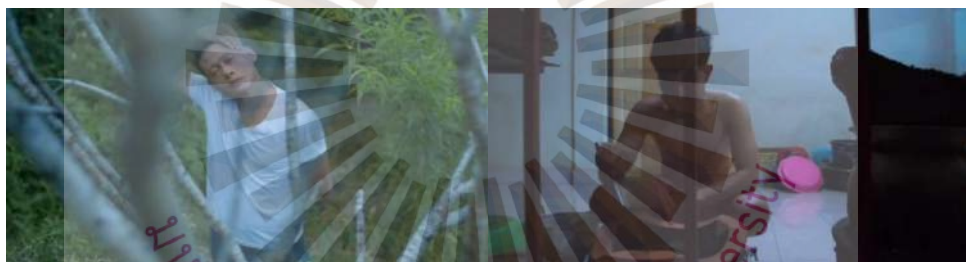


Figure 5.10 Lee massaged the neck and young foreign worker cooked

Source: Tsai, 2020

In "Days" (2020), frame composition is common. The framing technique often shows the sense of alienation from each other in the composition of multiple people. "Days" is a minimalist movie, there is no dialogue, the movie has only two actors, Kang-sheng Lee and the foreign worker youth, they mostly appear alone. As two counterpoint characters, their loneliness is largely expressed in framed shots, and many single shots of the movie express dilemma through closed composition.

For example, Kang-sheng Lee massaged his neck in front of a tree, the man cooked in a railing. It helps the narrative through the frame composition, and surrounds the characters with some lines, creating a sense of isolation and imprisonment, expressing the loneliness in daily life. (Figure 5.10)

In conclusion, the spatial structure of Ming-Liang Tsai's movies is clear, he often uses *mise-en-scène* similar to stage plays, organically organizing, selecting and arranging the subjects and various modeling elements in a closed space, organizing the information to be expressed in the frame, and the relationship between the characters and the environment of the picture are clear at a glance, reflecting the sense of alienation between people, and realizing the depth of space and the development of the plot. In single-person composition, frame composition and closed "back" character composition are often used to convey the character in a difficult situation.

5.3 Single Shot

Single shot refers to a shot that shoots for a long time, does not cut the space, and maintains the integrity of time and space, and continuously shoots a scene to form a relatively complete shot paragraph. Single shot can make the audience feel the continuity and unity in space and time. The shooting method of the single shot shows the environment to the fullest, realizes the deep *mise-en-scène* in the shots, and the characters are in the environment, which has a unique documentary and authenticity in the narrative. (Zou, 2022)

In "What Time Is It There" (2001), Kang-sheng Lee, who misses Shiang-chyi Chen, turned the clock in sight into Paris time, and unexpectedly, Kang-sheng Lee came to a building and tried to change the clock in the building.

(Figure 5.11)



Figure 5.11 Xiaokang adjusted the big clock

Source: Tsai, 2001

Kang-sheng Lee wanted to change the city street clock with a distant single shot, from 1 hour 17 minutes to 1 hour 18 minutes, the building was towering, and the figure of Kang-sheng Lee appeared weak and lonely. Embodying Xiaokang's powerlessness and absurdity in reversing time. There is no close-up used here, and if a close-up was used, there was a heroic sense of conquest, shooting from afar and shooting for a long time, highlighting Li Kangsheng's sadness and despair about the inability to change time.

In this movie, there were also many single shots, such as Xiaokang's father died, Xiaokang who dared not go to the toilet to pee in the middle of the night, reflecting his fear of the undead; Xiaokang's mother was walking around at home in the middle of the night, showing that she missed Xiaokang's father, and Shiang-chyi Chen, who failed in love, fell asleep alone on a park bench, with a laughing child behind her, which contrasted her sadness.

In "Goodbye, Gragon Inn" (2003), the conductor went to the screening room to find that pitch she sent was not moving, she looked at pitch without saying a word, this was fixed a single shot for three minutes, adoring a person but unable to

communicate with words, not getting a response just silently bearing, showing the lack of modern people's emotions. In the theater, when the Japanese man and Aaron Chen met in the movie aisle, they had an inexplicable 5-minute conversation that highlights the inability of modern people to communicate with each other.



Figure 5.12 Theater screening hall

Source: Tsai, 2003

In this movie, after the curtain call of the movie "Dragon Inn"(1967), from 1 hour 1 minute to 1 hour 6 minutes, the wide-angle panoramic single shot shooting conductor limped from entering the painting to coming out of the painting to clean the screening hall. (Figure 5.12)

It shows the screening hall in more than 5 minutes, the picture was rows of old red seats, very ceremonial. Shooting a movie theater for a long time is Ming-Liang Tsai's love for movies and hopes to evoke people's thinking about the rise and fall of movies.

In "I don't want to sleep alone" (2006), the first paragraph of the opening shot shows the vegetative person Kang-sheng Lee sleeping in bed, Ming-Liang Tsai is not just purely realistic, through fixed shooting, forcing the viewer's perspective not to wander from the image, the daily body is thus highlighted, the shots has no narration and sound, only the shots silently narrates, as if time is static, in this silent

situation, through the body, the audience can deeply feel the loneliness that cannot be erased in the hearts of the characters.

In this movie, Kang-sheng Lee and Shiang-chyi Chen were happy, the two held hands and leave, from 45 minutes to 46 minutes, the foreign worker who fellow behind saw this scene, could only watch them go away. (Figure 5.13)

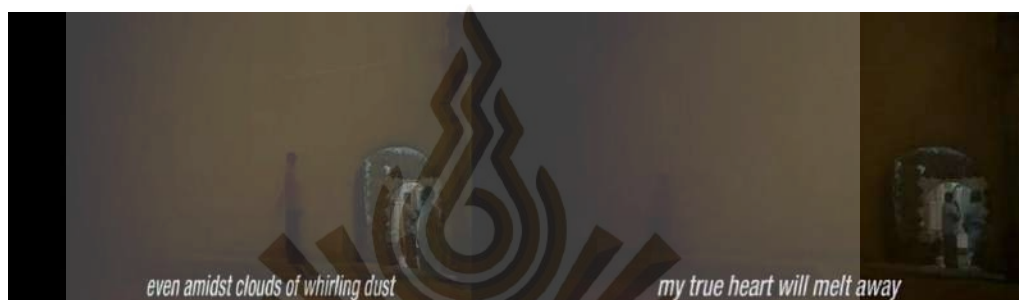


Figure 5.13 The foreign worker stood for a long time

Source: Tsai, 2006

In the yellow sand in the sky, the figure of the foreign worker became blurred with the yellow sand more and more, through the fixed single shot, it could saw that the foreign workers did not dare to catch up, and could only watch their loved ones leave, people feel his heartbreak and sadness.

In "Stray Dogs" (2013), the natural landscape depicts at the beginning, with huge tree trunks and dense roots occupying the center of the frame, and sunlight scattering to the center of the trunk. At this time, two children appeared behind the roots of the tree and into the picture. Ming-Liang Tsai used this shot to illustrate the meaning of "Stray Dogs": small people travel through natural space, and then feel life in nature. In the picture, the two children looked up at the trunk of the tree, their feet on the trunk, and the whole person seemed to be wrapped in a tree. When the children walked out of the picture, the tree trunks and the sun were still there. This

single shot appears quiet and serene, and the picture space is also the director's ideal poetic space, expressing the director's reverence for nature.

In this movie, Yi-Ching Lu with a flashlight fed some stray dogs, walked to a ruined room, the director used a single shot to describe her movements, Yi-Ching Lu gazed at this painting that presented natural space, there are mountains, trees, river beach stones, they came from pure nature, so the whole space is also pure nature, she was also impressed by the natural and pure space in the painting, she couldn't help but took off her pants, offered her urine, trying to infiltrate the ruins under her feet. This is Ming-Liang Tsai's direct call for returning to nature, and it is also the director's profound understanding and reflection on the industrial society after standing.

There were also many single shots in this movie, what was talked about was the single shot at the end. At the end of the movie, from 1 hour 58 minutes to 2 hours 4 minutes, Kang-sheng Lee and Shiang-chyi Chen, whose relationship was broken with no a single line, came to a ruined building. Occasionally there is the sound of vehicles, they seemed to stand endlessly in a ruin-like room, looking at the mural depicting rural life in front of them. (Figure 5.14)

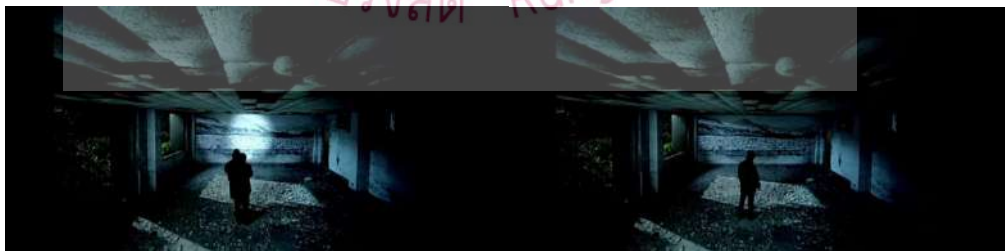


Figure 5.14 Kang-sheng Lee and Shiang-chyi Chen see the mural

Source: Tsai, 2013

Faintly ghostly poetry in the movie's elaborate lighting and post-modulated

blue night, Kang-sheng Lee leaned towards Shiang-chyi Chen through alcohol, Shiang-chyi Chen cried and left, leaving Kang-sheng Lee alone in the house, shooting through a single shot, the quiet state of the characters, the hardship of life in the ruins and the self-awakening of the characters create a sense of desolation, and the single shot of this period of time add meaning to this movie.

In conclusion, Ming-Liang Tsai likes to use single shot to create, through objective and calm long-term shooting, the space is not cut, the integrity of time and space is maintained, so that the audience can feel the continuity and unity of space and time. The single shot realizes the *mise-en-scène* in depth in the shots, the characters are in the environment, and the audience sees the scene where the characters are located and the externalized expression of their hearts through the single shot, which has a unique documentary and authenticity. It aims to express the cold and unfamiliar city and alienated interpersonal relationships, explore the living conditions of modern urban people, show social problems, and be full of strong humanistic feelings.

5.4 Symbol

Symbol is based on a certain image or some related image in reality to construct its own imaginary world, and use the objective world to reflect subjective thoughts. Symbol can produce an artistic effect that is difficult to achieve with direct expression techniques, making the film meaningless. The shots capture a specific picture of reality, but the director's thinking hidden in the depths of the picture is the real purpose of the film's expression, and understanding the connotation hidden under the appearance of the specific image helps to interpret the storyline and understand the theme of the film. (Xu, 2022)



Figure 5.15 Kang-sheng Lee grabbed the cockroach

Source: Tsai, 2001

Cockroaches were often featured in Ming-Liang Tsai's previous movies, where cockroaches were associated with disasters or plagues, an offensive insect, as well as in "What Time Is It There" (2001). Xiaokang caught a cockroach in the kitchen, but his mother warns against killing it, because it was likely to be the reincarnation of his father, who has just died (Figure 5.15). Cockroach is no longer superficial insects, it plays some kind of spiritual, mysterious "little thing" in the movie, and appear in the movie with its elusive and frightening nature, it represents the soul of the deceased.

Ming-Liang Tsai's movies often feature incredible images. In "What Time Is It There" (2001), the suitcase at the end of the movie drifts with the lake to the heroine, and surprisingly, the one who hooked the suitcase with a cane at the end of the lake was XiaoKang father. (Figure 5.16)



Figure 5.16 XiaoKang father took away suitcase

Source: Tsai, 2001

The suitcase was originally the object of loading Xiaokang's watches, but there was an accident in which the suitcase was stolen by a prostitute, and it was supposed that the suitcase would never be retrieved, but at this time the suitcase floated from China to France, and it seemed that Xiaokang's thoughts came to France. The long-dead Xiaokang father appeared in France and retrieved the suitcase, at which time the suitcase became a connection, it is no longer a simple object, but represents people's longing, connecting Shiang-chyi Chen in Paris with the Xiaokang father in the world of death, constituting a dislocation of time and space.

The conductor of "Goodbye, Gragon Inn" (2003) was portrayed as lame, the surface is the physical disability of the character, and the physical defects or damage also correspond to the ruined state of the symbolic world, setting the gloomy tone of the movie. Implying that the conductor lacks love in real life. (Figure 5.17) The plot of the whole movie takes place in the rain all night. Outdoor rain is mainly presented at the beginning and end of the movie, indoor rain is mainly presented as rain hitting windows. Rain, always associated with the dilemmas of life, can also be said to be the invasion that the symbolic order of reality must endure, it comes from the uncontrollable natural world. The continuous rain is both the externalization of the protagonist's inner melancholy, also represents the erosion that modern cities always have to endure.



Figure 5.17 Conductor at the foot of the slope

Source: Tsai, 2003

In "The Wayward Cloud" (2005), the element of water plays an important part. The whole city was in a state of drought and lack of water, Xiaokang can only go to the pool on the rooftop to bathe, and the colorful bubble water when Xiaokang bathed was hope, and he gave it to the heroine Shiang-chyi Chen, connecting the two lonely people. Summer is the season to eat watermelon, so there will be a plot of watermelon everywhere (Figure 5.18), the color of watermelon is bright red, red represents enthusiasm, is the color that stirs people's emotions. When watermelon juice frequently appears in the hands of the lonely Shiang-chyi Chen, it symbolizes lust in the movie. Because of his profession AV actor, Xiaokang had the idea of separating sex and love, so when Shiang-chyi Chen handed him the watermelon juice as a symbol of lust, he secretly threw it away, which meant his rejection of lust.



Figure 5.18 Watermelon in the water

Source: Tsai, 2005

In this movie, Shiang-chyi Chen's key was thrown outside the window and pressed into the asphalt road, and after being dug out by Kang-sheng Lee, a hole in the road seeped water. (Figure 5.19)



Figure 5.19 Holes that seeped water

Source: Tsai, 2005

In this fragment, three metaphorical things: key, hole, and water, appear. In the real world, the key is a tool to open the door, and the hole alludes to Shiang-chyi Chen's inner door. Shiang-chyi Chen's keys were buried in the oil road, suggesting that her lust was suppressed and could not be excreted. After Kang-sheng Lee dug out, the hole began to seep water, indicating that the only person who could help Shiang-chyi Chen was Kang-sheng Lee, and the water here referred to Shiang-chyi Chen's released lust, and the holes that seeped water all show the mutual love and lust of the two.

This movie followed Ming-Liang Tsai's "The Hole" (1998) setting for the disaster setting, this time a drought. The drought meant the drying up of desire, an allegorical contrast to unnatural sexual nourishment. In the movie, this arid background should be the same as Shiang-chyi Chen's sexual hunger on the one hand, and the same unsatisfying under the false moisture of AV actor Kang-sheng Lee on the other hand.

Sexuality, as an important attribute of the body, is often used as a symbol or metaphor. In "The Wayward Cloud"(2005), sex exists as a symbol in every corner of the movie.



Figure5.20 Shiang-chyi Chen held a cushion
in the shape of a sunflower

Source: Tsai, 2005

Shiang-chyi Chen held a cushion in the shape of a sunflower, which symbolizes vigorous vitality and hormones, here it showed that Shiang-chyi Chen longed for love. (Figure 5.20) The protagonist of the story was arranged as an AV actor, Kang-sheng Lee kissed watermelon, treated watermelon as a bowling ball, wiped his face with leftover melon skin, and expressed Kang-sheng Lee's lack of emotions in absurd behavior.

The movie also had various erotic videos, AV movieing scene. But sex was an empty thing, it seemed that it could not support the fragile relationship between people, and it could not support people's existence in daily life. While Ming-Liang Tsai used body to mercilessly reveal the living conditions of modern people, he also overflowed the sadness and helplessness of AV actors in the narrative.

In "I don't want to sleep alone" (2006), the most important thing to ignore is the dilapidated building. It was a huge abandoned construction site building located in the historic Mid-Son Ba Prison in Kuala Lumpur's urban area. In the early 90s, in response to the economic development policy, a large number of foreign workers were imported to build various buildings, including the Petronas Twin

Towers, which were billed as the world's tallest at the time, and at the end of the 90s, due to the Asian economic turmoil, many buildings could not be completed, and they became unfinished buildings. (Figure 5.21)

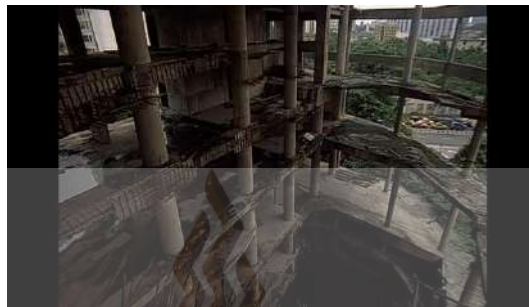


Figure 5.21 The abandoned building

Source: Tsai, 2006

In this disheveled steel-clad building, which looked like it had been abandoned, Kang-sheng Lee, a homeless man, fished in a stagnant pool in the building, and the proprietress had lost her footing in the stagnant water in the stairwell. It is a symbol of this ridiculously over-industrialized city, it reflected the hardship and difficulty of the living conditions of the low-level laborers who were drifting in other villages, and it was also a revelation and criticism of the ugliest side of the modern city.

The second half of "I don't want to sleep alone" (2006) also has an element of natural disasters: forest fires. Due to forest fires, there was smog in the air. Under the invasion of smog, people had to wear masks, so that when Kang-sheng Lee and Shiang-chyi Chen took off their masks to hug and kiss, they choked and coughed and could not continue, smog is a criticism of the industrialization of modern cities and the lack of attention to nature protection; this movie also has death elements. The vegetative person Kang-sheng Lee seemed to be a simulation of death, and the

damage to the body was a metaphorical state of damage. (Figure 5.22) Kang-sheng Lee was born in a vegetative state without explaining any causes and consequences, and the damage to his body corresponds to the ruined state of the real world, that is, the spiritual desolation of people and the forgotten urban buildings.



Figure 5.22 The vegetative person Kang-sheng

Source: Tsai, 2006

In "Stray Dogs" (2013), cabbage plays an important role. In addition to wandering among the ruins in the movie, the only toy for the brother and sister was slightly smeared cabbage. They will put makeup on cabbage and play family games with it, cabbage is given the meaning of companionship, reflecting the child's simple mind and poor material life. When the drunken Xiaokang saw cabbage, he made a series of crazy moves, nibbling on cabbage and crying bitterly. Cabbage is a spiritual comfort for the Xiaokang, cabbage means love and desire, reflecting Xiaokang lonely soul that has been devastated by a difficult life for a long time. (Figure 5.23)



Figure 5.23 Kang-sheng Lee nibbled on cabbage

Source: Tsai, 2013

In this movie, water is an important element, mainly in the form of rain and bodily fluids. Rain is an indispensable background for the climax of the movie: Xiaokang clang to the billboard in the storm, Xiaokang sang "The River All Red" with tears, and Xiaokang and Yi-Ching Lu snatched their children in the storm by the river. They were both one of the movie's most memorable scenes. (Figure 5.24)



Figure5.24 Xiaokang sang "The River All Red" in rain

Source: Tsai, 2013

Kang-sheng Lee, who had been silent all along, suddenly sang "The River All Red" with tears in his eyes, which was an outbreak of long-term suppressed emotions. Rain, which appears in life's difficulties, represents that the protagonist always has to endure obstacles from unstoppable reality, experiencing turmoil and suffering, it renders a chaotic and depressing atmosphere, allowing the audience to feel the grief and helplessness of the protagonist, causing emotional resonance.

Body fluids are the channels through which life and the environment interact, facing the mural that symbolizes the homeland, Yi-Ching Lu chose urine, Shiang-chyi Chen chose tears. Tears and urine both moisturize this ruin in front of the mural, the difference is that tears are Shiang-chyi Chen's sad emotions about the externalization of her hometown that can only be seen on the wall, which is equivalent to Yi-Ching Lu's peeing is comparing cement blocks to the river beach in

the mural, in the hope of reclaiming her hometown, her behavior is more positive, bold behaviors shows her love for nature.

In conclusion, various metaphorical symbols play an important role in Ming-Liang Tsai's movies with almost no lines. He uses the objective world to reflect subjective thoughts, and some specific images contain other connotations under their appearances, they are either symbols of bad omen, or representations of characters' desires, or tangible and intangible connections, symbols play a role in promoting the development of the plot, externalizing the emotions of the characters, and deepening the theme. Symbolism makes the movie meaningful.

5.5 Summary of Movie Language

In summary, Ming-Liang Tsai's movie language is very personal. The soundtrack, space composition, single shot, and symbol all bring a unique viewing experience to the audience.

In the soundtrack, inserting a large number of classic old songs into the movies not only expresses the emotions of the characters and arouses the emotional resonance of the audience, but also serves the purpose of narrative and deepening the theme.

In the space composition, he uses closed space composition, he uses *mise-en-scène* similar to stage plays to reflect the sense of alienation between people, realizing the depth of space and the development of the plot. The closed "Back" character composition and frame composition create a gloomy and low narrative style for him.

In the single shot, his unrestrained single shot ensures continuity and unity

in time and space, show the scenes where the characters are located and the emotions externalized by the characters, and make the movie's narrative have authenticity.

In the symbol, the symbolism of various metaphors helps the director express more ideas, promote the development of the plot, externalize the emotions of the characters, and deepen the theme.



Chapter 6

Conclusion and Recommendations

This research “The Movie Style of Ming-Liang Tsai” aims to 1 to study the narrative theme of Ming-Liang Tsai's movies and 2 to study the movie language of Ming-Liang Tsai's movies, this is qualitative research by using texture analysis to explain the objectives of the research. This research uses the purposive sampling that selected Ming-Liang Tsai's movies that was shown during the period between years 2000-2020. Thus, the number of movies are 6 movies: 1 What Time is it There, 2 Goodbye, Dragon Inn, 3 The Wayward Cloud, 4 I don't want to sleep alone, 5 Stray Dogs, 6 Days.

6.1 Conclusion

This research divides into 2 parts, they are follows:

Part 1: narrative theme in Ming-Liang Tsai's movies

In summary, Ming-Liang Tsai's exploration of themes follows the creative model.

In the theme of nostalgia, by inserting previous movie plots, actors, or setting scenes in the theater, the costumes of the characters are designed with a sense of age, and the camera is focused on the natural scenery for a long time, completing the reminiscence of the past era.

In the theme of loneliness and desire, the characters are placed in a dull space, daily behaviors are photographed, and the very little dialogue reflects the loneliness that the characters cannot communicate with the characters, and shows their appetite and sexual desire through the abnormal behavior of the characters.

In the theme of living predicament, he uses delicate shots to describe the environment of marginal characters, showing the harm caused to them by occupation, society, family, and natural disasters, and conveying his compassionate humanistic care.

Part 2: movie language of Ming-Liang Tsai's movies

In summary, Ming-Liang Tsai's movie language is very personal. The soundtrack, space composition, single shot, and symbol all bring a unique viewing experience to the audience.

In the soundtrack, inserting a large number of classic old songs into the movies not only expresses the emotions of the characters and arouses the emotional resonance of the audience, but also serves the purpose of narrative and deepening the theme.

In the space composition, he uses closed space composition, he uses *mise-en-scène* similar to stage plays to reflect the sense of alienation between people, realizing the depth of space and the development of the plot. The closed "Back" character composition and frame composition create a gloomy and low narrative style for him.

In the single shot, his unrestrained single shot ensure continuity and unity in time and space, show the scenes where the characters are located and the emotions

externalized by the characters, and make the movie's narrative have authenticity.

In the symbol, the symbolism of various metaphors helps the director express more ideas, promote the development of the plot, externalize the emotions of the characters, and deepen the theme.

6.2 Discussion

The research result found that scenes can show the idea of narrative theme representation in nostalgia. I think that Ming-Liang Tsai's movies pays tribute to the past film era and praises the past nature with the theme of nostalgia. Inserting the wonderful bridges of French movies and the stars of his favorite old movies into the movies. It re-reveals that time and space. Undoubtedly, it shows their deep attachment to the past era. This refers to Zhang (2023) explains that many films try to retrieve the collective memory of a specific era in realistic historical scenes through the technique of reproduction in time and space. Nostalgic images evoke the audience's perception of a particular era and create a sense of historical continuity.

The research result also found that some image can show the idea of symbol, I think that the symbolism of various metaphors helps the director express more ideas. In the movies, watermelon is not only an object to eat, but also a display of lust. Cabbage is not only a toy for children, but also an object of adult's lust. The abandoned building is not only a product of the times, but also a manifestation of people's spiritual numbness and decadence. This refers to Xu (2022) explains that symbol is based on a certain image or some related image in reality to construct its own imaginary world, and use the objective world to reflect subjective thoughts. Symbol can produce an artistic effect that is difficult to achieve with direct expression techniques, making the film meaningless.

6.3 Recommendations

Since the new century, with the increasing influence of Ming-Liang Tsai in the world movie industry, Ming-Liang Tsai insists on creating, and under the connotation of humanistic care, finally formed a unique Ming-Liang Tsai movie style. Through the study of Ming-Liang Tsai's narrative theme and movie style in six movies after 2000, this study believes that the author theory of the French New Wave has deeply influenced Ming-Liang Tsai's movie style. Through narrative themes, the movies depict a group of people who are in various living predicament due to career and other factors, they are both lonely and desired, their relationships are alienated, but they still long for love. Through movie language, the director uses classic old songs, moving lyrics to express the emotions of the characters, closed compositions to show the characters in distress and alienation between people, a large number of calm single shots, showing the environment where the characters are located, and a large number of symbols appear in the movies, suggesting more meanings than the surface.

6.4 Recommendations for Future Research

Although this research has made some results on Ming-Liang Tsai's movie style, there are still certain limitations in the study of Ming-Liang Tsai's movie style, and for future research, the movie language of Ming-Liang Tsai's other five films [Rebels of the Neon God(1992), Vive L' Amour(1994),The hole(1998),The River (1997),Visage(2009)], such as camera movement can be studied, and the narrative structure of the other five films can also be studied. This will help explore Ming-Liang Tsai's movie style.

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