



THE PORTRAYAL OF WOMEN IN LEE CHANG-DONG'S FILMS

**BY
XIAOYAN ZHOU**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF COMMUNICATION ARTS
IN FILM AND TELEVISION WRITING AND DIRECTING
COLLEGE OF COMMUNICATION ARTS**

**GRADUATE SCHOOL, RANGSIT UNIVERSITY
ACADEMIC YEAR 2023**

Thesis entitled

THE PORTRAYAL OF WOMEN IN LEE CHANG-DONG'S FILMS

by

XIAOYAN ZHOU

was submitted in partial fulfillment of the requirements
for the degree of Master of Communication Arts
in Film and Television Writing and Directing

Rangsit University
Academic Year 2023

Asst.Prof.Chalongrat Chermanchonlamark, Ph.D.
Examination Committee Chairperson

Assoc.Prof.Paiboon Kachentaraphan
Member

Asst.Prof.Sorapong Wongtheerathorn, Ph.D.
Member and Advisor

Approved by Graduate School

(Asst.Prof.Plт.Off. Vanee Sooksatra, D.Eng.)

Dean of Graduate School

March 18, 2024

Acknowledgements

I would like to express my sincere thanks to my thesis advisor, Assistant Professor Dr. Sorapong Wongtheerathorn, for the honor of being your student, which is the most fortunate thing in my postgraduate career, and your rigorous teaching attitude has left a deep impression to me. I also would like to thank Professor Chalongrat and other teachers for their guidance in my studies. I hope that all the teachers are well and work smoothly. Then I would like to thank my classmates for their discussion during my class and paper writing, which allowed me to gain knowledge and friendship at the same time. Finally, I would like to thank my family for their support, which allows me to continue to improve myself academically, and wish everyone I meet all the best.

Xiaoyan Zhou

Researcher



6407033 : Xiaoyan Zhou
 Thesis Title : The Portrayal of Women in Lee Chang-dong's Films
 Program : Master of Communication Arts in Film and Television Writing
 and Directing
 Thesis Advisor : Asst.Prof.Sorapong Wongtheerathorn, Ph.D.

Abstract

The research aims 1) to study the portrayal of women in Lee Chang-dong's films and 2) to study the narrative in Lee Chang-dong's films. The research is qualitative research conducted by using textual analysis. The research employed purposive sampling, selecting 6 films directed by Lee Chang-dong from 1997-2018 as follows: 1) Green Fish (1997), 2) Peppermint Candy (1999), 3) Oasis (2002), 4) Secret Sunshine (2007), 5) Poetry (2010), and 6) Burning (2018). The research results are as follows:

The portrayal of women in Lee Chang-dong's films revealed that 1) Sociology: the female characters are clearly characterized as being from the lower class, with fading family relationships and lacking family support, and being financially dependent on the male characters. 2) Physiology: they are clearly characterized by the fact that the female characters' beauty and grooming are for the purpose of pleasing the male characters, rather than for their own enjoyment. 3) Psychology: the female characters tend to be more traditional femininity and the new-age femininity. The narrative in Lee Chang-dong's films found that 1) Plot: Possessing a national, historical attitude, Lee Chang-dong records the trauma and mental anguish of the lower class of Korean. 2) Conflict: the films are characterized by character vs society, and character vs self. 3) Theme: the theme is a critique of the external environment and the depiction of people's emotions.

(Total 103 pages)

Keywords: Lee Chang-dong's Films, Portrayal of Women, The Narrative of Film

Student's Signature Thesis Advisor's Signature

Table of Contents

		Page
Acknowledgements		i
Abstracts		ii
Table of Contents		iii
List of Tables		v
List of Figures		vi
Chapter 1	Introduction	1
	1.1 Background and Significance of the Problem	1
	1.2 Research Objectives	3
	1.3 Research Questions	3
	1.4 Scope of the research	3
	1.5 Definition of Terms	4
	1.6 Expected benefit from the research	5
Chapter 2	Literature Review	6
	2.1 The Concept of Portrayal	6
	2.2 The Concept of Femininity	8
	2.3 The Narrative of Film	10
	2.4 Information of Lee Chang-dong	15
	2.5 Related Research Literature	21
Chapter 3	Research Methodology	25
	3.1 Population and Samples	25
	3.2 Research Instruments	26
	3.3 Data Collection	26
	3.4 Data Analysis	26

Table of Contents (continued)

		Page
Chapter 4	The Portrayal of Women in Lee Chang-dong's Films	27
	4.1 Green Fish (1997)	27
	4.2 Peppermint Candy (1999)	36
	4.3 Oasis (2002)	43
	4.4 Secret Sunshine (2007)	51
	4.5 Poetry (2010)	59
	4.6 Burning (2018)	67
	4.7 Summary of 6 movies	74
Chapter 5	The narrative in Lee Chang-dong's films	76
	5.1 Green Fish (1997)	76
	5.2 Peppermint Candy (1999)	78
	5.3 Oasis (2002)	81
	5.4 Secret Sunshine (2007)	83
	5.5 Poetry (2010)	85
	5.6 Burning (2018)	88
	5.7 Summary of 6 movies	91
Chapter 6	Conclusion and Recommendation	92
	6.1 Conclusion	92
	6.2 Discussion	94
	6.3 Recommendations	95
References		97
Biography		103

List of Tables

Tables		Page
3.1	Lee Chang-dong Films during 1997-2018	25



List of Figures

Figures	Page
2.1 Three-act Structure	13
2.2 Five-act Structure	13
4.1 Sociology - Mi-ae	28
4.2 Sociology - Soon-ok	28
4.3 Sociology - Mak-dong's mother	29
4.4 Sociology - 2nd Brother's wife	29
4.5 Physiology - Mi-ae	30
4.6 Physiology - Soon-ok	30
4.7 Physiology - Mak-dong's mother	31
4.8 Physiology - 2nd Brother's wife	32
4.9 Psychology - Mi-ae	33
4.10 Psychology - Soon-ok	34
4.11 Psychology - Mak-dong's mother	34
4.12 Psychology - 2nd Brother's wife	35
4.13 Sociology - Yun Sun-im	36
4.14 Sociology - Hong-ja	37
4.15 Sociology - A one-sided woman	37
4.16 Sociology - Work assistant	38
4.17 Physiology - Yun Sun-im	38
4.18 Physiology - Hong-ja	39
4.19 Physiology - A one-sided woman	39
4.20 Physiology - Work assistant	40
4.21 Psychology - Yun Sun-im	40
4.22 Psychology - Hong-ja	41
4.23 Psychology - A one-sided woman	41
4.24 Psychology - Work assistant	42

List of Figures (continued)

Figures	Page
4.25 Sociology - Han Gong-ju	44
4.26 Sociology - The owner of the apartment	44
4.27 Sociology - Woman neighbor	45
4.28 Sociology - Mother	45
4.29 Physiology - Han Gong-ju	46
4.30 Physiology - The owner of the apartment	46
4.31 Physiology - Woman neighbor	47
4.32 Physiology - Mother	47
4.33 Psychology - Han Gong-ju	48
4.34 Psychology - The owner of the apartment	48
4.35 Psychology - Woman neighbor	49
4.36 Psychology - Mother	49
4.37 Sociology - Lee Shin-ae	51
4.38 Sociology - Junior high student	51
4.39 Sociology - Female missionary	52
4.40 Sociology - Clothing store owner	52
4.41 Physiology - Lee Shin-ae	53
4.42 Physiology - Junior high student	53
4.43 Physiology - Female missionary	54
4.44 Physiology - Clothing store owner	54
4.45 Psychology - Lee Shin-ae	55
4.46 Psychology - Junior high student	56
4.47 Psychology - Female missionary	57
4.48 Psychology - Clothing store owner	58
4.49 Sociology - Yang Mi-ja	60
4.50 Sociology - Hee-jin	60

List of Figures (continued)

Figures	Page
4.51 Sociology - Hee-jin's mother	61
4.52 Sociology - Jo Mi-hye	61
4.53 Physiology - Yang Mi-ja	62
4.54 Physiology - Hee-jin	62
4.55 Physiology - Hee-jin's mother	63
4.56 Physiology - Jo Mi-hye	63
4.57 Psychology - Yang Mi-ja	64
4.58 Psychology - Hee-jin	65
4.59 Psychology - Hee-jin's mother	65
4.60 Psychology - Jo Mi-hye	66
4.61 Sociology - Shin Hae-mi	67
4.62 Sociology - Lee Jong-su's mother	68
4.63 Sociology - Shin Hae-mi's sister and mother	68
4.64 Sociology - Ben's female friend	69
4.65 Physiology - Shin Hae-mi	69
4.66 Physiology - Lee Jong-su's mother	70
4.67 Physiology - Shin Hae-mi's sister and mother	70
4.68 Physiology - Ben's female friend	71
4.69 Psychology - Shin Hae-mi	71
4.70 Psychology - Lee Jong-su's mother	72
4.71 Psychology - Lee Jong-su's mother	73
4.72 Psychology - Ben's female friend	73
5.1 Green Fish - Conflict	77
5.2 Peppermint Candy - Conflict	80
5.3 Oasis - Conflict	82
5.4 Secret Sunshine - Conflict	84

List of Figures (continued)

	Page
Figures	
5.5 Poetry - Conflict	87
5.6 Burning - Conflict	90



Chapter 1

Introduction

1.1 Background and Significance of the Research

In the 1990s, the Korean government proposed the establishment of a cultural nation, and the environment was laid by the continuous improvement of laws, regulations, industrial policies and the investment of funds from multiple sources, while the Korean Academy of Film Arts and comprehensive film arts colleges were established in Korea to encourage talents to study abroad, and domestic film festivals were established. The Pusan International Film Festival, the first international film festival established in 1996, has become one of the top five international film festivals in the world (Deng & Hu, 2022).

With the trend of globalization in the 21st century, it is inevitable that most countries will be involved in the open market under globalization, and films with national and ethnic characteristics will be exchanged with each other, and in order to cope with the cultural hegemony of Hollywood films, the responsibility of developing Korean national films falls on these young directors. In 1999, the director of the film "Life and Death of a Spy", a symbol of the revival of Korean cinema, was voted as the director who was able to escape the crisis of Korean cinema in a survey in Korea, and Kang Woo-suk, Park Chan-wook, Bong Joon-ho, these four directors are more influential in the mainstream of Korean cinema, non-mainstream directors, Hong Sang-soo who is good at expressing daily social emotions, Kim Ki-duk who breaks through the exciting style, etc. Some directors were influenced by the democratization movement and the leftist film movement in the 80s, which led to the New Wave of Korean cinema. The directors of the New Wave of Korean cinema are generally considered to be Lee Myung-se, Park Kwang-soo, Jang Sun-woo, Bae Chang-ho, Park

Jong-won, Lee Chang-ho and Lee Chang-dong. Bae Chang-ho innovated his technique in film and was good at making legendary dramas with long shots. Lee Myung-se, on the other hand, pursues a fairy-tale like harmony in form. Park Kwang-soo, Jang Sun-woo, and Jung Ji-young were influenced by the democratic movement of the 1980s and mainly created national films about the people. The films of Lee Chang-dong, Park Jong-won and others reflect profound social reality (Shen, 2008).

In the 1980s, when the Korean dictatorship fell and the democracy movement organized by local citizens was violently suppressed, the films of this period began to reflect reality and pursue new forms, which was the Korean New Wave. On the other hand, cultural movements emerged under the hegemonic culture of Hollywood, and Korean filmmakers called on the government to protect local films, reject Hollywood narrative models, and hold on to Korean film screening quotas (Min, Joo & Kwak, 2003).

Lee Chang-dong is one of the representative realist masters of the Korean New Wave, writing in poetic film language about the suffering and pain of the Korean nation and presenting a profound picture of social reality. As of 2023, Lee Chang-dong has made six films, the first three of which, *Green Fish* (1997), *Peppermint Candy* (1999), and *Oasis* (2002), called the green trilogy, all male as the main character. After the release of *Oasis*, famous Korean film critic Jung Sung-II criticized the "propitiation" of women in Lee Chang-dong's films: "This has always been the case in Lee Chang-dong's films. In his films, the male soul cannot be purified without the sacrifice of women. The female soul has to stay where it is and ends up being nothing (New Weekly, 2021)."

Starting from the fourth film *Secret Sunshine* (2007)", began to use women as the main character, and Lee Chang-dong said in an interview after the release of "Secret Sunshine", "I think all the pain that I have experienced in life is meaningful, and I want to give the audience an answer after experiencing pain in life through my films. ", "When writing the script, I hope to express the pain shared by human beings

through this story. And women tend to experience and react to pain more strongly than men do, so the main character was set as a woman from the beginning (1905 Movie Network, 2014)."

This research analyzes Lee Chang-dong's films via the main female characters and reviews the main roles played by the female characters. The research also studies and concludes the narrative of his films represent the portrayal of women.

1.2 Research Questions

1.2.1 What is the portrayal of women in Lee Chang-dong's films?

1.2.2 What is the narrative in Lee Chang-dong's films?

1.3 Research Objectives

1.3.1 To study the portrayal of women in Lee Chang-dong's films.

1.3.2 To study the narrative in Lee Chang-dong's films.

1.4 Scope of the research

This research focuses on the portrayal of women in Lee Chang-dong's films and the narrative in the portrayal of women in Lee Chang-dong's films during the period 1997-2018. They are as follow:

- 1) Green Fish (1997)
- 2) Peppermint Candy (1999)
- 3) Oasis (2002)
- 4) Secret Sunshine (2007)
- 5) Poetry (2010)
- 6) Burning (2018)

1.5 Definition of Terms

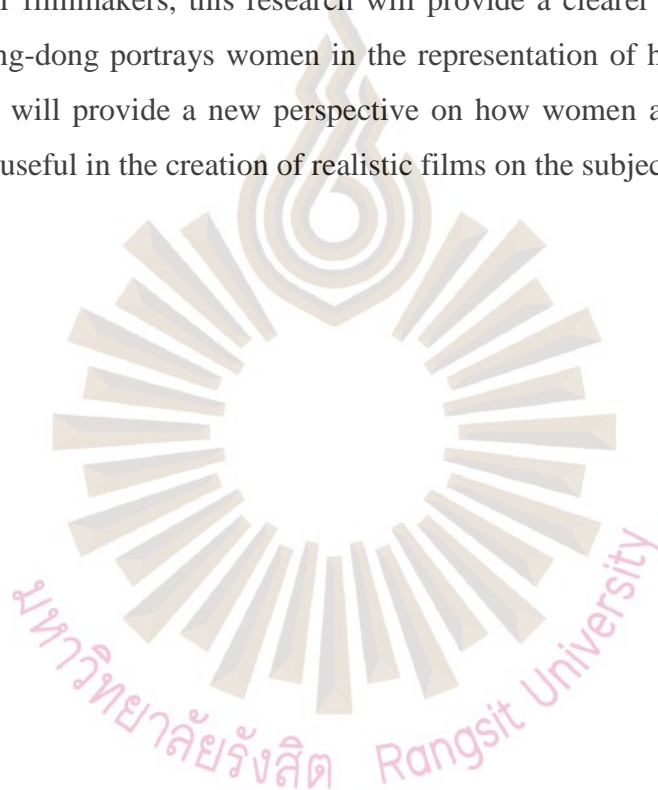
Portrayal of Women - The portrayal of women generally refers to a collection of personal values shaped by appearance, family, society, personal experience and personality. Before the 1990s, Korean society was traditionally characterized by a lack of female discourse, and women were often portrayed as mothers, wives, prostitutes, and other subordinates of the patriarchal system. After the 1990s, the fall of the dictatorship, the turmoil in various industries and the Korean women's movement followed the trend of the international women's movement, prompting Korean society to focus on women's rights. The portrayal of women in movies also began to become richer, containing the idea that contemporary women were given more possibilities. Therefore, this research will analyze the women's physiology, sociology and psychology, compare and contrast them with the male character in the film to depict the unique group of women in Lee Chang-dong's films.

Narrative of film - Narrative in film refers to both the story itself, the form and style of storytelling. A complete narrative requires six elements, setting, character, plot, conflict, theme, narrative arc. Lee Chang-dong's films are all social theme movies that show the real life, and the characters in the films are mostly marginalized people. This research will understand Lee Chang-dong's style of work from the three aspects of plot, conflicts, and theme, and analyze how the director expresses his own thoughts with the help of portrayal of women.

Lee Chang-dong's films - Lee Chang-dong's films refer to films in which Lee Chang-dong is the director. Film works in which Lee Chang-dong only participated in writing, producing, etc. are not covered in this research.

1.6 Expected benefit from the research

Considering the extent to which issues related to women are intensely discussed in today's society, and that the portrayal of women in today's cinema has become diverse and distinctly contemporary, this research will help to discover the forms in which the portrayal of women exists in human society, in historical trends, and to recognize the important role that women play in the development and progress of society. For filmmakers, this research will provide a clearer understanding of the way Lee Chang-dong portrays women in the representation of his films' themes. For researchers, it will provide a new perspective on how women are portrayed in film, which will be useful in the creation of realistic films on the subject of women.



Chapter 2

Literature Review

The object of this research is the portrayal of women in Lee Chang-dong's films and the narrative in the portrayal of women in Lee Chang-dong's films. The main concepts applied in this research are as follows:

- 2.1 The Concept of Portrayal
- 2.2 The Concept of Femininity
- 2.3 The Narrative of Film
- 2.4 Information of Lee Chang-dong
- 2.5 Related Research Literature

2.1 The Concept of Portrayal

In the Cambridge University Dictionary, portrayal is defined as "the way that someone or something is described or represented in a painting, film, book, or other artistic work" (Cambridge University Dictionary, n.d.).

In the field of film, the core of the narrative is the person, and the story expresses the point of view through the character, which can be shaped in terms of attitude, personality, behavior, and vision, including the gender, age, and occupation of the character from the external expression, and the character and psychology from the internal expression (Yu, 2020).

Psychoanalysis is believed to help understand the character's inner self. Narrative space, dream-like polyphonic structure, superimposing dream and real events as the main narrative, specific narrative space to express the inner emotions of the characters. The film language, montage and long shots, light and tone, imagery

symbols, and sound help to shape the characters. In terms of personality construction, the two sides of the personality mask, psychological trauma, and social environment reflect the subconscious psychology of the characters (Li, 2020).

Regarding the musical shaping of film characterization, music has the function of driving the plot, creating atmosphere, and showing the inner character, in addition to its own function. The external image of a character can be shaped through visual images, while the internal emotion and character can be shaped through music. The rhythm, melody, and orchestration of the music guide the audience's emotions and resonate with the characters in the film, achieving the effect of character building (Ning & Yuan, 2013).

From the perspective of narratology, there are two ways of character building, 1) direct expression, dress, action, sound and other intuitive forms 2) side baking: narratological narrative mode, narrative structure, narrative perspective, narrative time, can help to shape the character image (Cai, 2015).

Character portrayal in film refers to dialogue plus physical movement. The presentation of a three-dimensional character on the film screen requires a sociological, physiological and psychological description of the character.

Sociology refers to education, occupation, family life, religion, social status, political affiliation, recreational hobbies, etc.

Physiology refers to gender, age, height, weight, physical appearance, voice, physical defects, etc., which are external characteristics that can be visually observed on the film screen.

Psychology refers to personal ambition, moral standards, temperament, attitude toward life, ability, and intelligence, which determine what actions the characters will take at the beginning, during the conflict, and at the end of the movie.

Generally one of the three attributes will be highlighted to drive the storyline through the characters' actions.

With regard to the visual presentation on the movie screen, *mise-en-scene* refers to all visual elements in the shot, including setting, lighting, staging, costumes, and make-up. sound in the movie includes dialogue, music, sound effects, ambient noise, background noise, and soundtrack, ambient noise provides realism, sound effects Ambient noise provides a sense of realism, sound effects enhance the action of the film, raise the interest of the characters, and make the audience look forward to the characters' next actions. When the theme of the film is determined, it is determined what the way to present the theme of the film is, whether the characters achieve that purpose, and whether they work well together to form an interesting story. (Mline Library, n.d.)

2.2 The Concept of Femininity

The essentialist and dichotomous approach to gender temperament emphasizes the natural differences between masculinity and femininity that make the difference between masculinity and femininity. The idea stems from Freud's psychoanalysis of the early 20th century, where male gender identity and desire are the center of discursive reference and women are marginalized from feminine discourse. In the 1980s, sex role theory advocated the combination of socially shaped masculinity and femininity with biological sex, arguing that a man or woman plays the role of people's expectations of a gender, with men being active, rational, and efficient, and women being passive, emotional, and affectionate. These representations are dichotomous, with masculinity being close to the core values of society and femininity being dependent. Constructivism of gender temperament critiques essentialism and dichotomy, proposing that gender temperament is a historical and cultural construct of society, and that anthropology and sociology corroborate the diversity and indeterminacy of gender relations, which are constantly shaped by history and culture. Feminism is concerned with the oppression of women by the traditional binary gender

temperament in a social structure of hegemonic male culture. The pluralistic view of gender temperament, also known as androgyny, holds that everyone has a different gender temperament and that everyone can choose a different gender temperament (Liang, 2012).

The roots of gender temperament arise from the dichotomy of gender temperament and gender consciousness, externally, family discipline in the enlightenment period, school discipline in the formative years, and media discipline in social life, and internally, the misperception of representations, self-replication and self-alienation of mirror theory all reinforce gender consciousness. The positive side is that gendering promotes consumption, facilitates social management and helps human reproduction, while the negative side is that sexism causes occupational discrimination, gender inequality and gender temperament cognitive bias. Rational gender temperament is equal and free, which helps to eliminate discrimination and build a harmonious society together (Liu, 2016).

Regarding the construction of femininity by patriarchal culture, patriarchy is a male-centered system structure where masculinity is all positive and dominant, femininity is negative and subordinate, femininity is regulated and suppressed, and the female body becomes an excuse for men to dominate women, excluding them from the public sphere and confining them to the private sphere. This powerful control of gender roles, the male gaze gradually transforms into the gaze of women themselves, i.e., the birth of femininity (Gao & Ye, 2009).

Traditional patriarchal femininity includes nurturer, emotional, passive, kind, empathetic, submissive, dependent, and preoccupied with appearance. Historically, 1) Kindness and nurturing: Seen as desirable traits for women, probably because women were expected to take on the responsibility of nurturing offspring. 2) Preoccupation with appearance: The belief that women were expected to attract men to ensure that they could attach themselves to men with high wealth, as evidenced by the large modern industry targeting women's cosmetics and skin care products and clothing

stores. 3) Soft-spoken demeanor: Indicates that women were not Emotional: represents women who are unable to control their emotions, are vulnerable, unable to make the right decisions, and need strong men to protect and make choices, and this femininity also educates men to suppress their fears and concerns, otherwise they will appear feminine. 4) Empathetic: Men have to go out to war to engage in dangerous work, and women have to stay home to take care of family. 5) Sensitive and powerless: Because of the traditional culture where men hold power and are assertive, women are left at home. 6) Dependent: Women need to depend on men for property, status, and power to survive. 7) Gossipy: Traditional women have time to talk about various things in life while cooking, sewing, and other menial tasks. 8) Accepting and passive: Cultures around the world where women are expected to be meek and obedient to their husbands, women are often excluded from history, even though they have achieved many great things, but these books are written from the male perspective (Drew, 2022).

2.3 The Narrative of Film

Narratology belongs to critical theory and is divided into classical narrative theory and contemporary narratology. Classical narrative theory originated from the ancient Greek philosopher Plato who defined two opposing categories, mimesis and pure narrative. Mimesis emphasized that narrative works imitate reality, on the basis of which Plato's student Aristotle fused the two concepts and proposed a trichotomy, i.e., medium, object and mode, laying down the classical narrative theory with mimesis as its core. The founding works of modern narratology were Bremond's *The Logic of Narrative Possibility* and Grémar's *Structuralist Semantics* in 1966, and the first to propose narratology as a theoretical science was Todorov's *Decameron* in 1969. The theoretical thinking of narratology is based on structuralist-semantics and structuralist-poetics-mythology. Structuralist narratology pursues overall abstract rules, Saussurean semiotics is divided into two concepts: the energy refers to the concrete is the thing and the reference is the abstract concept, Peirce's semiotics is divided into the sign, the object and the explanatory factor, increasing the explanation between the sign and the sign and this explanatory factor is infinite, i.e., the explanatory factor itself

needs to be explained. Structuralist poetics, represented by Russian-Soviet formalism, focuses on the study of form and function, while mythology focuses on the study of the basic elements and combinations of relationships formed by different stories.

Film narratology is one of the important branches of contemporary narratology and has formed four influential theoretical forms: 1) film narrative theory: represented by Metz, which studies the structure of texts, similar to structuralist linguistics; 2) film semiotics: represented by Icke and Warren, which emphasizes the ideational culture of film; 3) film narrative theory: which is called second film semiotics, i.e. film narrative strategies, including Psychoanalysis, visual-rhetorical analysis, feminist analysis, etc. 4) Film narrative aesthetics: represented by Mitri and Bordwell, is a more comprehensive theory that analyzes the internal connection of the storyline and the external structure of the text from a holistic macro perspective, and also focuses on the narrative receivers, i.e., the listeners inside the story and the audience outside the story. Bordwell proposes that narrative is a system that includes story, plot, and style, which can be analyzed in three aspects: narrative causality, time, and space (Li, 1999).

Film genre is usually divided by form, content and function, such as comedy, action, horror, romance, documentary, science fiction, etc. Genre films, i.e., genre films, generally refer to feature films formed with similar narrative structure and elements, produced in different styles, relying on the fixed process of the American Hollywood production system, such as horror, western, song and dance films (Debut, 2019).

The narrative of film refers to the delivery of an organized set of story clues to the audience, and story elements include setting, characters, plot, conflicts, resolution, point of view, theme, etc. Setting indicates the time and place where the story takes place, characters refers to being in They are involved in the story, such as Protagonist and antagonist, the main character is the main character in the story, Protagonist does not necessarily represent the righteous side, antagonist as a force

against the protagonist, but also does not necessarily represent the evil side. Other characters are the secondary character, who supports the Protagonist, drives the plot, plays a comedic role, etc. Mentor character, usually the elder, the representative of the knowledge inherited, protects the younger generation, Mentor character can be Romantic interest character, this type of character is usually there to please the male protagonist or just to show sexiness (Arc Studio, 2020).

Plot refers to the sequence of events that occur in a story, the sequence of events that make up the story, the plot is the driving force of a film story, a good plot helps the character overcome one obstacle after another to reach the goal, logically at each plot point points to the next plot point (Film Draft, 2020).

Conflict is the basis of the plot, which drives the plot towards the climax and the ending according to the sequence of events, and is also a means of displaying the characterization of the characters, which is generally of three levels, 1) Character vs Society 2) Character vs Character 3) Character vs Self (Cao, 2016).

The narrative structure refers to the framework structure of the story, that is, the skeleton that shapes the plot of the story, arranging the plot in different ways. As shown in the Figure 2.1, the classic Hollywood three-act structure. Act one: Set up, showing the background of the story, character relationships and upcoming challenges, the task is to raise the curiosity of the audience. Act two: Confrontation, accounting for the largest space, the protagonist undergoes a heavy test to refine his body and mind. Act three: Resolution, is the protagonist struggling to complete the goal to complete the sublimation of their own values (Xiao, 2017).

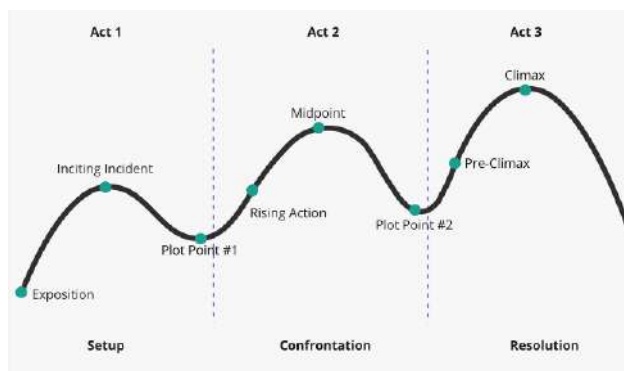


Figure 2.1 Three-act Structure

Source: Celtx, 2023

As shown in the Figure 2.2, the five-act structure of the play. Act one: Exposition, introduces the background of the story, characters, setting, etc. Act two: Rising action, the events surrounding the central conflict, leading the character to the next turning point. act three: Climax, the most intense and suspenseful part of the story. Act four: Falling action, the tension eases and the character begins to resolve the conflict. Act five: Resolution, the conflict is resolved (Master Class, 2022).

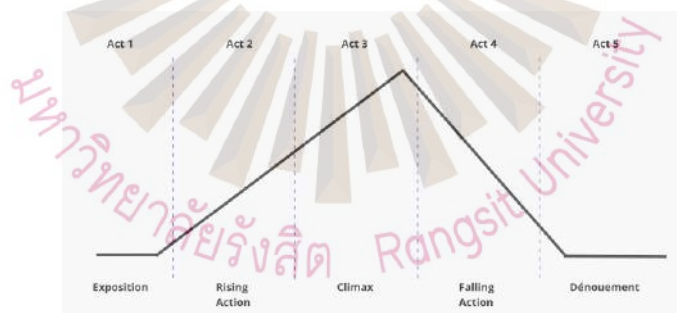


Figure 2.2 Five-act Structure

Source: Celtx, 2023

Point of view refers to the point of view from which the story is told, where the filmmaker controls the information the audience receives from the movie screen, such as first to third person, subjective and objective point of view, and limited to infinite. First-person narrative, in which the audience brings themselves into the protagonist's life, feeling the surroundings and thoughts, uses the pronouns "I" and

"me", second-person narrative is less common, in which the audience observes the protagonist's life or is slightly involved. Third-person narrative is the most common, where the audience becomes a complete spectator, unburdened in the process of watching to embody an interesting story, uses the pronouns "he", "she", and "they", many cinematic works do not choose only one perspective for their creation (Jogdand, 2022).

Types of narrative perspective include single narrative perspective multi-narrative perspective, single narrative perspective includes 1. free single objective perspective, also known as zero perspective, i.e., God's perspective who knows everything about the story 2. perceptual single subjective perspective, i.e., restricted to the perspective of a certain character in the story, the film shows the things that this character can know the scope of, in addition to the single narrative perspective, that is, multi-perspective narrative. With the exception of biographical films and documentaries, film works are less likely to use single-perspective narratives. (Wang, 2017)

Themes are the central idea of a story, the message the author wants to convey, Robert McKee, the famous screenwriting teacher considers stories as equipment for living, movie themes as controlling ideas, which are the purest form of a story's meaning, such as love, death, justice, growth, righteousness, and so on. But strictly speaking, these are story topics or subjects, not themes. Themes in a film are actually inferred positions taken on the theme of the story, and everything that happens in the story should refer to the theme, for example justice is the theme of a film, but a derived theme might be that if a person is not constrained to do justice for herself, she can never do it for others (Green, 2020).

Film language as a kind of audio-visual language, is the method of film narrative expression, promote the development of narrative and plot, including mise-en-scene, use of camera, sound, color, etc., mise-en-scene refers to the setting scene, camera shots include 1) wide shot: Shot from a distance, mainly to show the setting, if

there are people, the picture will take up a very small proportion. 2) long shot or full shot: the screen will be a character frame up. 3) medium shot: showing torso, face and some background, medium shot is easier to use. 4) close-up: showing the head and shoulders or a character close-up, showing the head and shoulders or a character, generally giving the object or character meaning and expressing an emotion. 5) point of view shot: showing what your character is seeing. Camera angles include 1) eye level shot: the angle with the eye level. 2) low angle shot: the position below the eye level shot. 3) high angle shot: the position above the eye level shot. Camera movement includes 1) static: camera does not move. 2) Pan: camera moves horizontally to the left or right. 3) tilt: camera moves vertically up or down. 4) pull in: camera moves from far to close to the subject. 5) pull out: camera moves from close to far to the subject. 6) zoom: change the focal length of the camera to zoom in and out on the subject. There are others dolly zoom, roll, arc shot, boom shot, etc (Deguzman, 2020).

Sound refers to the music, sound effects, dialogue, background noise, soundtracks in the film (Milne Library, n.d.).

Color includes hue, saturation, brightness, different shades can create different moods and atmospheres and set the tone for the whole movie, for example, red indicates love, passion, anger, violence, war, etc., pink indicates innocence, romance, empathy, etc., orange indicates vitality, health, etc., yellow indicates wisdom, idealization, deception, etc., green indicates hope, nature, uncertainty, etc., blue indicates vitality, health, etc. blue indicates solitude, indifference, harmony, sea, sky, etc., and purple indicates fantasy, mystery, nobility, etc (Rothstein, 2020).

2.4 Information of Lee Chang-dong

Lee Chang-dong's Biography and Works

Korean director Lee Chang-dong is a writer, screenwriter, and producer in many capacities. As of 2023, Lee Chang-dong has directed six films, all of which he has written, which is inseparable from his role as a writer.

In 1980, after graduating from the Department of Korean Language Education at Kyungpook University's Teacher's College, Lee Chang-dong began working as a language teacher at a high school in a remote mountainous area, and in 1983, Lee Chang-dong's first middle-grade novel *The Booty* was selected for the then newspaper *Dong-A Ilbo* New Year's Literature and Arts. In 1987, he published his novel "Burning papers", and in 1992, his novel "There are a lot of shits in nokcheon" won the Korea Daily's creative literature award, establishing his literary status (Li, 2018).

In 1993, Lee Chang-dong was invited by director Park Kwang-soo to write the screenplay for the film "to the starry island" and act as an assistant director, and Lee Chang-dong officially entered the film industry. The film won the Best Screenplay Award and was selected for the main competition at the Berlin International Film Festival. In the same year, Lee Chang-dong founded a film company, Oriental Pictures, with a few friends and officially launched his career as a film director.

In 1997, Lee Chang-dong wrote and directed his first feature film, "Green Fish," a gangster-themed film about a powerless young man fighting for survival and dignity in a cruel world and eventually being sacrificed. It won the Dragon Tiger Award at the Vancouver International Film Festival, the New Wave Award (nomination) at the 2nd Pusan International Film Festival, the Best Director Award at the 18th Blue Dragon Awards in Korea, the Best New Director Award, the Best Screenplay Award, and the Best New Director Award at the 33rd Baeksang Arts Awards in Korea; and the Jury Prize, Best Production Award, and Best Screenplay Award at the 35th Korean Film Awards.

In 1999, he wrote and directed *Peppermint Candy*, which won international acclaim and was selected for the "Directors' Fortnight" at the Cannes International Film Festival (Quinzaine des Réalisateurs). It won the Best Screenplay at the 21st Korea Youth Dragon Film Awards and Best Film, Best Screenplay and Best Director at the 37th Korea Film Awards. The film is about one man's life over the past 20 years, and Lee Chang-dong uses flashbacks to connect the major events in Korean history from 1999 to 1979, which affected all the ordinary people who were caught up in the unavoidable tide of history, and were the common pain and suffering of the people. In fact, this is Lee Chang-dong's film debut, as he was told by his investors and friends that he would only be able to demonstrate his directorial skills by shooting a solid gangster theme. He especially wants to look back at the past, where social changes and events are inevitable and we should learn from them (Jang Baolong).

In 2002, *Oasis*, the Green Trilogy was released, a love story about a mentally challenged man who has committed rape and a severely paralyzed man who is unable to take care of himself and whose life is not easily accepted by mainstream values. Shortlisted in the main competition of the 59th Venice International Film Festival, it won the FIPRESCI Prizes, SIGNIS Award and Special Director's Award in the main competition, Best Film and Best Director at the 39th Korea Baek Si Art Awards.

In 2003, Lee Chang-dong was recommended by the arts community to be the Minister of Culture and Tourism of Korea, but he stepped down 16 months later.

In 2007, Lee Chang-dong switched from a film with a male protagonist to a film with a female protagonist in *Secret Sunshine*, a story about a woman who loses her husband and then her son and how she reconciles with the world. The film was selected for the main competition at the 60th Cannes International Film Festival and won the Best Actress Award, the 2nd Asian Film Awards for Best Director, and the 44th Korea Baeksang Arts Awards for Best Director.

In 2010, he wrote and directed *Poetry*, a film about a woman over 100 years old who commits suicide in the face of her grandson's rape of a female classmate and her own Alzheimer's. The film's language reflects Lee's poetic romance as a writer, which is also cruel. The film was nominated in the main competition of the 63rd Cannes International Film Festival, won the Best Screenplay Award, Prize of the Ecumenical Jury - Special Mention, Best Director and Best Screenplay at the 5th Asian Film Awards, Best Director at the 4th Asia Pacific Film Awards, Best Director and Best Screenplay at the 47th Korea Film Awards, Best Director and Best Screenplay at the 47th Korea Film Awards, and Best Screenplay at the 47th Korea Film Awards. Best Film and Best Screenplay at the 47th Korea Film Awards.

In 2018, *Burning*, embodies the imagination of different classes about life. It was selected for the main competition list of the 71st Cannes International Film Festival, and took the International Critics Award in the main competition section of Cannes with the record-breaking highest field rating ever.

About Lee Chang-dong's Film Texts

Yang (2013) analyzes the themes, narrative strategies, audiovisual language, and aesthetic significance of Lee Chang-dong's films from an authorial perspective, arguing that Lee Chang-dong's visual texts are a record of the transformation of Korean society, and that as an author-director, Lee Chang-dong fulfills his own mission as a filmmaker. Subsequently, Zhang (2020) explores the depiction of suffering in Lee Chang-dong's films, argues that it is meaningful and valuable to feel pain, and that death is not the end, verifying that Lee Chang-dong does not merely film the suffering of the underclass from a third-party perspective, but uses it as a mirror to reflect on society and seek reconciliation with oneself. Similarly, Long (2020) explains Lee Chang-dong's overall cinematic style, suggesting that Lee Chang-dong's films have always focused on the lives of people in different states of social change, and that in his films, national pain and individual confusion are linked together, implying a reflection on the real world and human nature.

Wu (2013) identifies the poetic nature of Lee Chang-dong's films, arguing that Lee Chang-dong uses western images to write poetic films of the East, thus achieving a harmony between film content and aesthetics. Fan (2012) and Li (2020) focus on the characters in Lee Chang-dong's films. Through existentialist philosophy, they address the struggles, compromises, loneliness and pain of the poor and lonely in Lee Chang-dong's films, using existence to ask questions about the nature of human existence, about everything in life, everything they encounter, and everything that happens, portraying all the forms of life that cannot be easily seen.

Li (2020) uses alienator theory to define the marginalized characters in Lee Chang-dong's films, where modern society's exclusion of individuals and its inescapable reality have created a huge split between people and the objective world, and where people who are outside of mainstream society have lost hope for the future. highlighting Lee Chang-dong's use of figurative existentialist compositional techniques to represent real society. The use of symbolic metaphor implies restrained emotion, illustrating Lee Chang-dong's unique artistic technique, as well as his consideration of society and humanistic concern for individual encounters.

Zhang and Shi (2019) analyzes the artistic characteristics and relevance of Lee Chang-dong's films through the case study *Burning*, which applies oriental aesthetics to the narrative, intertwines the individual with the times, and helps such people find a spiritual outlet by focusing on the marginalized people in distress. Guo (2003) analyzes *Green Fish*, *Peppermint Candy*, and *Oasis* from a realist perspective. *Peppermint Candy* and *Oasis* from a realistic point of view, and gives a detailed account of the Korean society depicted in *Green Fish*, *Peppermint Candy* and *Oasis* in correspondence with real events. This helps this thesis to better understand the themes of Lee Chang-dong's films.

Regarding the spatial narratives in Lee Chang-dong's films, Ding (2021) explores the domestic, urban, and natural spaces in Lee Chang-dong's films, and summarizes three spatial narrative structures: dreamlike polyphony, paragraph

flashback, and closed circle, and then explores their spatial narrative functions and symbolic metaphorical roles. Tian (2022), on the other hand, analyzes regional, social, and cultural spaces, and elaborates on the existentialism in Lee Chang-dong's films from the perspective of spatial narrative.

In summary, the existing studies focus on image, style, characterization, and aesthetic characteristics, which shows that Lee Chang-dong's films focus on marginalized social underclass characters, have poetic aesthetic characteristics and realistic meaning, and contain a unique national aesthetic.

About the Portrayal of Women in Lee Chang-dong's films

Zhao (2018) and others have used feminist theories. Through his analysis of the cases *Green Fish*, *Peppermint Candy* and *Burning*, argues that the female figures in Lee Chang-dong's films are the social lower class who have no control over their fate and remain the carriers of male desires in the context of the loss of the self-subject in a patriarchal context. Zhong (2021), through his analysis of the cases *Green Fish*, *Peppermint Candy* and *Poetry*, also endorses this conclusion. Shen, Zhao, and Song (2015) analyze *Green Fish*, *Peppermint Candy*, *Oasis*, *Poetry* and *Burning*, argues for the fact that women are no longer the other as opposed to men as the subject. Rather, they are an energetic subject. Yang J. and Yang Y. (2020) argue that the symbolization of female characters in *Green Fish*, *Peppermint Candy*, and *Oasis* are symbolic and not yet free from the masculine perspective. However, in *Secret Sunshine*, *Poetry*, and *Burning* the female characters have a sense of independence and spiritual pursuit.

Yu (2015) uses the feminist theory of status expectations to interpret that women in *Secret Sunshine* are opposed by both genders in the group because they have lower expectations than men and are opposed by both genders in the group if their actions do not follow the trend. Fan (2022) analyzes the body narrative in *Burning*, which shows the irresistible consumption of plastic surgery and loans in a patriarchal and consumerist society. Li (2018) analyzes the gender narrative in Lee

Chang-dong's film and acknowledges his interview about how he does not only make films from a female perspective, but also about humanity and how humans find the true meaning of life, the true meaning of life.

2.5 Related Research Literature

Jiang (2018) in "Research on the Portrayal of Women in Kore-eda Hirokazu's films", divides the portrayal of women in the films of Japanese director Kore-eda Hirokazu into four categories, 1) women as mothers 2) women as daughters 3) women as wives 4) women outside the family, and based on this and combined with feminist theories, analyzes in detail the portrayal of women in films. The author proposes that in the films of Kore-eda Hirokazu, women are portrayed in the traditional Japanese aesthetic of tenderness and introversion, but also possess the character traits of independence, intelligence, and perseverance, and have the right of contemporary women to pursue spiritual freedom, which is not very different from the male characters in the films. The influence of World War II has led Japanese women to move from the home to society, and the portrayal of women has become colorful. The author argues that Kore-eda Hirokazu lived in the period of Japan's economic boom, so his early films are full of beautiful imagery of traditional women. However, with the development of modern industrial cities, the disintegration of traditional families and Japan's entry into the era of childbearing, the portrayal of mothers, daughters and wives in Kore-eda Hirokazu's films are free from the shackles of the patriarchal system and "show the femininity of both traditional Japanese female aesthetics and modern female consciousness".

Yu (2019) in "Research on the Creation and Communication of Portrayal of Women in Ki-duk Kim's Films", the author uses a mixed method of qualitative and quantitative research to explore the differences between the on-screen portrayal of women in Korean director Kim Ki-duk's films and the portrayal of women in the eyes of the audience. Before that, the author summarizes the style and characteristics of

Kim Ki-duk's movies. Kim Ki-duk prefers to focus on the lives of marginalized people, and the dramatization is his reflection on individual survival, for such a director who is good at using sex, strong subjective expression of violent narrative, is the life experience obtained under the poverty of early childhood and father's violence, and the large scale expression of unequal male/female relationship under the male power culture in the movie is the influence of the European study period. The influence of the open artistic atmosphere, but in the relatively conservative Korea, it is a challenge. Women as the bearers and receivers of violence in Kim Ki-duk's films, the author divides them into three categories, the divine maiden who lives in a dark environment but remains pure at heart, the goddess of revenge who takes extreme actions after being hurt, and the fallen angel who falls from good and beautiful to hell. Through in-depth interviews on the case Holy Gotham, the author draws conclusions about the communication effect of the female image in the film, the audience understands well the director's conveyed on the other hand, the male image is easily accepted by the audience under the influence of the female characters.

Chen (2020) in "Research on Portrayal of Women in Luc Besson's Films", based on feminist theory, the author divides the portrayal of women in French director Luc Besson's films into five categories: 1. precocious girls, with independence and bravery that are not in line with their age, "showing how vulnerable women The new woman of the times, resourceful, resolute, confident, knowledgeable, fearless, able to face all kinds of unexpected situations with grace and enthusiasm, but when it comes to the tender side of the heart will also show a vulnerable side 3. Men in a male-dominated society, the ruler and savior of the world, with the right to take the initiative 5. mysterious killers, everyday is delicate and sensitive, when working is cold-blooded and cruel. The author then analyzes the way of shaping the female image in the film in terms of camera language, symbolic imagery and overall shading, arguing that Luc Besson uses a lot of dynamic short shots and close-ups spliced together to form a cold camera language, symbolic imagery helps to express the theme, blue shading and black and white shading create a melancholy and heavy atmosphere, and finally the author suggests that although Luc Besson has enriched the world Finally, the author

suggests that although Luc Besson has enriched the image of women in the world of cinema, it is difficult to get rid of the polarized image of women shaping angels and demons in the classic Hollywood period, still influenced by the difference of their own male perspective.

Wei (2020) in "Research on the Portrayal of Women in Indian Films in the 21st Century" examines 29 portrayal of women in 20 Indian films released in China after 2000. At the beginning of the new cinema movement, for religious and historical reasons, the female image was basically presented on the screen as a woman or a prostitute who served the male role. The films about women became richer, and the image of women became more three-dimensional and diversified. On this basis, the author summarizes the traditional and new portrayal of women in the 21st century and discusses the reasons for their differences. Due to the extreme inequality in social development, traditional women's roles are still subject to traditional feudal constraints, including personal security issues, resulting in a weak sense of resistance and direct compliance with the decisions of men in the family. Thanks to the globalization of the economy, India has become the world's factory, and Indian women have become the main labor force, gaining the right to speak. The new women in the film are brave, optimistic, rebelling against feudal traditions and actively fighting for freedom of marriage, and the author believes that the reasons for this difference are mainly threefold: 1) In the collision of old and new ideas, women are influenced by India's local traditional feudalism and Western advanced culture. The age difference aggravates this influence. 2) Uneven socio-economic development and large disparities in geographical development under the Indian caste system, 3. The spread of feminism was also limited by differences in education.

Yang (2022) in "Research on the Media Image Construction of Female Protagonists in Disney Princess Animated Films from the Perspective of Gender", the 14 princesses portrayed in Disney animated film series from 1937 to 2017 were analyzed from the external image and internal character, showing four types of image changes with the development of the times 1) Women who have changed their gender

identities, the contradictory unity of the male system and the active challenge to gender norms. 2) The appearance, costume and environment build the basic princess image, and the invisible violence of language and female narrative point of view build a three-dimensional female image. Finally, the author points out that the female image of the Disney animated series is full of American heroism, and the perfect ending of the princess is bound to meet true love and have a good marriage, which is undoubtedly still patriarchal culture, and the movie shapes the happy ending, "but the problems and dilemmas of real life do not disappear as a result, causing real women to fall into the utopia created by the movie".



Chapter 3

Research Methodology

This research analyzes the portrayal of women in six films directed by Korean director Lee Chang-dong through the concept of portrayal (Yu, 2020) and femininity (Drew, 2022), the narrative of films (Arc Studio, 2020) and other related theories. The research is qualitative research and use textual analysis. The research will also examine the portrayal of women significance of the Korean nation as represented by the female characters in the films and the personal aspirations of director Lee Chang-dong.

3.1 Population and Samples

This research uses the Purposive Sampling, selects all films directed by Lee Chang-dong. These films were filmed in 1997-2018. they are as shown in the following table.

Table 3.1 Lee Chang-dong Films during 1997-2018

Release Dates	Film Title
1997	Green Fish
1999	Peppermint Candy
2002	Oasis
2007	Secret Sunshine
2010	Poetry
2018	Burning

Source: IMDB, 2023

3.2 Research Instruments

The research is divided into two parts of analysis:

Part 1: the portrayal of women in Lee Chang-dong's films. This research employs the concept of the portrayal to investigate and identify women images in Lee Chang-dong's films.

Part 2: the narrative in Lee Chang-dong's films. This research utilizes the concept of film narrative to analysis in Lee Chang-dong's films.

3.3 Data Collection

This research collects data from movie information from online streaming web sites that name is

Green Fish (1997): <https://www.naifei.io/vodplay/278342-1-1.html>

Peppermint Candy (1999): <https://www.7xi.tv/vodplay/115792-1-1.html>

Oasis (2002): <http://www.nnu2.com/play/333313-1-1.html>

Secret Sunshine (2007): <http://www.nnu2.com/play/365955-1-1.html>

Poetry (2010): <https://www.dandanzan.com/dianying/24839.html>

Burning (2018): <https://www.hanjukankan.com/play/12-0-0.html>

3.4 Data Analysis

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

Chapter 4 The analysis of the portrayal of women in Lee Chang-dong's films.

Chapter 5 The analysis of the narrative in Lee Chang-dong's films.

Chapter 4

The Portrayal of Women in Lee Chang-dong's Films

This research will analyze the portrayal of women in Lee Chang-dong's films. This chapter will analyze three parts: 1) Sociology, 2) Physiology, 3) Psychology, and will select female characters with plots.

1) Sociology: Refers to the character's identity in the society, occupation, social relationship with other characters, which help to position the character's social image first.

2) Physiology: Refers to the character's appearance, dress, temperament, movement, voice and other elements that can be directly observed on the screen, which reflect the character's preferences and personality, further enriching the character's image.

3) Psychology: The actions taken in a particular plot reflect the psychological activities of the character, which helps to understand the inner workings of the character and makes the character more three-dimensional.

4.1 Green Fish (1997)

4.1.1 Sociology



Figure 4.1 Sociology - Mi-ae

Source: CJ Entertainment & East Film Company, 1997

Mi-ae: as shown in the Figure 4.1, she is a nightclub singer and the woman of Bae Tae-gon, the gang boss behind the nightclub, and this identity shows that Mi-ae is a woman who is dependent on the powerful to live, and survives by selling her beauty, and can't help herself.



Figure 4.2 Sociology - Soon-ok

Source: CJ Entertainment & East Film Company, 1997

Soon-ok: as shown in the Figure 4.2, the younger sister of the main character Mak-dong, who earns money by selling her beauty at a restaurant, which shows that Soon-ok's family is not in a good situation and is also making a living.



Figure 4.3 Sociology - Mak-dong's mother

Source: CJ Entertainment & East Film Company, 1997

Mak-dong's mother: as shown in the Figure 4.3, she works as a nanny to earn money outside the house, but at home she is fully devoted to raising her children, all for the sake of the family, a typical image of a giving mother.



Figure 4.4 Sociology - 2nd Brother's wife

Source: CJ Entertainment & East Film Company, 1997

2nd Brother's wife: as shown in the Figure 4.4, Mak-dong's 2nd brother's wife, a character who only appears at family gatherings.

4.1.2 Physiology



Figure 4.5 Physiology - Mi-ae

Source: CJ Entertainment & East Film Company, 1997

Mi-ae: as shown in the Figure 4.5, the male protagonist Mak-dong first meets the female protagonist Mi-ae. From Mak-dong's point of view, he sees Mi-ae also looking at the scenery outside the train, Mi-ae is wearing a purple dress and a red silk scarf, which falls with the wind onto the face of Mak-dong, who is downwind.



Figure 4.6 Physiology - Soon-ok

Source: CJ Entertainment & East Film Company, 1997

Soon-ok: Mak-dong returns from the army and catches Soon-ok in a restaurant chattering with a group of uncles, wearing a one-piece floral dress with a red vest jacket and heavy makeup, Mak-dong catches up and asks what kind of dress is this, can you only work here, don't work, brother feeds You, but Soon-ok replied not to do this home how to do, and before leaving stuffed Mak-dong a sum of money, on the one hand, it shows that society, no matter what gender generally cognitive heavy makeup plus slightly exposed sexy clothes, are to attract men, on the other hand, it shows that a typical female image of film and television dramas is to earn big money fast money are selling beauty.



Figure 4.7 Physiology - Mak-dong's mother

Source: CJ Entertainment & East Film Company, 1997

Mak-dong's mother: as shown in the Figure 4.7, Mak-dong and his mother watching TV and chatting together in the evening, she is dressed in plain clothes, middle-aged and elderly clothes that can be bought anywhere, with some fancy colors, which shows that the family's financial situation is not very good, but she does not have any unnecessary worries and continues to live an ordinary life. While Mak-dong is exercising, Mom is washing her elder brother who has cerebral palsy.



Figure 4.8 Physiology - 2nd Brother's wife

Source: CJ Entertainment & East Film Company, 1997

2nd Brother's wife: as shown in the Figure 4.8, Mom's birthday family dinner together, 2nd Brother's wife advised the second brother not to drink, permed hair, clean and tidy clothes, you can see a decent life, but with the hysterical action, very ironic contrast.

4.1.3 Psychology





Figure 4.9 Psychology - Mi-ae

Source: CJ Entertainment & East Film Company, 1997

Mi-ae: as shown in the Figure 4.9, Mi-ae and Mak-dong meet for the second time after singing in a nightclub. Bae Tae-gon's men want to take Mi-ae to the boss, but Mi-ae refuses on the grounds that Mak-dong is her boyfriend, and Bae Tae-gon's men forcefully take her away. In the third and fourth scenes of Figure 4.5, Mi-ae goes to Mak-dong, showing that she is very dependent on him, even though both of them are of lower status. The gangster Bae Tae-gon, but Mi-ae still expects another male to save her inside. In the end Mi-ae asks Mak-dong to decide whether she wants to go back to Bae Tae-gon's arms, and Mak-dong says she wants to go back, even though the scars on Mi-ae's back show how Bae Tae-gon once hurt her, which also shows The cooperative side of Mi-ae's femininity, not changing the current situation to the point

where Mak-dong takes the blame and dies without making a move to rebel against the entire power system, just crying and submitting to it all. At the end of the film, the pregnant Mi-ae follows Bae Tae-gon out to the dinner place and finds out that it is Mak-dong's house and cries alone in the car. It can be seen that Mi-ae has a small rebellion, but this rebellion seems to be a madness, and it seems that Mi-ae has only two options to go from one male's embrace to another's embrace without thinking of a way out by herself, which is a tragic image of a woman under the strong power of that particular era.

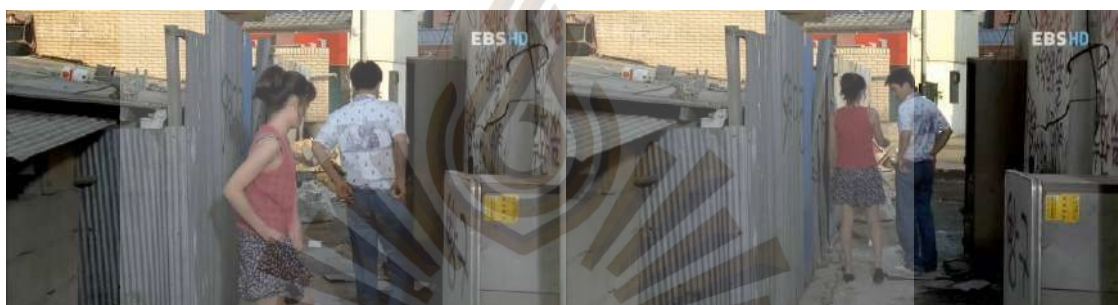


Figure 4.10 Psychology - Soon-ok

Source: CJ Entertainment & East Film Company, 1997

Soon-ok: as shown in the Figure 4.10, The younger sister goes to work as an escort for her family and gives her brother Mak-dong a sum of money for the transition during the period when he is just discharged from the army and looking for a job.



Figure 4.11 Psychology - Mak-dong's mother

Source: CJ Entertainment & East Film Company, 1997

Mak-dong's mother: as shown in the Figure 4.11, The nurturer's femininity, dedicating everything she has to her family, no personal ambitions, everything revolves around her family, taking care of her elder brother who has cerebral palsy is a daily routine, going out to earn money as a nanny is also for her family.



Figure 4.12 Psychology - 2nd Brother's wife

Source: CJ Entertainment & East Film Company, 1997

2nd Brother's wife: as shown in the Figure 4.12, emotional, mother's birthday, the family gathered, the second brother's wife grabbed the bottle to persuade the second brother not to drink, through the wife's complaint learned that the second brother the day before in front of the children knelt down and swore that no longer drink, the second brother apologized, the wife ignored, the second brother hit a slap, the wife cried.

4.1.4 Summary

1) Sociology: The social status of all four female characters belongs to the lower class, Mi-ae and Soon-ok sell their beauty to make a living, Mak-dong's mother earns extra money by doing manual labor, and the 2nd Brother's wife dresses relatively better, but it doesn't change the fact that she's a member of the lower class.

2) Physiology: Mi-ae is beautiful and mature, and has a charismatic demeanor, while Soon-ok's demeanor is a bit vulgar, and Mak-dong's mother doesn't dress up too much due to her family's situation, while 2nd Brother's wife dresses well,

indicating that her financial situation has improved, but her demeanor is still vulgar. 3) Most of the women in Green Fish are sacrificial and devoted, and they have a different kind of attitude. Mak-dong's mother doesn't pay much attention to dress up due to her family situation, while 2nd Brother's wife dresses well, which means that her financial situation has improved, but her behavior is still vulgar.

3) Psychology: Most of the women in Green Fish are sacrificing and devoting themselves to the cause, and they have a different kind of patience, which is destined to be good for them from the beginning of their lives. Compared to the male Mak-dong, who is also a bottom-feeder, Mak-dong is green and confused, wanting to take up the responsibility of the family's heavy responsibility, but these women seem to be confused without even having a chance to become mature, which is the neglected women repressing deep pain, and all anyone can see is just their emotionalism. It's a pairing of a simple, young man starting out in society and a mature, sexy woman who has been around for a long time. Invisible women, out of touch women, is the best way to illustrate this.

4.2 Peppermint Candy (1999)

4.2.1 Sociology



Figure 4.13 Sociology - Yun Sun-im

Source: Dream Venture Capital, East Film Company & NHK, 1999

Yun Sun-im: as shown in the Figure 4.13, Mint sugar factory worker, the first love of the main character Kim Yong-ho, met Kim Yong-ho at a factory workers' party at a very early age and learned that Kim Yong-ho likes photography. After Kim Yong-ho was discharged from the army, he came to see him with a camera he had saved up for, but was rejected and later married to someone else. Years later, his husband came to Kim Yong-ho to see Yun Sun-im in his hospital bed for the last time.



Figure 4.14 Sociology - Hong-ja

Source: Dream Venture Capital, East Film Company & NHK, 1999

Hong-ja: as shown in the Figure 4.14, a small restaurant owner who is often harassed by a male customer who comes in, and can be seen to be doing okay financially but not improving in status, and Kim Yong-ho's ex-wife, who has a daughter and goes to school to cheat on her driving instructor, suggesting a character with little pursuit or morals who is immersed in the pleasures of the immediate future.

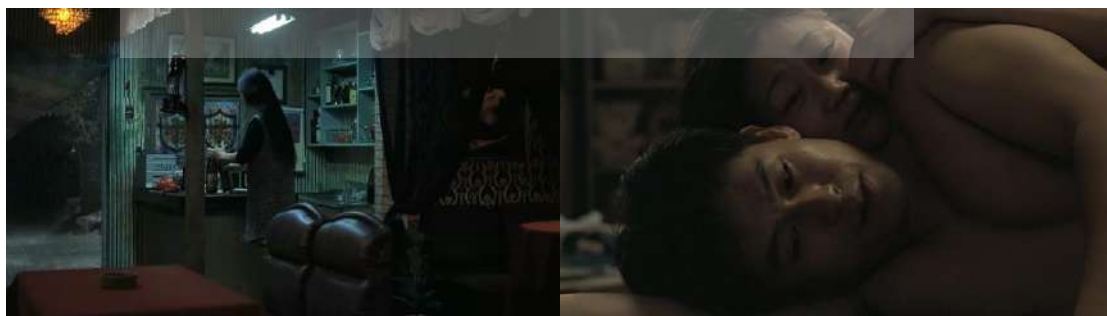


Figure 4.15 Sociology - A one-sided woman

Source: Dream Venture Capital, East Film Company & NHK, 1999

A one-sided woman: as shown in the Figure 4.15, A tavern waitress who has a one-night stand with Kim Yong-ho, cries and listens to Kim Yong-ho's story of his first love and falls head over heels for it, is a character without a mind of her own.



Figure 4.16 Sociology - Work assistant

Source: Dream Venture Capital, East Film Company & NHK, 1999

Work assistant: as shown in the Figure 4.16, A female subordinate of Kim Yong-ho's company when it was still in business. She has an inappropriate relationship with Kim Yong-ho, who is married, and is also a character with little sense of morality or pursuits.

4.2.2 Physiology



Figure 4.17 Physiology - Yun Sun-im

Source: Dream Venture Capital, East Film Company & NHK, 1999

Yun Sun-im: as shown in the Figure 4.17, There are two periods of time, when young, clean and fresh dress, gentle and simple eyebrows, speak softly, many years later got sick lying in a hospital bed, emaciated. Gentle, pretty and generous, understanding, is the typical impression of first love in traditional values.



Figure 4.18 Physiology - Hong-ja

Source: Dream Venture Capital, East Film Company & NHK, 1999

Hong-ja: as shown in the Figure 4.18, looks lively and active, dresses more urban, looks like the little girl next door, similar to the traditional values than the good first love, more suitable for marriage type.



Figure 4.19 Physiology - A one-sided woman

Source: Dream Venture Capital, East Film Company & NHK, 1999

A one-sided woman: as shown in the Figure 4.19, Innocent-looking, with long hair and a dress, she gives off a feeling of good karma, and is infatuated with

Kim Yong-ho, whom she meets for the first time, being too innocent to have a mind of her own.



Figure 4.20 Physiology - Work assistant

Source: Dream Venture Capital, East Film Company & NHK, 1999

Work assistant: as shown in the Figure 4.20, shirt on top, suit pants overalls underneath, average looks, pandering to the boss, and a rather vulgar demeanor.

4.2.3 Psychology



Figure 4.21 Psychology - Yun Sun-im

Source: Dream Venture Capital, East Film Company & NHK, 1999

Yun Sun-im: as shown in the Figure 4.21, When Kim Yong-ho was a soldier, he came a long way to visit him, but after he was discharged from the army, Kim

Yong-ho refused by touching Hong-ja's buttocks, and Yun Sun-im gave him a camera that he had saved for a long time, but it was returned to him.



Figure 4.22 Psychology - Hong-ja

Source: Dream Venture Capital, East Film Company & NHK, 1999

Hong-ja: as shown in the Figure 4.22, Hong-ja is caught by Kim Yong-ho cheating on the scene with a driving school instructor, a role that contrasts with his first love, Yun Sun-im, who also cheated on his wife with a subordinate but was also very condescending in the face of his wife's infidelity, taking the initiative to condemn it, and couldn't lift his head up due to the fact that his wife didn't work even when confronted with the same situation.



Figure 4.23 Psychology - A one-sided woman

Source: Dream Venture Capital, East Film Company & NHK, 1999

A one-sided woman: as shown in the Figure 4.23, When Kim Yong-ho was a police officer, his wife was at home preparing to welcome a new baby. In order to

trace a lead of a person, he went to Gunsan, the hometown of his first love, and in the process of searching for Yun Sun-im, he met a woman who came to talk to him. This female character came very active to talk to him for the first time, and was fascinated by Kim Yong-ho's first love story, and shed tears for this story. The woman, who wanted to treat her as Yun Sun-im tonight, had a one-night stand, and the next day they caught the culprit and left. The woman kept waiting for Kim Yong-ho with deep love, but never saw him again.



Figure 4.24 Psychology - Work assistant

Source: Dream Venture Capital, East Film Company & NHK, 1999

Work assistant: as shown in the Figure 4.24, after Kim Yong-ho catches Hong-ja cheating on him, he has sex with his work assistant in the car, and when he finishes eating together, the work assistant keeps flirting with Kim Yong-ho and making yellow jokes, which shows that the work assistant doesn't have any thoughts about anything else in his mind other than what's right in front of him, and he just lives as he is, a soulless character.

4.2.4 Summary

1) Sociology: The social status of all four female characters belongs to the lower class, and although they all have their own financial sources of survival, they have no direct logical connection to the plot, and the common denominator of their social relationship with the other characters is that they all like the male protagonist, Kim Yong-ho.

2) Physiology: This film is told through the eyes of an ordinary Korean man who has four women in his life. The four female characters are gentle, big-headed, innocent, and vulgar, all very typical of a woman in the eyes of a man, although different from a physiological point of view.

3) Psychology: The movie *Peppermint Candy* is the one that best embodies the image of women in the eyes of men in a male-dominated society. Yun Sun-im is in love with Kim Yong-ho because he likes photography and sends her a flower, goes to see Kim Yong-ho who is in the army, and his comrades are shy and happy at the sound of their whistles, and will be sad and upset over Kim Yong-ho groping the waitress's buttocks, and his wife Hong-ja is sexually harassed in public as if it's commonplace, the one-sided women just fall in love with a man because of his first love story, the work assistants are just doing their job of serving tea but messing around with their supervisors, all of these female characters are inanimate, one-dimensional, male fantasies and don't give a damn about what the female characters think, and the society that is shown in this movie. The world in this movie is violent, whether it's treating his wife with verbal action violence, or treating a student insurrectionist and committing suicide, and how a man goes from loving photography and looking forward to the future to his eventual destruction, it's safe to say that this movie shows 20 years of an average male being domesticated by an ultra-masculine society, and that the society that this movie shows is one in which everyone can see a man's The movie shows a society where everyone can see the sad life of a man, but not the oppression of women underneath.

4.3 Oasis (2002)

4.3.1 Sociology



Figure 4.25 Sociology - Han Gong-ju

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Han Gong-ju: as shown in the Figure 4.25, a cerebral palsy patient who lives alone in an old house and depends on a female neighbor to take care of her, has almost no communication with the outside world, and has a younger brother, Han Sang-shik, who can be seen to have basically no self-reliant survival skills, needs to rely on others, and is unable to rely on herself to do what she wants to do, and is deprived of her own initiative.

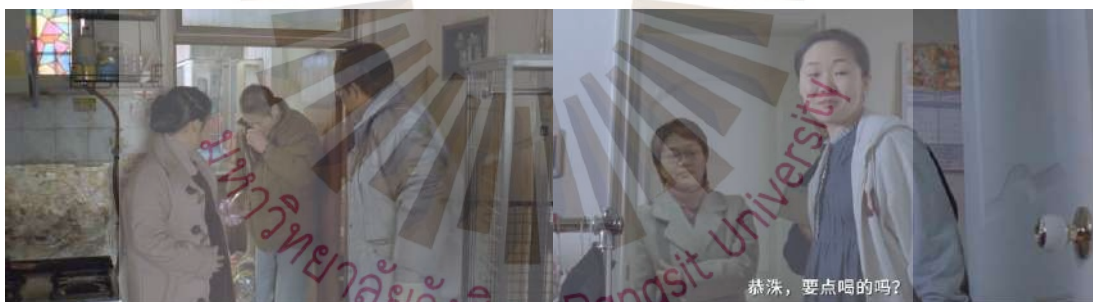


Figure 4.26 Sociology - The owner of the apartment

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

The owner of the apartment: as shown in the Figure 4.26, Han Gong-ju's brother's wife, pregnant, the family lives in an apartment registered in the name of Han Gong-ju, a disabled person, and can be seen as a person who is temporarily economically dependent on her husband, and whose social circle basically revolves around family relatives.

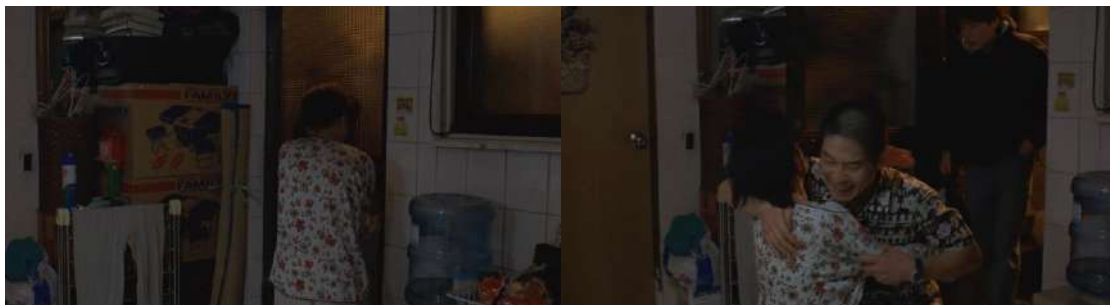


Figure 4.27 Sociology - Woman neighbor

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Woman neighbor: as shown in the Figure 4.27, Helping to take care of Han Gong-ju's neighbor, she is an enabler who appears around Han Gong-ju to help enrich the plot.



Figure 4.28 Sociology - Mother

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Mother: as shown in the Figure 4.28, the mother of the main character Hong Jong-du, the head of the family, whose attitude towards the two main characters suffering from illnesses determines the situation of the main characters in the social sphere.

4.3.2 Physiology



Figure 4.29 Physiology - Han Gong-ju

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Han Gong-ju: as shown in the Figure 4.29, there are two states in the movie, the state of having cerebral palsy and the state of a normal person, which shows that even though the body is not sound, there is also a healthy and normal mind, and there are also normal people's desires and needs.



Figure 4.30 Physiology - The owner of the apartment

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

The owner of the apartment: as shown in the Figure 4.30, dresses plainly, so she can see that she is of average financial condition, that is, the life of an ordinary family, and she doesn't have the energy to spend on dressing up.



Figure 4.31 Physiology - Woman neighbor

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Woman neighbor: as shown in the Figure 4.31, curly hair, decent dress, indicating a more interesting life.



Figure 4.32 Physiology - Mother

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Mother: as shown in the Figure 4.32, in the home plain old lady image and the whole family together to celebrate her birthday, wearing red clothes festive clothes, indicating that although the family is not easy to live, but also in the effort for a better life.

4.3.3 Psychology



Figure 4.33 Psychology - Han Gong-ju

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Han Gong-ju: as shown in the Figure 4.33, Hong Jong-du came to her house and became obsessed with her feet, and regardless of Han Gong-ju's reaction, she made intimate movements by herself, so Han Gong-ju fainted in extreme shock, and for such a disabled patient, she was emotionally excited, and often ignored her expressions by the surrounding, and was an aphasic person in another sense. Women are domesticated unable to express ideas figuratively and are dependent on the outside world, with less personal initiative.



Figure 4.34 Psychology - The owner of the apartment

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

The owner of the apartment: as shown in the Figure 4.34, when Hong Jong-du was accused of raping Han Gong-ju, he did not understand Han Gong-ju's denial and returned to the inquiry according to his own understanding, helping to busy himself, on the other hand, occupying Han Gong-ju's apartment for the disabled, which seems to be contradictory, but actually reflects a class of people who are well integrated with social life, doing what everyone thinks is decent and making a good living for themselves.



Figure 4.35 Psychology - Woman neighbor

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Woman neighbor: as shown in the Figure 4.35, in order to hide from the children and the elderly at home, she and her husband ran to Han Gong-ju's house to have sex, and they both thought that it didn't matter if Han Gong-ju was watching, after all, they didn't know anything and wouldn't say anything.



Figure 4.36 Psychology - Mother

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Mother: as shown in the Figure 4.36, do not know how to look at other people's faces Hong Jong-du often make the whole family feel bored, mother worry also cannot have patience with it, even if Hong Jong-du out of prison to buy him new clothes also behaved very disgusted, the last movie shows Hong Jong-du is for big brother in prison, but also shows the tacit approval of mother behind.

4.3.4 Summary

1) Sociology: The social status of all four female characters belongs to the lower class, and none of them is economically well-off, especially when the apartment mistress and Hong Jong-du's mother are still worried about food and clothing, and can't be bothered with anything else, but Han Gong-ju, who is unable to take care of herself, is a member of the bottom class of the bottom class, and is more marginalized and rejected from the mainstream than economically deficient outside the general social circle.

2) Physiology: While Han Gong-ju and Woman Neighbor have a sense of beauty and pay attention to dressing up, the apartment hostess and Hong Jong-du's mother pay less attention to this aspect and are more concerned with family life.

3) Psychology: The female characters of Oasis are better integrated into social life, all living in the so-called mainstream society and living a life of purpose, contrasted with Han Gong-ju, who suffers from severe cerebral palsy, in a state of complete aphasia, where neither the apartment mistress nor the female neighbor ever really listens to her expressions, in a degree of complete isolation psychologically, where the basic desires of being a human being are truly aroused, and where the loneliness of her heart makes her fall in love with the man who raped him on the first face, but also sees her as a princess, becoming her only solace and dependence, no longer empty inside, where mainstream social values lose their value, where there is no answer to what is right and what is not.

4.4 Secret Sunshine (2007)

4.4.1 Sociology



Figure 4.37 Sociology - Lee Shin-ae

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Lee Shin-ae: as shown in the Figure 4.37, originally living in Seoul, after her husband's death, she brought her son to live in her husband's hometown of Secret Sunshine, and opened a piano academy as a teacher, which means that she is doing well financially.



Figure 4.38 Sociology - Junior high student

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Junior high student: as shown in the Figure 4.38, reprimanded in front of everyone by his father who is a daycare teacher, suspected by Lee Shin-ae of killing her son, and subjected to violence by boys, he is a teenager who has been mentally and physically abused by the outside world as well as by his family.



Figure 4.39 Sociology - Female missionary

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Female missionary: as shown in the Figure 4.39, a pharmacist who runs a pharmacy with her husband, suggesting that she has put down roots in the small city of Secret Sunshine and is a native of the area.



Figure 4.40 Sociology - Clothing store owner

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Clothing store owner: as shown in the Figure 4.40, a representative of the group of people who run a clothing store and have been living in the small city of Secret Sunshine.

4.4.2 Physiology



Figure 4.41 Physiology - Lee Shin-ae

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Lee Shin-ae: as shown in the Figure 4.41, clean and neatly dressed, with a somewhat heavy tone of demeanor, you can see that the family's situation is okay, what is the story behind it, and the feeling that he has gone through a lot of things makes the viewers want to find out what is behind the mystery.

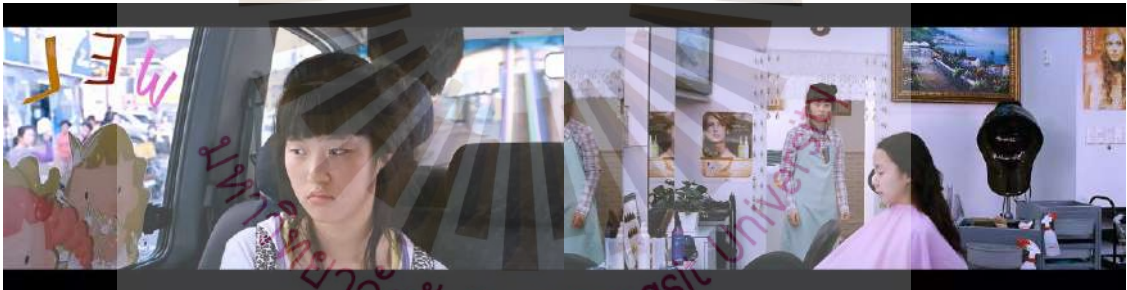


Figure 4.42 Physiology - Junior high student

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Junior high student: as shown in the Figure 4.42, student hairstyle, from the look and action seems not very lively type, lack of teenagers should be sunshine and passion, always silent performance, that the family environment is also more repressed.



Figure 4.43 Physiology - Female missionary

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Female missionary: as shown in the Figure 4.43, appearing in a white coat, preaching to Lee Shin-ae, with a kind of benevolent atmosphere.

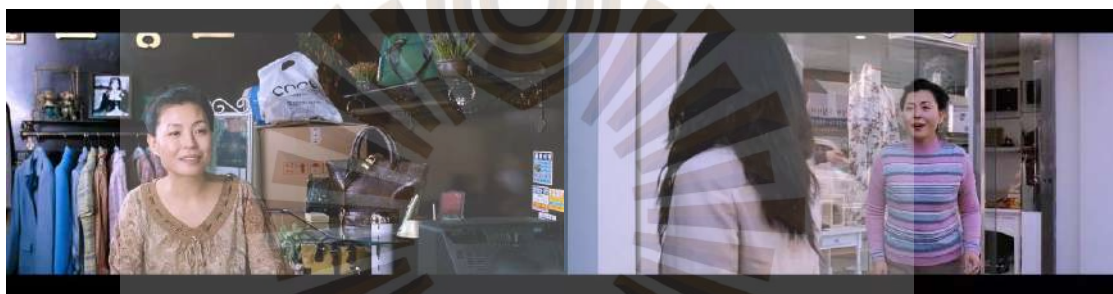


Figure 4.44 Physiology - Clothing store owner

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Clothing store owner: as shown in the Figure 4.44, wearing a white lab coat in her appearance, she preaches to Lee Shin-ae, and has a kind of benevolent atmosphere, which shows that she is a devout believer who has fully accepted her faith.

4.4.3 Psychology



Figure 4.45 Psychology - Lee Shin-ae

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Lee Shin-ae: as shown in the Figure 4.45, Lee Shin-ae still does not believe in the existence of God when she was preached to by a pharmacist after losing her son. Her brother came to this small town and thought that Lee Shin-ae's husband betrayed

her, so why did she come to live in his hometown, and Lee Shin-se did not approve of this statement, showing that Lee Shin-ae dared to question the views presented by others and had her own ideas. She goes to a record store and steals a CD called "Lies", goes to a meeting to thank God, goes to a drugstore and seduces a missionary's husband, throws a stone at the window outside the house where a prayer meeting is held in her name, and goes home and slits her wrists. This series of crazy acts shows a woman who is on the verge of mental breakdown, psychologically strong and at the same time possesses fragile loneliness, a round character, is contradictory and three-dimensional.



Figure 4.46 Psychology - Junior high student

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Junior high student: as shown in the Figure 4.46, after Lee Shin-ae loses her son, she finds this student peeking into her home, but the student refuses to explain and runs away, at one point Lee Shin-ae runs into this student being violated by a strange boy and drives away without help, and on the day Lee Shin-ae is discharged

from the hospital after slitting her wrists, the student reveals that she was mistakenly put into juvenile detention and did not attend school again, so she Arriving here for a haircut, this student character is also a tragic character, clearly characterized by an accepting femininity, accepting violence, accepting misunderstandings, accepting everything life gives, and having no sense of rebellious self.



Figure 4.47 Psychology - Female missionary

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Female missionary: as shown in the Figure 4.47, doing the profession of a doctor but also a missionary, this setting shows that doctors can only solve physical ailments, even the doctor himself needs God to save, a devout and stable believer in God, the identity of a woman may be more suitable for this identity, in addition, her husband is also a believer, but tempted by Lee Shin-ae and cheated, this The female missionary continues to pray for Lee Shin-ae without knowing it, similar to the image of a woman who works hard to take care of her family without knowing her husband is cheating on her.



Figure 4.48 Psychology - Clothing store owner

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Clothing store owner: as shown in the Figure 4.48, initially Lee Shin-ae opened a piano academy to neighbors to send leaflets, said her store decoration are black, customers will not want to come in, after Lee Shin-ae went to the barber store to do hair when heard the owner of the clothing store and other people chewed behind the back about this matter, at the end of the film to change the store decoration to all white, this change shows a change of heart, at the same time She has the feminine characteristics of gentleness and gossiping, but also has the mentality of seeking new and change, and has the initiative to reflect, think, and take action, making her an eye-catching female character.

4.4.4 Summary

1) Sociology: Sociologically, the four female characters all belong to the lower class, with the exception of the junior high school student, the other three are self-employed, self-supporting by their own labor in the small city, and the types of characters are divided into two categories: Lee Shin-ae and the junior high school student are the ones who have hidden their hearts and live under pressure, unable to live in their inner lives, and the other is the Female Missionary and the owner of the

clothing store, who are the people born and raised in the small city, and who are happy with their own small lives.

2) Physiology: There is not much difference in the way they dress, but compared to the people living in this small city, Lee Shin-ae is more decisive in her actions and is more aggressive, while the locals live at a slower pace and speak in a softer tone.

3) Psychology: The middle school student and the female missionary are still traditionally feminine characters; Lee Shin-ae has the ability to think on her own initiative and dares to act against what is considered out of character by traditional society, but she still has the stereotypical femininity and is very emotional, shedding tears in front of others, fainting, and acting out of character. In contrast to the masculinity of the plot, it does not show obvious emotions in front of other people, but hides them in the heart and bears them alone to digest. There is also a male character who has been pursuing Lee Shin-ae in the movie. He always wants to help Lee Shin-ae, thinking that it is not easy for a woman to come here and it is okay to rely on him, but Lee Shin-ae clearly shows his refusal, and when Lee Shin-ae comes across his son being kidnapped, he wants to go over to seek his help, but ultimately does not tell him, which also shows When Lee Shin-ae encountered his son's kidnapping, he wanted to go to him for help, but in the end, he did not tell him, which also shows a certain independent thinking ability. The owner of the clothing store is also a character who breaks away from the traditional femininity and has the spirit of modern introspection and daring to challenge.

4.5 Poetry (2010)

4.5.1 Sociology



Figure 4.49 Sociology - Yang Mi-ja

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Yang Mi-ja: as shown in the Figure 4.49, lives with her grandson and takes care of him, works as a bellhop for a rich old man who has had a stroke, helps with laundry, bathing and housework, and takes up writing poetry, which shows that she has a spiritual quest even though her life is difficult.



Figure 4.50 Sociology - Hee-jin

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Hee-jin: as shown in the Figure 4.50, an ordinary high school girl who jumps into a river to commit suicide after being sexually abused by a group of male classmates. It is a sad story of an ordinary student who suffers a life-destroying event.



Figure 4.51 Sociology - Hee-jin's mother

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Hee-jin's mother: as shown in the Figure 4.51, working as a farmer in the countryside, her husband died in a motorcycle accident a few years ago, and she is supporting a daughter, Hee-jin, and a younger brother on her own. It is a motherly image of a woman who struggles to provide for her children after her husband's death, only to encounter the suicide of her daughter who was sexually assaulted, which can be seen as adding to her life.



Figure 4.52 Sociology - Jo Mi-hye

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Jo Mi-hye: as shown in the Figure 4.52, a senior member of the Poetry Recitation Society, she is a person who has a spiritual life in her spare time.

4.5.2 Physiology



Figure 4.53 Physiology - Yang Mi-ja

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Yang Mi-ja: as shown in the Figure 4.53, dresses fashionably and will go out with a nice hat and handbag, a stylish and elegant old lady who can be seen leading her own interesting life with her own aesthetic and rich spiritual world.



Figure 4.54 Physiology - Hee-jin

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Hee-jin: as shown in the Figure 4.54, student dresses similar to the students you see everywhere, not strikingly honest and not backed up by a strong family background, becoming the target of bullying.



Figure 4.55 Physiology - Hee-jin's mother

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Hee-jin's mother: as shown in the Figure 4.55, Benjamin honest life dress, the face of the fact that his daughter was sexually assaulted and died did not show anger, just lowered his head and waited to be questioned, accept the arrangement, simple and cowardly image of farmers.



Figure 4.56 Physiology - Jo Mi-hye

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Jo Mi-hye: as shown in the Figure 4.56, with her permed hair, stylish clothes and sophisticated makeup, she is a woman with a better standard of living enjoying her cultural life.

4.5.3 Psychology



Figure 4.57 Psychology - Yang Mi-ja

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Yang Mi-ja: as shown in the Figure 4.57, Yang Mi-ja is a graceful and calm woman who is able to deal with unexpected events without telling anyone. She hides her emotions in her mind and finds her own way to solve them. After learning that Hee-jin's mother accepted a private settlement for her brother's schooling and needed a huge amount of money, Yang Mi-ja, who has a strong empathy, chose to accept the request of the old man who had a stroke to have sex with him and use it to ask for a huge amount of money, and then went down the same road that Hee-jin had gone to commit suicide by jumping into a river, ending with two people reciting the same poem, expressing the kindness of two hearts yearning for light. The two end up reciting the same poem, expressing that two people with good hearts and longing for light still sincerely pray for the happiness of all people. On the other hand, it is also a femininity, empathy and kindness, which is the good side, preferring self-destruction to harming

others and the world, in many other literary works, men are many times associated with violent resistance. It is also good at acceptance and passivity, when the parents of other students and the school ask for a private settlement, for the sake of others, Yang Mi-ja accepts in silence, and at the same time is sensitive, eventually sending her grandson to the bureau.



Figure 4.58 Psychology - Hee-jin

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Hee-jin: as shown in the Figure 4.58, she committed suicide by sexual assault without telling anyone, but after her death, she wrote about it in her diary so that everyone would know the reason.



Figure 4.59 Psychology - Hee-jin's Mother

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Hee-jin's mother: as shown in the Figure 4.59, faced with the persuasion to use the compensation money to send her brother to school, she just accepted it, a weak and powerless mother figure.



Figure 4.60 Psychology - Jo Mi-hye

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Jo Mi-hye: as shown in the Figure 4.60, when Yang Mi-ja questioned a male member who always borrowed poetry recitation to say some dirty words is blasphemous poetry, Jo Mi-hye explained that he is an innocent person, originally in the Seoul Police Department to expose the bad behavior was rejected before coming to the countryside police station, after Jo Mi-hye also in front of all the male members at a dinner together to say Yang Mi-ja questioned him.

4.5.4 Summary

1) Sociology: All four female characters belong to the lower class, but the plot focuses more on their spiritual life than on their material inadequacies, with Yang Mi-ja and Jo Mi-hye taking part in social activities and actively seeking to interact with the outside world on a higher level, while only Hee-jin's mother has no energy left to interact with the outside world as she has to work so hard to provide for her two children on her own.

2) Physiology: In addition to the Hee-jin family, women living in the city, such as Yang Mi-ja and Jo Mi-hye, the female characters in the cultural center, all pay attention to dress up and dress in their own way, and each of the female characters live their own flavorful lives, and the image of women begins to be enriched.

3) Psychology: A very prominent feature of the female characters in "Poetry" is kindness, kindness to the extent of hurting themselves to the point of destroying themselves. Kindness is considered altruistic and an easily exploited quality, unwilling to hurt others and in turn can only be hurt themselves, usually along with kindness is empathy, high empathy is a high load cognitive activity that consumes a lot of energy and is a kind of consumption of itself, traditional femininity is usually considered to be patient and receptive, so these kinds of beautiful qualities are shown through the female characters.

4.6 Burning (2018)

4.6.1 Sociology

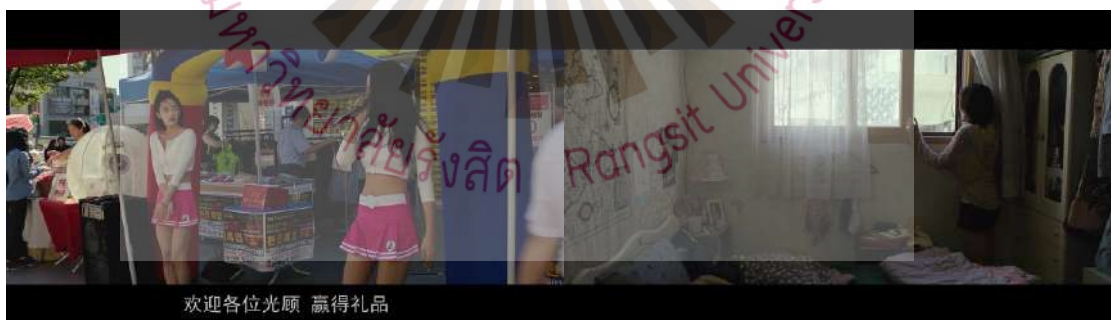


Figure 4.61 Sociology - Shin Hae-mi

Source: Pine House Film, NHK & Now Films, 2018

Shin Hae-mi: as shown in the Figure 4.61, work odd jobs as a promoter at a shopping mall and live in a house that doesn't get any sunlight, facing north, which is dark and damp for years, and the sun shines in once a day. His hometown is Paju, his

mother left home when he was a child, his sister married a few years ago, and his father owns a cow, so you can tell he's not very close to his family and is struggling to make a living on his own.

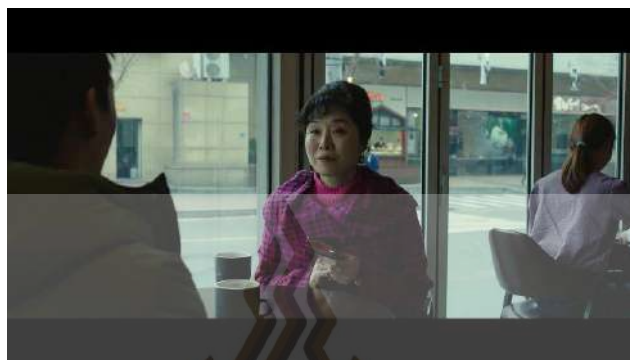


Figure 4.62 Sociology - Lee Jong-su's mother
Source: Pine House Film, NHK & Now Films, 2018

Lee Jong-su's mother: as shown in the Figure 4.62, the mother of the main character Lee Jong-su, who is in debt, can be seen as not very close to her son and not very responsible.

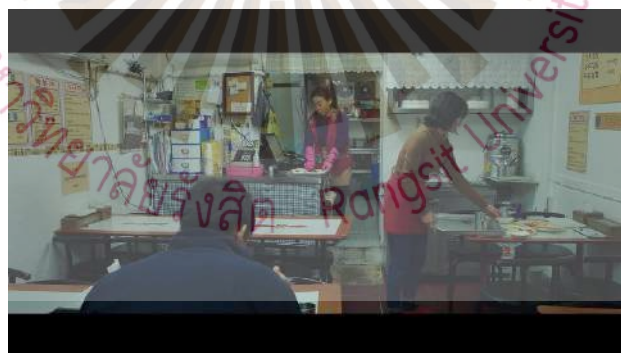


Figure 4.63 Sociology - Shin Hae-mi's sister and mother
Source: Pine House Film, NHK & Now Films, 2018

Shin Hae-mi's sister and mother: as shown in the Figure 4.63, run a restaurant together, you can tell that although it's hard work, they have their own piece of land and work hard to run it.



Figure 4.64 Sociology - Ben's female friend

Source: Pine House Film, NHK & Now Films, 2018

Ben's female friend: as shown in the Figure 4.64, a duty-free store clerk, Ben's prey, has a stable salary that she can live on, so she can see that she has a good material life.

4.6.2 Physiology

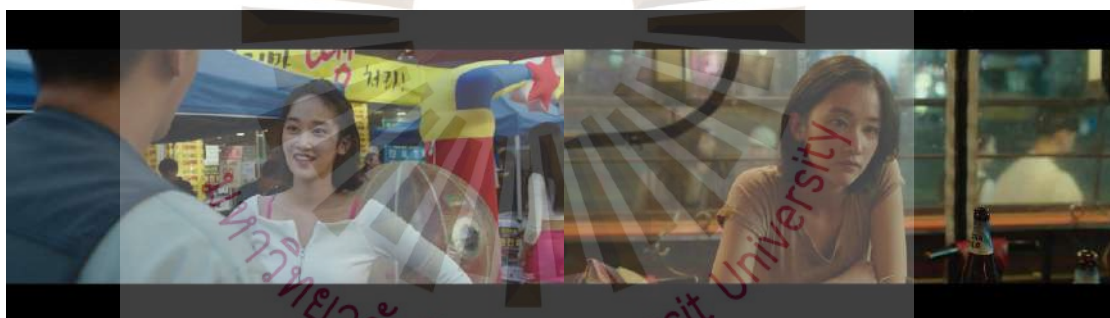


Figure 4.65 Physiology - Shin Hae-mi

Source: Pine House Film, NHK & Now Films, 2018

Shin Hae-mi: as shown in the Figure 4.65, the young girl who has had plastic surgery to make her look good is more outgoing and melancholic, and judging from her behavior, she is very decisive and has her own ideas, but having plastic surgery when she is short of money shows that she is influenced by consumerism and by the general social environment of anxiety about looks.



Figure 4.66 Physiology - Lee Jong-su's mother

Source: Pine House Film, NHK & Now Films, 2018

Lee Jong-su's mother: as shown in the Figure 4.66, dresses well and looks like she is doing well, which means that she is an egoist who doesn't care about her son and is doing well for herself.



Figure 4.67 Physiology - Shin Hae-mi's sister and mother

Source: Pine House Film, NHK & Now Films, 2018

Shin Hae-mi's sister and mother: as shown in the Figure 4.67, mother on the left, sister on the right, dressed as a restaurant waitress, living her life in an ordinary way, busy with daily restaurant chores.



Figure 4.68 Physiology - Ben's female friend

Source: Pine House Film, NHK & Now Films, 2018

Ben's female friend: as shown in the Figure 4.68, young and fashionable girl, outgoing and lively type, hangs out with many of Ben's friends, also a talkative person, good at socializing.

4.6.3 Psychology

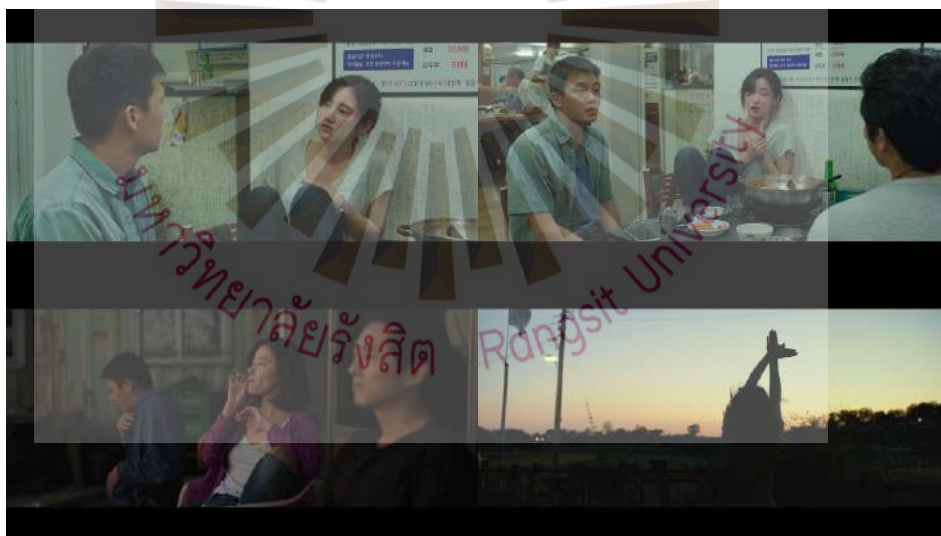


Figure 4.69 Psychology - Shin Hae-mi

Source: Pine House Film, NHK & Now Films, 2018

Shin Hae-mi: as shown in the Figure 4.69, she is trying to save money to travel to Africa by herself, looking for a great hunger, a little hunger is a person who is physically hungry, a great hunger is a person who is hungry and thirsty for the

meaning of existence, she is very proactive, she takes the initiative to talk to Lee Jong-su, invites her to drink together, asks her to take care of her cat during the trip, she is a woman who wants to be free and has the power of action, but is wrapped up in consumerism and goes for plastic surgery. She has dinner and drinks with Lee Jong-su and Ben, and talks about how she cried when she saw the evening sun in Africa and wanted to disappear. Not caring much about outside eyes and staying true to what she feels and thinks, unlike the femininity that is expected to be submissive. Shin Hae-mi is softer and more peaceful than the two male protagonists in the movie, Ben's fetish of burning down a plastic shed every two months, and Lee Jong-su's intense violence against the outside world that eventually kills Ben.



Figure 4.70 Psychology - Lee Jong-su's mother

Source: Pine House Film, NHK & Now Films, 2018

Lee Jong-su's mother: as shown in the Figure 4.70, the main character, Lee Jong-su's mother, whom he has not seen for more than ten years, comes to him to ask for money to pay off his debt.



Figure 4.71 Psychology - Shin Hae-mi's sister and mother

Source: Pine House Film, NHK & Now Films, 2018

Shin Hae-mi's sister and mother: as shown in the Figure 4.71, Lee Jong-su asked Shin Hae-mi to convey the card debts do not go home until they are paid, and also said Shen Hae-mi said that falling into the well at the entrance as a child is a lie, she often makes up stories, this episode shows that the family and Shen Hae-mi is not very close.



Figure 4.72 Psychology - Ben's female friend

Source: Pine House Film, NHK & Now Films, 2018

Ben's female friend: as shown in the Figure 4.72, talking about Chinese men do not love money cherish women, Korean men do not press into the kitchen.

4.6.4 Summary

1) Sociology: The social status of all four female characters belongs to the lower class, Shin Hae-mi's family is not in such a good financial state that their spiritual life is also almost non-existent, which suggests that with the social circle is centered on the people around them, so Shin Hae-mi intends to save up money to go to Africa in search of great hunger, and Lee Jong-su's mother, although she has been living a good life, does not have any far-reaching pursuits, and is more greedy for enjoyment.

2) Physiology: In addition to Shin Hae-mi's sister and mother who work in a restaurant, Shin Hae-mi's plastic surgery has shown the importance of appearance, and Lee Jong-su's mother and Ben's female friends dress stylishly and are comfortable with socializing, which have busted the image of women as weak and attached.

3) Psychology: Shen Hai-mi of *Burning* is a lost female character under consumerism, bravely pursuing freedom and taking action, not caring about other people's stares and practicing her own path, she is lost but also has the freedom to be lost, in this movie the female characters are seen and have the right to be lost. Although Lee Jong-su's mother dresses stylishly, she is still dependent on others, both financially and psychologically. Shin Hae-mi's sister, mother and Ben's female friends are much less characterized by traditional femininity, and they have their own jobs, and they live their own lives without the help of the male characters arranged around them.

4.7 Summary of 6 movies

4.7.1 Sociology: The female characters in *Green Fish* and *Oasis* are clearly characterized as being from the lower class, with their family relationships fading and

no family support, and are financially dependent on the male characters, which can be categorized into two groups: those who need to sell their beauty to earn money from the male characters, and those who need to spend the male characters' money. The female characters in *Secret Sunshine*, *Poetry*, and *Burning* rely on their physical strength and skills to earn money. Although it is not easy for them to survive, whether or not they are tied to money because of their status as a woman is the most intuitive reflection of the social status of the female characters.

4.7.2 Physiology: *Green Fish* and *Peppermint Candy* are clearly characterized by the fact that the female characters' beauty and grooming are for the purpose of pleasing the male characters, rather than for their own enjoyment. *Secret Sunshine* and *Poetry*'s female characters' emphasis on appearance and dress reflects self-spiritual pleasure. With the exception of the *Poetry*, emotions are basically expressed on the surface.

4.7.3 Psychology: The female characters in *Green Fish*, *Peppermint Candy*, and *Oasis* tend to be more traditional femininity, are psychologically dependent on the male characters, need to rely on the male characters to make decisions, and are the image of women from a male perspective, are thoughtless and have no autonomy, while the female characters in *Secret Sunshine*, *Poetry*, and *Burning* have the characteristics of a new age woman, are not economically dependent on the male characters, and will have their own independent thinking, and have begun to have their own spiritual pursuits.

Chapter 5

The narrative in Lee Chang-dong's films

Focusing on narrative in Lee Chang-dong's films, this chapter analyzes how Lee Chang-dong expresses these women by portraying them through the narrative elements of three dimensions: 1) Plot, 2) Conflict and 3) Theme.

1) Plot: Refers to the specific events that happen in the movie in which the characters are involved.

2) Conflict: Refers to two opposing forces that occur between the protagonist and the antagonist.

3) Theme: Refers to the ideas and opinions expressed by the director in the movie.

5.1 Green Fish (1997)

5.1.1 Plot

Mak-dong is a young man from a small city who has returned from the army. His hometown has changed, the land has become a high-rise building, his family is struggling to get by, his sister Soon-ok is working as a waitress in a hotel, and there is no place to help him. He meets Mi-ae, a sexy woman who sings in a nightclub, and she is the woman of Bae Tae-gon, the gangster behind the nightclub, and Mak-dong becomes an official member of the gang when he wins the councilman who comes to stop the construction permit for Bae Tae-gon. Bae Tae-gon was released from prison to take over his territory, and Mak-dong helped to kill the former gang leader. Mak-dong called his elder brother who got retarded and talked about how he used to go fishing for green fish but lost his slippers, so he didn't play with others and searched for slippers for a day, then Bae- Tae-gon killed Mak-dong. after some time, Bae- Tae-

gon took the pregnant Mi-ae out for dinner, Mi-ae found out that it was Mak-dong. When Mi-ae found out that it was Mak-dong's family's restaurant, Mi-ae burst into tears.

5.1.2 Conflict

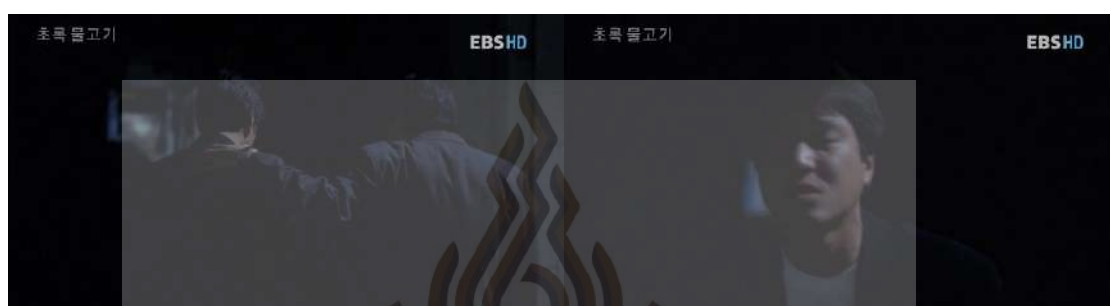


Figure 5.1 Green Fish - Conflict

Source: CJ Entertainment & East Film Company, 1997

Conflict: as shown in the Figure 5.1, Character vs Society, With the rapid development of modern Korean society, people can only make a living outside. He has nowhere to go. He fell in love with Mi-ae, the woman of the gang boss Bae Tae-gon, so he was able to work under Bae Tae-gon and was highly valued. Power struggles, conflicts broke out, Mak-dong helped kill the former gang leader, Bae Tae-gon tricked Mak-dong and stabbed him to death.

5.1.3 Theme

Mak-dong, who worked under a gangster, was innocent and simple. He simply adored the boss's woman, innocently fantasized about opening a restaurant and living together as a family, and before his death, he talked about fishing together when he was a child, those innocent and happy times. These tiny desires were crushed by the huge social reality without mercy, expressing the director's humanistic concern for the marginalized characters and his thoughts on the changes of the times.

5.1.4 Summery

1) Plot: Aspiring to live with his family, Mak-dong, an ordinary young man, meets Mi-ae, a beautiful mature woman who has been in the society for a long time, and tastes love for the first time. However, this woman is subjected to Bae Tae-gon, a gangster, and eventually, she is easily eliminated by the powerful class represented by Bae Tae-gon.

2) Conflict: Character vs Society, the traditional way of life is destroyed, the people who have been abandoned by the times are incompatible with the urbanized society, the conflict between the individual and the surrounding environment is mainly manifested between the small town youth Mak-dong and the gangster Bae Tae-gon.

3) Theme: It shows the lives of small people in the big time.

5.2 Peppermint Candy (1999)

5.2.1 Plot

The film is divided into seven parts, with flashbacks depicting the past 20 years of the protagonist Kim Yong-ho.

Outdoor Excursion, Spring 1999

After 20 years, Kim Yong-ho's friends from the mint factory get together for a dinner and they all say they can't reach him. Kim Yong-ho influences the party with his crazy behavior and climbs onto the train tracks nearby, shouting in front of the train, "I want to go back again.

The Camera, 3 days ago, Spring 1999

Kim Yong-ho uses all his money to buy a pistol and attempts to commit suicide. He feels that his death alone is too unjust, so he considers choosing one person to die with who has ruined his life, be it a securities company employee who turns his hard-earned money into waste paper, a vampire loan shark who seeks violence, a friend who says he wants to start a company together but runs away with the money, or his divorced ex-wife Hong-ja and daughter, his first love When Yun Sun-im's husband comes to visit and brings news that Yun Sun-im wants to see him, Kim Yong-ho brings some mint candies to the hospital to visit Yun Sun-im who is in a coma, and sells the camera that Yun Sun-im's husband gave him.

Life is Beautiful, Summer 1994

Kim Yong-ho, who is in business with great vigor, catches his wife cheating on him, but also cheats on him with a company subordinate. When he meets the suspect he caught before at dinner, he tells him that life is beautiful. In the new house, Kim Yong-ho celebrates with his wife Hong-ja and his colleagues, but Hong-ja's prayer before the meal turns from happiness to tears, and Kim Yong-ho leaves in anger.

Confession, Spring 1987

Kim Yong-ho reads the newspaper and ignores Hong-ja's speech. At this time, Kim Yong-ho is working as a police officer and tortures a suspect to get information about another person, and goes to the hometown of Yun Sun-im. A one-night stand takes place. The next day they catch the man and leave, leaving the woman waiting.

Prayer, Fall 1984

Kim Yong-ho has just started working as a police officer and is forced to torture a student protester. Yun Sun-im comes to visit him and he refuses to touch the ass of Hong-ja who is interested in him. One day, Kim Yong-ho goes crazy and vandalizes Hong-ja's restaurant, and Hong-ja sleeps with him and tells him to pray.

Military Visit, May 1980

Yun Sun-im comes to visit Kim Yong-ho in the military, just when he is suppressing the Gwangju Democratization Movement, Kim Yong-ho is accidentally shot in the leg, when a student approaches, he mistakes it for Yun Sun-im, suddenly his comrades come, he misses and kills the student, and hugs the student and cries.

Picnic, Fall 1979

Kim Yong-ho meets Yun Sun-im for the first time. He likes photography and gives Yun Sun-im a flower, and they have a mutual affection for each other.

5.2.2 Conflict



Figure 5.2 Peppermint Candy - Conflict

Source: Dream Venture Capital, East Film Company & NHK, 1999

Conflict: as shown in the Figure 5.2, Character vs Society, using flashbacks, the audience first knows the tragic ending of the protagonist Kim Yong-ho, and then goes to the high-spirited business, and then meets the beautiful first love in the ignorant period. As time goes back, the surrounding environment is also changing, implying the major changes that have taken place in South Korea in the past 20 years. Times have changed and individuals living in it cannot easily control their own destiny.

5.2.3 Theme

The film shows the history of Korean society from 1979 to 1999 through one man's 20 years, from full of hope to self-destruction. It is like standing at the beginning of the 20th century, when society was thriving and everything seemed to be moving towards better, and people were looking forward to the future, but the tide of history was rushing in, and each person in it was inevitably caught up in it, deep in it, and unable to extricate themselves.

5.2.4 Summery

1) Plot: The movie spans from 1979 to 1999, a period of 20 years in which many events took place in Korean society. Lee Chang-dong records the history of these 20 years through the point of view of an ordinary man, showing the fall of an innocent literary youth to his ultimate destruction.

2) Conflict: Character vs Society, the situation of individuals produces various conflicts with the changes of the times, starting from the protagonist's doomed ending, going back in time, it is irresistible.

3) Theme: About time, about the future, discussing one's inability to resist the flood of history, the individual is assimilated by the environment of the times.

5.3 Oasis (2002)

5.3.1 Plot

Hong Jong-du, a mildly mentally handicapped man, has just been released from prison after serving two and a half years for hitting and killing a man, and no one tells him he has moved. Hong Jong-du brings a fruit basket to visit the family of the

man who was killed in the accident, and coincidentally comes across a move, but his sister Han Gong-ju, who has severe cerebral palsy, does not move with him. He left a business card and raped and molested her so that she fainted. Han Gong-ju calls Hong Jong-du, who works at an auto repair shop, and the two become inseparable as they talk, hang out, and talk on the phone at night, with Han Gong-ju saying she is afraid of the shadow of a tree cast on a woven painting of an oasis on the wall. Hong Jong-du takes Han Gong-ju to his mother's birthday party, and the family is upset, and Hong Jong-il asks if the injustice is because he went to jail on his behalf, which he did voluntarily. Jong-du is committing rape, no one understands Han Gong-ju's expression, and eventually Hong Jong-du escapes from prison and climbs up the tree outside Han Gong-ju's room, cutting off the branch, and the shadow disappears.

5.3.2 Conflict

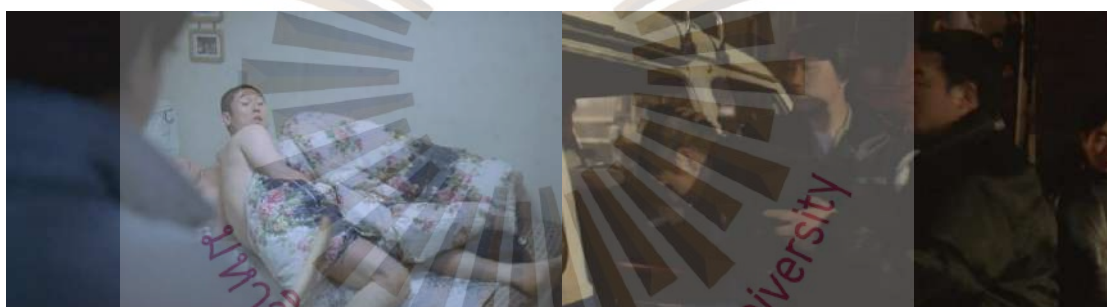


Figure 5.3 Oasis - Conflict

Source: Dream Venture Capital, East Film Company & UniKorea Pictures, 2002

Conflict: as shown in the Figure 5.3, Character vs Society, due to the two people's physical disabilities, they can't integrate into the life of mainstream society, the relationship between the two is not recognized, the climax breaks out, Han Gong-ju's family comes to visit, and they misunderstand that Hong Jong-du is raped and cannot take care of himself Han Gong-ju, the police arrested him and put him in jail. In the end, Hong Jong-du escaped from prison and cut the branches, not wanting the shadow of the branches to scare Han Gong-ju.

5.3.3 Theme

It tells the love story of two marginalized people who cannot integrate into society with mild intellectual disability and severe cerebral palsy. The purest love is bad ending in the cruel reality, impacting the mainstream values.

5.3.4 Summery

1) Plot: Hong Jong-du, a man with mild mental retardation who has been in jail, and Han Gong-ju, a woman with cerebral palsy who is unable to take care of herself, fall in love, encountering obstacles from their families and society, and are eventually torn apart.

2) Conflict: Character vs Society, two marginalized people cannot integrate into the normal world, and the conflict between the individual and the society is manifested between the two people and their families and the police.

3) Theme: The love story of two underprivileged people is used to reflect the ugliness of the real society.

5.4 Secret Sunshine (2007)

5.4.1 Plot

Lee Shin-ae's husband died in a traffic accident and returned to his hometown, Secret Sunshine, with a son, Jun, and got help from a local mechanic, Kim Jong-chan. He wants to buy land. On the way to pick up Jun from school, he meets a middle school student who is the daughter of Park Do-seop, Jun's daycare teacher. Lee Shin-ae's brother comes to Secret Sunshine and asks her why she came to this small town because Lee Shin-ae's husband was convicted of cheating on her, which Lee Shin-ae

denies. One day, Lee Shin-ae comes home from a party to find her son missing. The kidnapper calls and needs ransom money, she withdraws all the money she has but it is very little, telling the kidnapper to buy dirt just to look rich. When she comes home, she finds the middle school student peeping into her house and the middle school student escapes. The police informed Lee Shin-ae that Jun's body was found in the reservoir and the murderer was Park Do-seop. Lee Shin-ae lost her mind and went to a pharmacy to buy medicine. Shin-ae felt very happy after believing in God, and once saw a middle school student being violently left without care. Lee Shin-ae stole a record called "Lies" and went to the prayer meeting to make trouble, and received a phone call thinking it was the kidnapper. When Lee Shin-ae is invited by Park Do-seop for a date, she seduces the pharmacist's husband, throws a stone at the pharmacist's window at night, and goes home to slit her wrists. When Lee Shin-ae is released from the hospital, Park Do-seop takes Lee Shin-ae to a beauty salon to get her hair cut, but she meets a middle school student who was misunderstood and sent to a correctional facility and dropped out of school to learn the trade. Lee Shin-ae leaves in anger and meets the owner of a clothing store who says she has changed the interior of the store and business has improved.

5.4.2 Conflict

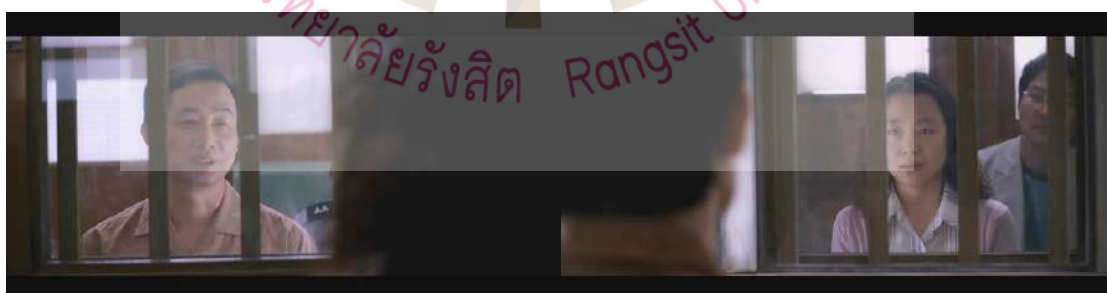


Figure 5.4 Secret Sunshine - Conflict

Source: CJ Entertainment, Cinema Service & Pine House Film, 2007

Conflict: as shown in the Figure 5.4, Character vs Self, Lee Shin-ae didn't believe in God at first, but after losing her son, she lived by faith in God, she decided

to learn to love enemies like God and forgive, and went to teach the enemy who visited, the climax broke out, the enemy said that he also started to believe God has forgiven him, Lee Shin-ae found out that it was all a hoax, broke down and committed suicide, woke up in the hospital, cut off his hair and bid farewell to his past self.

5.4.3 Theme

Lee Shin-ae comes to Secret Sunshine to find peace in a strange city because of her dead husband's love, but when her only son is murdered, she starts to believe in God in desperation, but God forgives the murderer on her behalf, and she eventually breaks down and commits suicide, revealing the hypocrisy and ugliness of human nature, and inquiring about the meaning of life.

5.4.4 Summery

1) Plot: A desperate woman Lee Shin-ae searches for inner peace, then believes in God, commits suicide to save her life, and finds peace - Secret Sunshine.

2) Conflict: Character vs Self, Lee Shin-ae hopes for salvation from other things, and this constant deception of the self leads to the collapse of psychological defenses.

3) Theme: About humanity, about life, about love and hate, about how human beings are all alone and how human beings full of pain can be redeemed.

5.5 Poetry (2010)

5.5.1 Plot

Yang Mi-ja is an elegant and stylish old woman in her 60s, living alone with a grandson. Yang Mi-ja goes to the hospital alone and the doctor advises her to go to a big hospital for a thorough checkup, and comes out to meet a woman with a son who is lost in tears about her daughter who died by drowning. Yang Mi-ja works a job taking care of an old man who had a stroke and goes home. Yang Mi-ja is taking care of her grandson Jong-wook, who is not very successful, and asks about Hee-jin, a female student who drowned, but Jong-wook says he doesn't know her. Yang Mi-ja, on the way, talks about how her teacher in elementary school said she might be able to become a poet, and arrives at the location to talk about how their son repeatedly raped a female student at school, and the girl jumped into the river to kill herself and found the diary where the events were recorded. Yang Mi-ja went to Hee-jin's prayer meeting, felt very sad, went to the classroom where Hee-jin was violated, went to the poetry recital to exchange poems, and a male police officer always used poems to talk about pornography. Yang Mi-ja thought it was a blasphemous poem and Jo Mi-hye, the member next to him, explained that he was kind-hearted and came here for exposing bad behavior in Seoul. The old man with a stroke offers to make love one last time, and Yang Mi-ja leaves in anger. The doctor tells Yang Mi-ja that she is diagnosed with Alzheimer's disease, Yang Mi-ja asks to borrow money like her classmate's father and is refused. At the poetry lecture to share her beautiful moments, Yang Mi-ja recalls her first memories and turns out to be very attractive. After it ends, she comes to the place where the girl jumped into the river, a gust of wind scrapes her hat into the river and heavy rain drenches her whole body, Yang Mi-ja went to the old man who had a stroke and made love to him. The parents asked Yang Mi-ja to meet Hee-jin's mother to accept the agreement, but Yang Mi-ja went to the meeting and forgot to tell her about it and came back. The police at the poetry recital came to take Jong-wook away at night. The Culture House ends the class with a bouquet of flowers and a poem on the podium. Jong-wook returns home to find no one there, and the teacher of the Culture House reads Yang Mi-ja's poem, and the camera reaches all the way to the bridge, and turns back to the girl's face.

5.5.2 Conflict



Figure 5.5 Poetry - Conflict

Source: UniKorea Pictures, Pine House Film & Diaphana Films, 2010

Conflict: as shown in the Figure 5.5, Character vs Self, the conflict between two narrative threads, one is Yang Mi-ja as a poet, romantic and loves a good life, and the other is Yang Mi-ja in real life, suffering from a chronic terminal illness such as Alzheimer's disease, the relatives are alienated, the stroke old man in the workplace wants to have sex with him, the only grandson who lives with him, but gangs up with a classmate and rapes a girl, the climax breaks out, facing a huge settlement Kim Yang Mi-ja agrees to have sex with the stroke old man and Blackmail, and eventually suicide.

5.5.3 Theme

An elegant old man empathizes with his grandson's rape of a female classmate and eventually dies. People who yearn for the good miss the past, the days of childhood innocence, and although they are in darkness, their hearts are always full

of love, and the director tries to awaken people's conscience and the original goodness within them.

5.5.4 Summery

1) Plot: Yang Mi-ja, an elegant old man with Alzheimer's disease who is learning to write poetry, learns that his grandson and his classmates have raped a girl, who jumps into the river to commit suicide. Yang Mi-ja accepts the old man's sexual advances in exchange for a large sum of money to settle the dispute, and unsuccessfully attempts to awaken his grandson's conscience and sends him to prison, where he himself jumps into the river to commit suicide.

2) Conflict: Character vs Self, Yang Mi-ja completes self-salvation through atonement for the girl, facing the girl being raped and committing suicide, the school representative who cares about the school's reputation, the parents who care about the boys' future, and the grandson who has no repentance, the surrounding indifference makes Yang Mi- Ja yearns for poetry and the beauty in life. She sympathizes with the girl's experience and goes to have sex with a stroke-stroke old man to repay the crimes committed by her grandson. At the same time, Alzheimer's disease makes her forget vocabulary, but writing poetry allows her to learn to express.

3) Theme: about life, about love, in front of the cruel and dark reality, people become numb and cruel, the pure truth, goodness and beauty seem absurd and powerless, life is originally poetry.

5.6 Burning (2018)

5.6.1 Plot

Lee Jong-su is writing a novel and working part-time. He meets Shin Hae-mi, his childhood neighbor who works part-time at the mall. Shin Hae-mi has plastic surgery and he gives her a pink watch he just got from a lottery at the mall. Lee Jong-su returns home to feed a cow and an unknown phone call comes without a word. Shin Hae-mi leaves and Lee Jong-su goes to her house to feed the cat as usual and there is poop, but the cat is never seen. After being prosecuted for waving a chair at a civil servant, Lee Jong-su is privately advised to think that his father has a suspended sentence to write a letter of repentance. One day, Shin Hae-mi left to call and said he was stuck in Nairobi airport in Kenya for three days due to an explosion and would return tomorrow. Lee Jong-su came to the airport and found a rich boy Ben and Shin Hae-mi arrived together and the three had dinner together. Shin Hae-mi said he wanted to disappear like the evening sun and Ben said he had never shed a tear and wanted to disappear like the evening sun. Lee Jong-su returns home and doesn't say anything after another unknown phone call, looking for someone to sign his father's petition for leniency. The three have dinner at Ben's house and Lee Jong-su finds a lot of women's stuff in the bathroom. The three meet with a group of Ben's female friends and Shin Hae-mi tells about the dance of hunger in Africa. The three smoke marijuana in front of Lee Jong-su's house, Shin Hae-mi does the hunger dance naked with the sunset, Ben tells Lee Jong-su about how he burns a plastic shed every two months and says he will burn the next one soon, and near his house, Lee Jong-su scolds Shin Hae-mi for taking off her clothes in front of other men. Lee Jong-su investigates the plastic sheds everywhere, but they are intact, Shin Hae-mi disappears, goes to her house, it is clean, the suitcase is well there, the cat disappears. Lee Jong-su asked Ben to meet him in the countryside, stabbed him to death, took off his blood-stained clothes and set fire to Ben's car together, and drove away in his own car.

5.6.2 Conflict



Figure 5.6 Burning - Conflict

Source: Pine House Film, NHK & Now Films, 2018

Conflict: as shown in the Figure 5.6, Character vs Self. The director uses Shin Hae-mi's mouth to say that little hunger - the materialistic hunger, and great hunger - the spiritual hunger, represent the two classes, and this self-conflict turns into a conflict between the characters. Ben, who represents great hunger, hunting Shin Hae-mi, who represents little hunger. After Lee Jong-su, who represents little hunger, identifies it as the murderer, the climax explodes and kills Ben.

5.6.3 Theme

The story is about the real-life confusion faced by the young generation in Korea, and the entanglement between the three shows a class-centered Korean society, the insurmountable inequality, and the general sense of emptiness and meaninglessness among the young people in Korea.

5.6.4 Summery

1) Plot: Shin Hae-mi, a pretty girl with no one to turn to, falls in love with Lee Jong-su, who also has no one to turn to, works odd jobs to save money to go to Africa to find herself, and meets Ben, a rich young man, who kills pretty girls as a

hobby for the sake of his meaningless life, and Shin Hae-mi is one of them. Lee Jong-su finally kills Ben.

2) Conflicts: Character vs Self, hatred is spreading among the young people of contemporary Korea who cannot find the meaning of life. Ben, a rich young man, takes pleasure in killing women, represented by Shin Hae-mi, who disappeared and no one cared about them, and Lee Jong-su kills Ben in retaliation.

3) Theme: About human nature, about life, facing up to the division and antagonism of class life, awakening human beings to think about individual survival.

5.7 Summary of 6 movies

5.7.1 Plot: Possessing a national, historical attitude, Lee Chang-dong records the trauma and mental anguish of the lower class of Korean society in an objective and calm poetic narrative.

5.7.2 Conflict: The big conflict in *Green Fish*, *Peppermint Candy*, and *Oasis* are characterized by Character vs Society, where the characters are part of a huge social system, and there is an irreconcilable conflict between the cruel social reality and the powerlessness of the individual. The big conflict in *Secret Sunshine*, *Poetry*, and *Burning* is characterized by Character vs Self, where the characters are mentally trapped, emotionally detached, lonely and struggling.

5.7.3 Theme: The theme of *Green Fish*, *Peppermint Candy*, and *Oasis* is a critique of the external environment, i.e., the real society, and a representation of the impact of modernization on the individual. The theme of *Secret Sunshine*, *Poetry*, and *Burning* shifts to the depiction of people's emotions, and a representation of the inner predicament of the lower class.

Chapter 6

Conclusion and Recommendations

This research is the portrayal of female in Lee Chang-dong's films, aims to 1)To study the portrayal of women in Lee Chang-dong's films. 2)To study the narrative in Lee Chang-dong's films. This is qualitative research by using textual analysis form six Lee Chang-dong films released between 1997-2018. The selected films are as follows:

- 1) Green Fish (1997)
- 2) Peppermint Candy (1999)
- 3) Oasis (2002)
- 4) Secret Sunshine (2007)
- 5) Poetry (2010)
- 6) Burning (2018)

6.1 Conclusion

The research divides into 2 parts, they are as follows:

Part 1: The analysis of the portrayal of women in Lee Chang-dong's films.

1) Sociology: The female characters in Green Fish and Oasis are clearly characterized as being from the lower class, with their family relationships fading and no family support, and are financially dependent on the male characters, which can be categorized into two groups: those who need to sell their beauty to earn money from the male characters, and those who need to spend the male characters' money. The female characters in Secret Sunshine, Poetry, and Burning rely on their physical strength and skills to earn money. Although it is not easy for them to survive,

whether or not they are tied to money because of their status as a woman is the most intuitive reflection of the social status of the female characters.

2) Physiology: Green Fish and Peppermint Candy are clearly characterized by the fact that the female characters' beauty and grooming are for the purpose of pleasing the male characters, rather than for their own enjoyment. Secret Sunshine and Poetry's female characters' emphasis on appearance and dress reflects self-spiritual pleasure. With the exception of the Poetry, emotions are basically expressed on the surface.

3) Psychology: The female characters in Green Fish, Peppermint Candy, and Oasis tend to be more traditional femininity, are psychologically dependent on the male characters, need to rely on the male characters to make decisions, and are the portrayal of women from a male perspective, are thoughtless and have no autonomy, while the female characters in Secret Sunshine, Poetry, and Burning have the new-age femininity, are not economically dependent on the male characters, and will have their own independent thinking, and have begun to have their own spiritual pursuits.

Part 2: The analysis of the narrative in Lee Chang-dong's films.

1) Plot: Possessing a national, historical attitude, Lee Chang-dong records the trauma and mental anguish of the lower class of Korean society in an objective and calm poetic narrative.

2) Conflict: The big conflict in Green Fish, Peppermint Candy, and Oasis are characterized by Character vs Society, where the characters are part of a huge social system, and there is an irreconcilable conflict between the cruel social reality and the powerlessness of the individual. The big conflict in Secret Sunshine, Poetry, and Burning is characterized by Character vs Self, where the characters are mentally trapped, emotionally detached, lonely and struggling.

3) Theme: The theme of *Green Fish*, *Peppermint Candy*, and *Oasis* is a critique of the external environment, i.e., the real society, and a representation of the impact of modernization on the individual. The theme of *Secret Sunshine*, *Poetry*, and *Burning* shifts to the depiction of people's emotions, and a representation of the inner predicament of the lower class.

6.2 Discussion

The research result found that psychology focuses on femininity that can show the idea of portrayal of women, it is shown that the portrayal of women in Lee Chang-dong's films are divided into two stages. The first stage is the lower class of traditional femininity in *Green Fish*, *Peppermint* and *Oasis*, and the status of male characters who are also in the lower class is quite different. The second stage is the lower class of the new era in *Secret Sunshine*, *Poetry* and *Burning*, and the status of the male characters who are also the lower class is not much different. In my opinion, the class of the female characters has not changed, the same lower class, so the contrast between sociology and physiology will not be very obvious, in-depth portrayal of psychology promotes the change of the portrayal of women. The shift between the two stages of the portrayal of women helped Lee Chang-dong make a shift in the narrative focus of his films. The result could refer to Yu (2020) explain the concept of portrayal that in the field of film, the core of the narrative is the person, and the story expresses the point of view through the character, which can be shaped in terms of attitude, personality, behavior, and vision, including the gender, age, and occupation of the character from the external expression, and the character and psychology from the internal expression.

Another result was that theme focus on character can show the idea of film narrative, it is shown that the theme in Lee Chang-dong's films are divided into two stages. The first stage is the critique of the reality of society in *Green Fish*, *Peppermint*, and *Oasis*. The second stage is the focus on the lives of people living in the real world in *Secret Sunshine*, *Poetry*, and *Burning*. In my opinion, plots are real

life, the focus of conflict shifted from outside to inside, so the change of theme expression helped to enrich the portrayal of women. The shift of the theme in these two stages plays a crucial role in the portrayal of women. The result refers to Green (2020) explains that themes are the central idea of a story, the message the author wants to convey, Robert McKee, the famous screenwriting teacher considers stories as "equipment for living. "movie themes as "controlling ideas," which are "the purest form of a story's meaning, such as love, death, justice, growth, righteousness, and so on. But strictly speaking, these are story topics or subjects, not themes. Themes in a film are actually "inferred positions taken on the theme of the story, and everything that happens in the story should refer to the theme, for example justice is the theme of a film, but a derived theme might be that if a person is not constrained to do justice for herself, she can never do it for others.

6.3 Recommendations

It can be observed that Lee Chang-dong uses portrayal of women to express common human emotions, and that they represent a group portrait of a broad group of people from the lower classes, as well as a microcosm of history and the people's memories and national wounds that they represent as marginalized and aphasic people. It should be noted, however, that the portrayal of women in this research belong to the female character specific to Lee Chang-dong's films, but whether or not they can be placed in the broader context of the portrayal of women in Korean cinema remains to be further examined. While this does not affect the results of this research, future research may seek to place them in the field of cultural studies to map the portrayal of women in the history of Korean film more clearly.

Recommendations for Future Research

This research is to analyze the portrayal of women in Lee Chang-dong's films, and the research found that the shift in the themes of Lee Chang-dong's films is

related to the portrayal of women in the films, and based on this, future researches consider expanding into the study of realism theory and the field of cultural studies, and deepening the understanding of the Korean society, in order to have a more comprehensive understanding of the portrayal of women in Lee Chang-dong's films.



References

- Arc Studio. (2020). *The 5 Main Types of Movie Characters*. Retrieved from <https://www.arcstudiopro.com/blog/the-5-main-types-of-movie-characters>
- Cai, Y. (2015). Analysis of the character creation techniques of British and American biographical films from the perspective of narratology-Take the movie "Princess of Morocco" as an example. *Journal of Hubei University of Economics (Humanities and Social Sciences)*, 12(8), 111-112. doi:10.3969/j.issn.1671-0975.2015.08.046
- Cambridge University Dictionary. (n.d.). *Meaning of Portrayal in English*. Retrieved from <https://dictionary.cambridge.org/dictionary/english/portrayal>
- Cao, W. T. (2016). A Study of Conflict and Suspense in Film and Television Works. *Great Eastern*, (3), 101. Retrieved from https://www.nstl.gov.cn/paper_detail.html?id=96cb37acd29bf2f1510b2e18fc852ec9
- Chen, L. (2020). *Research on Portrayal of Women in Luc Besson's Films* (Master's thesis, Shanxi Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10736-1020977353.htm>
- Debut. (2019). *What is a movie genre? What is a genre film?* Retrieved from <https://zhuanlan.zhihu.com/p/63601601>
- Deguzman, K. (2023). *Different Types of Cameras for Photography and Video*. Retrieved from <https://www.studiobinder.com/blog/different-types-of-cameras/>
- Deng, X. C., & Hu, T. S. (2022). The Measures of Korean Films Successfully Going to the World and Its Enlightenment. *Journal of Yanbian University (Social Science Edition)*, 55(2), 13-19. doi:10.3969/j.issn.1009-3311.2022.02.002
- Ding, C. N. (2021). *Research on Space Narrative in Lee Chang-dong's Films* (Master's thesis, Shanxi Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10718-1021140240.htm>
- Drew, C. (2022). *15 Femininity Examples*. Retrieved from <https://helpfulprofessor.com/femininity-examples>

References (continued)

- Fan, B. B. (2012). Existence: *Lee Chang-dong's Departure and Destination-A Study of Lee Chang-dong's Films* (Master's thesis, Nanjing Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10319-1013105266.htm>
- Fan, S. T. (2022). Taming and Resistance--The Narrative of the Burning Female Body. *Aesthetics*, (5), 104-108. Retrieved from <https://www.cnki.com.cn/Article/CJFD-TOTAL-MYSD202205021.htm>
- Film Draft. (2020). *What Is Plot In A Movie? Explained With Definitions & Examples*. Retrieved from <https://filmdaft.com/what-is-the-plot-in-a-movie-definition-examples-meaning-of>
- Gao, H. Y., & Ye, W. Y. (2009). Analysis on the Construction of Patriarchal Culture on the Femininity. *Journal of Jinling Institute of Technology (Social Science Edition)*, 23(4), 80-83. Retrieved from <https://cdmd.cnki.com.cn/article/cdmd-10284-1016135662.htm>
- Green, B. M. (2020). *Movie Themes: Examples of Common Themes for Screenwriters*. Retrieved from <https://www.studiobinder.com/blog/movie-themes-examples/>
- Guo, S. J. (2003). A Look at Korean Society Through True Realism Director Lee Chang-dong. *Contemporary Cinema*, (3), 78-83. doi:10.3969/j.issn.1002-4646.2003.03.022
- Jang, B. L., & Sean Gallup • Getty Images. (2008). Writer Director Poetry Film. *Lifestyle Culture*, (6), 90-93. Retrieved from <https://qikan.cqvip.com/Qikan/Article/Detail?id=74756784504848564854485248>
- Jiang, F. K. (2018). *Research on the Portrayal of Women in Kore-eda Hirokazu's films* (Master's thesis, Guangzhou University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-11078-1018247284.htm>
- Jogdand, D. (2022). *Significance of Point of View in Film Writing: Understanding its Meaning and Importance*. Retrieved from <https://miracalize.com/point-of-view-in-films-meaning/>

References (continued)

- Li, P. Y. (2020). *The Gaze of the "Alienated"--A Study of the Characters in Lee Chang-dong's Films* (Master's thesis, Jilin University of The Arts). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10209-1020129714.htm>
- Li, X. (2020). *The Characterization of Film in the Perspective of Psychoanalysis Taking the Short Film Two Me as an Example* (Master's thesis, Sichuan Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10636-1020747131.htm>
- Li, X. J. (1999). Contemporary Narratology and Film Narrative Theory. *Journal of Central China Normal University (Humanities and Social Sciences)*, 38(6), 18-27. Retrieved from <https://www.cnki.com.cn/Article/CJFDTOTAL-HZSD199906002.htm>
- Li, Y. (2018a). The Biography and Filmography of Chang-dong Lee. *Contemporary Film*, (12), 48. Retrieved from <https://www.cnki.com.cn/Article/CJFDTOTAL-DDDY201812011.htm>
- Li, Y. (2018b). Stare into Humanity: Gender Narrative in Chang-dong Lee's Film. *Contemporary Cinema*, (12), 43-47. Retrieved from <https://www.cnki.com.cn/Article/CJFDTOTAL-DDDY201812010.htm>
- Liang, T. X. (2012). A Review of Gender Temperament Studies in the West. *Journal of Tianjin Academy of Educational Science*, (4), 56-58. doi:10.3969/j.issn.1671-2277.2012.04.017
- Liu, D. D. (2016). *The Construction, Criticism and Prospect of Gender Temperament Based on the Perspective of Gender Ideology* (Master's thesis, Nanjing University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10284-1016135662.htm>
- Long, Z. (2020). *Pondering and Questioning of Life Pain-A study on the Creative Style of Korean Film Director Lee Chang-dong* (Master's thesis, Hunan Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10542-1020322377.htm>

References (continued)

- Master Class. (2022). *Five-Act Structure: How to Write Five-Act Structures*. Retrieved from <https://www.masterclass.com/articles/five-act-structure>
- Mline Library. (n.d.). *How Are the Characters Portrayed?* Retrieved from <https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/4-how-are-the-characters-portrayed/>
- Milne Library. (n.d.). *What Is Sound?* Retrieved from <https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/8-what-is-sound/>
- Min, E. J., Joo, J. S., & Kwak, H. J. (2003). *Korean Film History, Resistance, and Democratic Imagination*. Westport, CT: Praeger Publishers.
- New Weekly. (2021). *Why was Lee Chang-dong named the number one director in Korea*. Retrieved from https://k.sina.com.cn/article_1653689003_62914aab01900ywez.html
- Ning, K., & Yuan, L. B. (2013). On the Musical Shaping of Movie Characterization. *Movie Literature*, (3), 138-139. doi:10.3969/j.issn.0495-5692.2013.03.064
- Rothstein, A. (2020). *Color Theory in Film: A Video Producer's Guide*. Retrieved from <https://www.ipr.edu/blogs/digital-video-and-media-production/color-theory-in-film-a-video-producers-guide/>
- Shen, H. S. (2008). The Young Korean Directors and the Support of the Government. *Contemporary Cinema*, (6), 100-105. Retrieved from <https://qikan.cqvip.com/Qikan/Article/Detail?id=27405310>
- Shen, Z. Y., Zhao, B., & Song, L. G. (2015). Feminism under the lens of South Korean director Lee Chang-dong. *Journal of Hebei Youth Administration Cadres College*, 27(4), 103-106. doi:10.3969/j.issn.1008-5912.2015.04.027
- Tian, S. (2022). *Research on Space Narrative in Li Chang-dong's Films* (Master's thesis, Yangzhou University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-11117-1022034574.htm>
- Wang, Y. (2017). *The Multi-Perspective Narration in Film Narrative Structure* (Master's thesis, Zhejiang University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10335-1017200717.htm>

References (continued)

- Wei, M. J. (2020). *Research on the Portrayal of Women in Indian Films in the 21st Century* (Master's thesis, Northwest Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10118-1021045749.htm>
- Wu, M. (2013). *A Poetic Study of Lee Chang-dong's Films* (Master's thesis, Southwest University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10635-1013264901.htm>
- Xiao, J. Z. (2017). "The Secret of the Story": Dismantling the structure of the Hollywood three-act script and the design of the "turning point". Retrieved from <https://www.thenewslens.com/article/82593>
- Yang, J. (2013). *A Study of Lee Chang-dong's Films under the Auteurism Perspective* (Master's thesis, Central China Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10511-1013275704.htm>
- Yang, J. H., & Yang, Y. C. Y. (2020). Feminism under the lens of South Korean director Lee Chang-dong. *Modern Audio-video Arts*, (12), 62-65. Retrieved from <https://www.cnki.com.cn/Article/CJFDTOTAL-STSD202012019.htm>
- Yang, K. X. (2022). *Research on the Media Image Construction of Female Protagonists in Disney Princess Animated Films from the Perspective of Gender* (Master's thesis, Lanzhou University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10730-1022608801.htm>
- Yu, B.W. (2015). Interpretation of Secret Sunshine from the Perspective of Feminism. *Movie Review*, (8), 40-42. Retrieved from <https://www.cnki.com.cn/Article/CJFDTOTAL-DYPJ201508014.htm>
- Yu, J. (2019). *Research on the Creation and Communication of Portrayal of Women in Ki-duk Kim's Films* (Master's thesis, Nanjing University of Science and Technology). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10288-1021708496.htm>

References (continued)

- Yu, J. Y. (2020). *The Characterization of Movies Based on the Theory of "Peeping Desire"* (Master's thesis, Shanghai Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10270-1020807942.htm>
- Zhang, W. (2020). *Research on the Writing of Suffering in Lee Chang-dong's Films* (Master's thesis, Shanxi Normal University). Retrieved from <https://cdmd.cnki.com.cn/Article/CDMD-10718-1020132106.htm>
- Zhang, Z. W., & Shi, D. M. (2019, November). *A Brief Analysis on the Artistic Expression Characteristics of Director Chang-dong Lee Taking "The Burning" as an Example*. Paper presented at the 3rd International Conference on Art Studies: Science, Experience, Education, Dordrecht, Netherlands.
- Zhao, Y. (2018). Analysis of Female Images in Lee Chang-dong's Films. *Movie Literature*, (19), 76-78. doi:10.3969/j.issn.0495-5692.2018.19.025
- Zhong, X. X. (2021). The Struggle of Female Individuals in Real Difficulties Interpretation of Feminism in Lee Chang-dong's Films. *Home Drama*, (3), 148-149. Retrieved from <https://www.cnki.com.cn/Article/CJFDTOTAL-XJZT202103071.htm>
- 1905 Movie Network. (2014). *Lee Chang-dong: The pain in life is meaningful*. Retrieved from <http://edu.1905.com/archives/view/1751>

Biography

Name	Xiaoyan Zhou
Date of birth	November 21, 1996
Place of birth	Anhui Province China
Education background	Huaibei Normal University Bachelor of Digital Media Technology, 2019 Rangsit University Master of Communication Arts in Film and Television Writing and Directing, 2023
Address	Anhui Province, China
Email Address	zhxs1121@gmail.com

