

Study on the Spatial Narrative of Li Changdong's Green Film "Trilogy"

Yidong Li

Academy of Fine Arts, Beihua University, Jilin 132013, China

Abstract: Space is one of the important areas of film industry research. It is not only an important medium to simply understand the relationship between film and social reality, but also an important channel to read artists' thoughts and analyze what artists want to express and how to express them. South Korean director Lee Chang-dong is known as the "poet who asks for life" and his unique spatial awareness builds a personal influence vein full of writing. The space in Lee Chang-dong's films not only records the growth of individuals and the changes of cities, but also becomes a place where various powers compete with each other, showing the painful memories of the oppression of individuals by The Times. First of all, the paper divides the film space of Li Changdong into visual narrative space and auditory supplementary narrative space. By studying different spatial characteristics and presentation ways, it brings people's thinking behind it. Secondly, starting from the narrative function of the film, this paper studies how the space successfully participates in the narrative and becomes the narrative driving force of the film, thus affecting the narrative structure of the film and participating in the character modeling in the film. Thirdly, through some artistic languages such as sound and color, an orderly space environment is created. Finally, the paper combines the realistic point of view to study the unique spatial consciousness of director Li Changdong from his own point of view to analyze the significance behind the spatial narrative. In this paper, the spatial types, narrative functions, narrative techniques and the meaning behind Li Changdong's films are studied. Through the study of spatial narrative, I want to understand the film style and main ideas of director Li Changdong, and understand personal survival mode and living soil behind it through the entry point of space.

Keywords: Lee Chang-dong; South Korean film; space; spatial narrative.

1. Introduction

1.1. Purpose and necessity of research

From Italian film pioneer Giotto. After Canudou published the Seventh Artistic Declaration in 1911, film has been established as an independent art form, and the discussion of film aesthetics has gradually received the attention of the theoretical circle. Canudou pointed out that film, as the seventh art, is an art form that combines dynamic and static, time and space, shape and rhythm. In his opinion, there is a gap between the time art represented by dance, music and poetry and the space art represented by sculpture, painting and architecture, and the emergence of film as the "seventh art" has filled in this gap. Objectively speaking, space-time is a pair of basic attributes of film art, and space and time in film are a set of opposites and unity relations, rather than the primary and secondary issues. Exploring film aesthetics from space definitely does not mean the negation of timeliness, but focuses on the study of film space, which includes the significance of film timeliness to space. And most of these are discussed from the space of the film. Except the space in which the film is displayed on the screen, the space in which the film is shot and projected, all of these constitute the film space as a whole.

Film spatial narration is a creative method, based on the selection, processing and creation of film space by these film artists, which is used to highlight the role of film space, take space as the main means to promote film narrative, and finally build a complete narrative method of the work. The artistic mentality of film space is constantly changing with the renewal of film art concept and the progress of science and technology. "Remake" is a common phenomenon in film creation. However, "remake" does not exist in narrative

writing. Why is it? An old film with an old picture and decades ago can be "transformed" in the new era and face the audience again with a brand new visual image. For example, Water Margin, one of the four great classical novels of China, 1982 Shandong edition, shot in the early 1980s, a total of 40 episodes, has won many Golden Eagle awards. The 2011 version of Water Margin directed by Ju Jueliang. Compared with the two versions, the film narrative character relationship, plot conflict and logical structure and other core elements are not much difference, the most important change is the representation of space, 2011 version of the use of digital technology means to re-create the accident space of the film, will be a variety of realistic, strange space modeling to show the audience, in short, It is another brilliant achievement of the space revolution brought about by new technology.

To sum up, space is an important entry point in the study of contemporary film narrative, which is of great significance to the upgrading of film structure, the expression of main content, the expansion of narrative mode, and the improvement of film aesthetics and appreciation. The practice of film creation is developing with each passing day. In order to better guide practice, the theoretical basis must keep pace with the development of practice. Practice has proved that there can be no good creative practice without good theoretical support. The documentary aesthetics of the fourth generation of Chinese directors and the time background of the fifth generation of Chinese directors going abroad was the 1970s and 1980s when Western theories were introduced into the country in large numbers. This paper will make a reasonable and objective evaluation of the formation mode, aesthetic characteristics and value of film spatial narrative, analyze the important position of all spatial elements in the film narrative system, sum up the important role of spatial narrative in the performance of film aesthetic style, and

explain the positive significance of spatial elements in the construction of film narrative. It is explained that spatial narrative plays a role in promoting the transmission of film, and tries to enrich the theory of film narrative.

1.2. Research Status

Lee Chang-dong is a highly respected South Korean film director, screenwriter, producer, and former novelist. He was born on April 1, 1954, in Daegu, South Korea. Known for his deep social insight and unique storytelling skills, Lee's works often explore the complex relationship between the individual and society, as well as the moral dilemmas of modern life. [1]

From a novelist, with the "Green Trilogy", Lee has established a social position in the Korean film industry and the world film industry. His unique author's strategy and influence style has also attracted the attention and research of many scholars. At present, there are no works on Lee Chang-dong's film studies in South Korea, and only some books mention some films directed by Lee Chang-dong. A History of Korean Cinema: From Civilization to Flowering, compiled by the Korea Film Council, the book mentions in chapter 10 that Lee Chang-dong is one of the most traditional narrative film directors in Korea. His films focus on the general public, and are better at describing the life of the underclass, focusing on the construction of the underclass, and the collective memory of the nation. Reflecting the social issues and collective contradictions in Korean history through the psychological depiction of characters, both social class and national language. At the same time, it points out that the film can flexibly use genre film techniques, such as the gangster element in Green Fish, the fantasy technique in Oasis, and the reverse order of time in Mint Sugar, which has a strong realism style in both form and content.

From the point of view of narratology, there are many articles to study the unique narrative mode and narrative techniques in Lee Chang-dong's films. For example, in "The Return of Life in the Dust - Religious Ethics Narrative and Alternative Construction of Li Changdong's Films", the realism, poetry and self-consistency of the films are discussed, and the religious elements and "religious ethics narrative" with unique positions in the films are also noted. Through the analysis of the text, this narrative method expresses the exploration of the essence of the existence of the people at the bottom.

Through the cross-search of the keywords "spatial narrative" and "Li Changdong", the author finds "Spatial narrative of Li Changdong's films from the perspective of Narratology", which attempts to study the spatial problem of films from the perspective of narratology. This paper studies how narrative space is formed and how space participates in the narrative process, and demonstrates the relationship between Lee Chang-dong's films and Korean social reality through the presentation of social space in the films. Through "Poetic Fiction -- Space Construction and Narrative Deconstruction in Lee Chang-dong's Films", this paper studies the "imaginary space" presented in the film from the perspectives of external and internal space, and uses it to convey the criticism and reflection of the social space existing in reality. In the thesis on space, the spatial narration and consciousness in Li Changdong's films have attracted the attention of many researchers.

2. The Constitution of Space Narrative

2.1. Narrative definition

What is narrative? Literally, the word narrative is composed of the verb "narrative" and the noun "thing". As the name suggests, narrative is a process in which the content called "thing" is expressed in the way of "narrative". From people's oral narration of ancient myths and legends, to the use of words to describe the story happening in a specific space and time, to the present stage and screen expression of events, these are a wide range of narratives.

Roland Barth once said in an outline: "To man, it seems that any material is suitable for narrative; The bearer of the narrative may be spoken or written sound language, fixed or moving pictures, gestures, and an organic mixture of all these materials; It is found in myth, legend, fable, story, novel, epic, history, tragedy, comedy, pantomime, painting, stained glass window, film, comic strip, social anecdote, conversation." [2] The above provides us with a broad definition of narrative, according to which we can regard news, gossip, official history, lyric poetry, etc., as narrative works. However, this identification is not supported by narratologists. In the classical system of narratology, no narratologist would equate simple information transmission with narrative. In order for a work to have narrative properties, it must meet certain requirements.

Genet identifies three layers of narrative meaning:

1. A narrative statement, oral or written, that assumes an event or series of events;
2. Real or fictional events that occur consecutively as the object of discourse, as well as different relationships among events such as coherence, contrast, repetition, etc.;
- 3) still an event, but not an event narrated by people, but an event narrated by someone. [3]

Thus, narrative is a kind of discourse, which assumes the function of stating the events, and at the same time, the events as the object of discourse and the relations among them; Or an event narrated by a certain person, the right of discourse depends entirely on it and is born from it.

According to Rimont-Kennan, narrative is:

1. Narrative content is the communication process in which information is passed from speaker to receiver;
2. The medium used to convey the message is linguistic. [4]

According to the further identification of the narratologists above, it can be seen that Barthes clearly delineates the scope of narrative materials too broadly. We can easily separate paintings, dialogues, photographs and news from narrative works. These so-called materials are more or less deficient in time, discourse, events, narrators, etc., which makes them unable to meet the most basic definition of contemporary narratology and narrative behavior.

To sum up, the author believes that the criteria for whether a narrating act constitutes a narrative are:

1. Narrative is a way of expression (discourse)

Narrative is a very subjective activity of expression. Almost every narrative work will present the author's attitude and cognition towards the external world. In fact, narrative work can also be regarded as the bearer of the ideas that the author wants to express. Discourse, on the other hand, is another complex way of expression based on language, and specific utterances cannot be separated from specific social and humanistic environments.

On the one hand, the formation of ideas in narrative works is also influenced by some special social discourse forms. On the other hand, the way in which ideas are expressed is also

inextricably related to the special discourse forms. Therefore, once narrative is considered to have subjective characteristics, it must be a kind of discourse, and discourse determines how the script story should be expressed.

2. The content of the narrative should have some fictional features, and it needs to include a series of stories with causal relationships

First of all, the fictional features of narrative content do not exclude the truth of the content. Narrative works have the right to tell the truth, but they should not be completely faithful to the original face of the event like news reports, or they must add some fictional elements to make the story unreal and introduce the hypothesis.

3. Narrative should be a process in which the narrator transmits information to the narrated person through the media

In the narrative activities, no matter what kind of narrative works, there must first be a storyteller (that is, the narrator), she (he) is either implicit or explicit, to assume the characters conveyed by the story. Secondly, the transmission of the story must be completed through the media. A message that is not conveyed through the narrator and the medium can hardly be called a narrative.

4. A narrative has the duality of an event (the time in which the event is told and the time in itself).

The occurrence and development of the event itself requires a time process, and telling the event again also requires a time process. The duality of narration in time requires that the two time processes must be different. In terms of duration, the time of telling the event is not equal to the time of the event itself. [5]

Narrative is a complete process, must have a clear beginning and end

The real world has no origin and end, and narrative and the real world are often opposite. Narrative is often a fragment of life, which can be artificially designed according to the development and causality relationship to ensure the integrity of the work. Although, most information is transmitted with a clear starting point and end point. But not all beginning points are the beginning of a narrative, and not all end points are the end of a narrative. "To photograph a train as it progresses, to record a period of time, is a process different from photographing all the recorded moments. In fact, it's not a narrative, it's just a slightly longer process than a photographic moment." [6] It is not difficult to see that only "feature film" really satisfies the narrative standard in content and form, which is a narrative fiction work in the field of narratology and the main object of narratology research.

2.2. The narrative characteristics of the film

1、The "space-time body" characteristic

The narrative of a film is not a single dimensional activity. The narrative process includes both the sequence of time and the changes of space. Only in the dual changes of time and space can the narrative content be displayed.

The purpose of discussing the concept of spatial narrative is not to abandon the element of time and let the space complete the task of narrative alone. On the contrary, relative to narrative activities, space and events are indispensable, so we can focus on discussing their importance and significance in narrative research. But no matter what kind of narrative form can not exist alone, the two are interdependent, without either side, narrative activities can not go on.

From the perspective of external perception, narrative

works can be basically divided into four spatio-temporal forms:

1.1 Specific space, non-specific time. This form of time and space refers to a certain kind of static modeling works containing narrative attributes, such as sculpture, painting, etc. Their modeling space will not change, and different people will see the same spatial image. But the time when different people watch this space is different.

1.2 Non-specific space, specific time. Some narrative works do not have a specific spatial shape, but have a specific length of time. The appreciation time consumed by the viewer is the same, but the spatial image they feel is different. For example, appreciating a musical work at the same time.

1.3 Specific space, specific time. Narrative works such as dance and drama have obvious spatial shapes and fixed time. There is almost no difference in the space and time felt by viewers, while the process and time of accepting narrative will not change. There is no difference in the same space either.

1.4 Non-specific space, non-specific time. The narrative mode of literary works is written language, and readers' perception of all images comes from the symbols of words. Space and time in literary works are not specific. Almost all readers feel different space and time when they read a literary work.

Although the narrative methods of all kinds of works are different, they all have two attributes of time and airborne, but they have their own unique combination methods, while the film integrates the shortcomings of most narrative works, and can show concrete space in a specific time, or show specific spatial changes in accordance with the order of time. Therefore, the narrative of film is spatiotemporal. At the linguistic level, film has specific spatial image and specific time changes. In terms of text structure, narrative structure can be explained according to time order, and narrative form can be constructed according to spatial function.

2、Narrative and demonstrative

The narrative consensus is the story the novel tells and the way it is used to tell the story. "Telling" is the core part of written narrative, and it is narrative that uses various means and techniques. In the narration of a novel, the person who tells the story (the narrator) is an act closely related to narration. The storyteller undertakes the task of narrating the story, and the stories received by the narrator are all expressed by the narrator. This mode determines that both the narrator and the narrator coexist in the narrative of a novel. Therefore, the most obvious feature of the narrative used by a novel is that the story is relayed and narrated by someone. And narrative.

Demonstration is a more complex process than narrative, in the literary narrative process, we can hardly see the co-creation of the situation, but the whole process involves the director, actors, screenwriters, stage managers and many other participants, they either at the same time or one after another to complete their work, to complete the stage story to tell the task. At the same time, the film also has the property of stage demonstration. First of all, presentation is a very important feature that the process of presentation will not be interrupted arbitrarily by the will of the viewer, leaving the viewer no free time and no chance to stop when needed.

Therefore, neither the narrator nor the presenter is completely accurate enough. We can see that the film narrative is both a narrative and a demonstration, and the narrator in the film is also a performer with dual identities.

2.3. Narrative space and spatial narration

First of all, narrative space and spatial narrative are two concepts that are easily confused and clearly distinguishable. It is easy to confuse, because a large part of academic research on the two are carried out by the same research method. They are usually divided into two concepts: narrative and space. It is easy for the two concepts to be confused and become mutual when they are discussed separately in terms of composition, classification, meaning and function, as well as the relationship between narrative and space methods and composition, instead of being clearly defined by the research object. "Obviously, the central word of narrative space is" space ", "narrative" is the definition and description of "space", narrative space is a kind of space in essence; While the central word of spatial narrative is' narrative ', 'space' is the means and method of 'narrative', and spatial narrative refers to a kind of narrative." [7]

1. Narrative space

The narrative space of a film is the space used to narrate the narrative content of the film, then which space carries which narrative content?

First of all, film is an art that mainly takes audio-visual as the main means of appreciation. All contents must be expressed through language -- picture -- sound. Both picture and sound are visible. It is vivid and concrete, so the film and television space carrying narrative content must also be vivid and concrete. The scope of narrative space can only be the visible space on the device of the viewer.

Secondly, the narrative of film and television works needs the space on the screen to advance in the development and change of time. Of course, although there are many Spaces that can be seen, they do not constitute narrative space, so they cannot be called narrative space. The significance of the existence of some Spaces lies in the ability to render and depict some details of the scene.

Therefore, the narrative space of film and television works is selected and processed by the director or screenwriter. It is an audio-visual space existing in an intuitive way. It is the scene where the characters and actions in the work are located, and provides the necessary information for the narrative activities.

2. Spatial Narrative

Language is the tool of narrative, and its nature determines the nature of narrative. In essence, music narrative refers to the melody and rhythm of music, dance narrative is the narrative of dance movements, and writing narrative is the narrative of words. And the film narrative itself is the space narrative, so the space narrative is basically equivalent to the film narrative. We need to study the spatial construction of film narrative from multiple angles. The actual film space narrative is a method of film creation, highlighting the role of film and television space, turning space into the main way of film narrative, and finally constituting the method of complete film narrative. It contains the following meanings:

1. The expansion of spatial modeling to narrative expression

Film as an art form, its ability to faithfully reproduce reality gives it an advantage, but it does not naturally become a tool for telling a complete story. The transformation of film from a "tool of representation" to a "means of expression" is mainly attributed to the change in the concept of cinematic spatial modeling. Through the "agent viewpoint" of the camera, the audience can observe the world from diversified perspectives, so the spatial narrative has greater expressive force and

imagination space. The spatial form of film is diversified, and the narration is formed by connecting different fragments. Special effects such as ascending, descending, freezing and overprinting provide diversified means of expression for film narration. In the end, these changes make film play a unique and important role in narrative art.

2. Improvement of narrative effect by spatial allocation

In short, the movie should be beautiful. And good-looking in literary works, the basis is the distinct theme, plot twists, personality conflicts and other factors to determine, and the same literary work after the factors are fixed, the configuration of different spatial forms, its effect will produce a world of difference. Simple space complicated narrative, the narrative of film and television works is more complicated than drama, the broad and diversified space, to a certain extent, is convenient for films to build complex narrative, if the film and television works give up this advantage, and struggle to organize narrative in the simple and effective space of drama stage, this is the difficulty of narrative setup and show off. The episodic space boosts the narrative. The reason why the film makes the exciting and thrilling story conflict is partly due to the fact that the characters in the film have needs, according to Sid Field. "You can put obstacles in the way of that need, and that creates conflict." [8] Creating obstacles for the action of characters is very important in the process of narration. Obstacles can be various, such as people or objects, or spatial environment. In most cases, the film will integrate the allocation of space into the plot conflict to promote the narrative.

3. Spatial characteristics show the style of the work

The aesthetic style of each work requires the combination of plot features and audiovisual images to present it. First of all, the story is not directly visible, but is slowly presented under the changes of audiovisual images. While audiovisual images are directly applied to human senses, the style features presented will be transformed into a kind of perception and become the basis of audience perception. "The so-called typical environment is just the living environment of the characters who fully embody the real style of the realistic relationship. It includes the general environment that reflects the general situation of social realistic relations in a particular historical period in a specific and unique way, and also includes the specific environment of individual life formed by this historical environment." [9] Space is not the same as environment, and sometimes the environment is larger than space, and the human environment displayed through various relations is internal, not intuitive, and goes beyond the scope of space. The specific environment in which the characters live in the play will give viewers a clear perception of the physical environment. The environment must be further materialized to create a variety of specific spatial shapes presented by the film and television pictures, which have visibility and are closer to space in meaning.

As a "concrete environment", space is not enough to complete the narrative independently. Some dynamic spatial elements related to characters and characters are indispensable in the narrative, such as clothing, lines, makeup, body movements, etc. Only when these elements are combined with the specific environment can space have the task of narrative. The so-called spatial character refers to the nature and state of film and television space. The nature of space is a static description, viewing space more from the perspective of environment, while the state of space is more inclined to the description of action, viewing space from the

perspective of movement. From these two aspects, the shape and function of space are determined.

4. The construction of film culture by space selection

Sometimes, in order to achieve a certain narrative effect, a hypothetical space that does not exist in reality will be designed in the film and television works as the place where the story takes place. A more common phenomenon is that the spatial selection of the film and television works is based on traditional culture and geographical location. We will not compare the advantages and disadvantages of the two methods, but simply discuss the role of space in promoting the narrative of the film from the perspective of traditional culture and regional location. Taking traditional culture and actual geographical location as the basis for the construction of film space, on the one hand, it seeks the spatial carrier of geographical location for the occurrence of film and television works, so that the fictional plot can be set off in a real space. On the other hand, it also completes the construction of cultural inheritance in film and television works intentionally or unintentionally.

3. The Analysis of Green Fish

3.1. Film background and story outline

Green Fish is Lee Chang-dong's directorial debut and was released in South Korea in 1997. The film reflects the rapid changes in South Korean society in the 1990s, especially the impact of urbanization on individuals' lives and family structures. Through the experience of the protagonist Mo Dong, the film explores the loss of traditional values and the impact of emerging urban lifestyles.

The synopsis is as follows: Mo Dong, who has just finished his military service, returns to his hometown by train, only to find that his hometown has changed beyond recognition, with new high-rise buildings replacing the scenes he remembers. While searching for work, he happens to meet Mei Ai, a woman who works in a nightclub and is the girlfriend of a mob boss. Modong gets involved in the gang life because of Mei Ai and gradually develops feelings for her. As the story progresses, Modong finds himself in a gangster world full of betrayal and violence, and his loyalty and love are ultimately not rewarded as they should be.

Through Modong's perspective, Green Fish shows the struggles and helplessness of a small person in the midst of great social change, while also revealing the close connection between the fate of individuals and the changing times. The film is not only a starting point for Lee's cinematic style, but also a profound reflection on the transformation of South Korean society.

3.2. Visual space organization narrative

In the film, the hero Mo Dong returns to his hometown after retiring from the army to find that his hometown has changed beyond recognition, with tall buildings replacing the scenes he remembers. This spatial change is not only visually striking, but also narrates the individual's sense of disorientation in the changing society. Modong's home, an old house, stands in stark contrast to the newly built high-rise building opposite, symbolizing the collision of tradition and modernity, as well as the individual's sense of powerlessness and loss in the process.

The nightclub, as another important space, is where the heroine, Mei Ai, works, and where Modong comes into contact with gangster life. The nightclub is full of temptation

and danger, symbolizing Modong's desire for a new way of life and his struggle on the moral edge.

Through the setting of these Spaces, director Lee Chang-dong reveals the inner world of his protagonists and their place in society. For example, the contrast between the old house of Mo Dong's family and the high-rise new town opposite symbolizes the collision of tradition and modernity, as well as the individual's sense of powerlessness and loss in the process.

In general, through the organization of visual space, Green Fish constructs a sad and tragic narrative world, reflecting the pains of the rapid development of Korean society, as well as the struggles and dilemmas of individuals in it. This kind of narrative technique by Lee Chang-dong makes Green Fish not only a film about the fate of individuals, but also a film about the changing times.

3.3. The auditory space supplements the narrative

In the film, the use of auditory space also plays an important complementary role in the narrative. Through carefully designed sound elements, Director Lee Chang-dong enhances the film's emotional depth and sense of reality, while also deepening his understanding of the subject and the psychological state of the characters.

Background music and ambient sounds in the film are often used to reflect the inner world of Mo Dong, the main character. For example, when Modong returns to his hometown and faces the great changes in his hometown, that kind of loss and misadaptation is perceived by the audience through the noise of the surrounding environment and the hustle and bustle of the city. This contrast of sounds not only depicts Modong's psychological state, but also reflects the impact of social changes on individuals.

There are also some key sound elements in the film, such as the sound of the train, which not only serves as the background for the development of the story, but also symbolizes fate and the passage of time. The tense and hurried sound of the train as Modong chases the train, coupled with his anxious breathing, together create a sense of urgency that highlights his longing for the future and his helplessness for the past.

In addition, the sound of harmonicas and other musical elements in the film, such as in Modong's home scenes, are often used to create a nostalgic and homey atmosphere that contrasts with the cold outside world. These aural elements not only enrich the narrative level of the film, but also enable the audience to feel the emotions of the characters and the atmosphere of the story more deeply.

In general, the auditory space plays a role in enriching the narrative and deepening the emotional expression in Green Fish, making the narrative of the film more three-dimensional and complete. Through these auditory elements, Lee successfully brings the audience into the world constructed by the film, allowing people to not only watch the story, but also experience the development of the story and the emotions of the characters in an auditory sense. This combination of hearing and vision is an important feature of Lee Chang-dong's film art.

4. "Peppermint" analysis

4.1. The background of the film and the outline of the story

Mints is a South Korean drama film directed by Lee Chang-dong, which was released in South Korea on January 1, 2000. The film tells the life of a middle-aged man, Kim Young-ho, in flashback, showing how he moves towards self-destruction. The film is set throughout major events in South Korea's recent history, reflecting the profound impact of social changes on the fate of individuals.

The story begins in the spring of 1999, when Kim Young-ho cries out neurotically at a school reunion and screams "I want to go back" from a viaduct in the face of an oncoming train. The film then uses flashback storytelling to take viewers through Kim's life, from his meltdown three days earlier, to his debauchery in 1994, to his brutality as a police officer in 1987, and before that, to his youth in 1978. Each time period reveals the changes in Mr. Kim's character and fortunes, and how these changes relate to historical events in Korean society.

Through this unique narrative structure, the film shows the protagonist's struggle under psychological changes and social pressures in different life stages. *Breath Mints* is not only a review of one's life course, but also a profound reflection on Korean social history, showing the complex relationship between individuals, society and history. It also won several awards, including the Best Film Award at the 37th Korean Film Dajong Awards, and is considered a classic in the history of Korean cinema.

4.2. Visual-spatial organization of narrative

In *Mints*, Director Lee Chang-dong constructs a complex narrative structure through the organization of visual space, which not only reflects the psychological changes of the protagonist Kim Young-ho, but also reflects the historical changes of Korean society.

The film's narrative unfolds through seven moments in Kim's life that, while brief, are turning points in his life. The director masterfully choreographed the details to complement each other in each segment, and the connections within these details enrich the narrative. For example, the mints appear four times in the film as an important prop, each with a different symbolic meaning and narrative function.

Visually, each period of the film has its own unique style and tone, reflecting different social backgrounds and Kim Yong Ho's psychological state. From the bustling urban scene to the lonely natural environment, from the indifferent industrial zone to the warm family space, the changes in these visual Spaces not only depict the life trajectory of the protagonist, but also reflect the changes in Korean society.

Lee also explores film's treatment of the concept of time, the relationship between reality and fiction, and the connection between film as an artistic medium and our lives. These in-depth analyses help viewers understand how time and space in film are used to construct narratives and express themes.

Breath Mints places the narrative point of view on the tragic character Kim Young-ho, who is projected by the double dilemma of reality and history. As the train goes backwards on the tracks, the film also flashbacks to Kim's 20 years of bittersweet life. This kind of flashback narration enables the audience to trace Kim Yongho's final ending back to the starting point of his life, and thus deeply understand the

close connection between individual fate and social history.

In short, through these visual and narrative details, Director Lee Chang-dong successfully brings the audience into the inner world of Kim Yong-ho, allowing people to not only watch the story, but also visually and emotionally experience the development of the story and the emotions of the characters. This profound visual storytelling approach has made *Peppermint* a work of great importance in the history of Korean cinema.

4.3. The auditory space supplements the narrative

In the film *Mints*, aural space is an important element that complements the narrative through the sound effects and music of the film. The sound design of the film carefully constructs an auditory experience that complements the visual narrative, enhancing the delivery of emotions and the depth of the story.

Background music and ambient sounds in the film are often used to reflect the inner world of the main character, Kim Yong Ho. For example, when Kim recalls clips from the past, the music harmony effects change with his mood, thus creating a corresponding atmosphere. In different chapters of the film, the style and rhythm of the music also change as time regress and the plot unfolds, and these changes not only depict Kim's psychological state, but also reflect the impact of social changes on individuals.

Especially at the beginning and end of the film, the sound of the train is a key aural element. The sound of the train not only serves as the background for the development of the story, but also symbolizes fate and the passage of time. As Kim chases the train, the tense and hurried sound of the train, coupled with the sound of his anxious breathing, together form a sense of urgency that highlights his longing for the future and his helplessness for the past.

In addition, there are key sound elements in the film, such as harmonica sounds and other musical elements, which are used in different situations to create a specific emotional atmosphere. These auditory elements not only enrich the narrative level of the film, but also enable the audience to feel the emotions of the characters and the atmosphere of the story more deeply.

In general, the auditory space plays a role in enriching the narrative and deepening the emotional expression in *Mints*, making the narrative of the film more three-dimensional and complete. Through these auditory elements, Lee successfully brings the audience into the world constructed by the film, allowing people to not only watch the story, but also experience the development of the story and the emotions of the characters in an auditory sense. This combination of hearing and vision is an important feature of Lee Chang-dong's film art.

5. Analysis of Oasis

5.1. The background of the film and the outline of the story

Oasis, an influential film directed by Lee Chang-dong, tells an unusual love story between two people on the margins of society. Through the relationship between the two characters, the film explores the prejudice and injustice of society towards the disabled and the marginalized, while also showing the beauty and warmth of human nature.

The story centers on Hong Zhongdu, who has been released

from prison after being convicted of replacing his brother. After his release from prison, he is ostracized by his family and his life is in trouble. During a visit to the family of a car accident victim, he met the daughter of the deceased, Han Gongzhu, a severe cerebral palsy patient. Although her medical condition prevented her from communicating normally, Chungdo was fascinated by her presence. A deep affection develops between the two that transcends physical barriers.

The "oasis" in the film not only refers to the tapestry in Han's room, but also symbolizes the haven in both men's hearts, a place where they can escape the prejudices and cruelties of the real world. Through this symbol, the film shows the pure emotion between the two lonely souls and their longing for a more tolerant and understanding world.

Oasis has received widespread acclaim for its sensitive subject matter and deep expression of emotion, and won several awards at the 59th Venice Film Festival, including the Silver Lion and Best Newcomer Award. The film is considered one of director Lee Chang-dong's masterpieces and a classic in the history of Korean cinema.

5.2. Visual-spatial organization of the narrative

Oasis is an influential work directed by Lee Chang-dong. Through its visual-spatial organization, Oasis shows the depth of the inner world of the protagonists and society's prejudice against the disabled.

In the film, Lee uses a static narrative aesthetic to create a continuity of time through repetitive images and details, allowing the audience to feel the emotions hidden in it. For example, one of the keys is the use of a tapestries fixed space shot in the film, which not only serves as a backdrop for the development of the story, but also symbolizes a safe haven in the minds of the protagonists, a place where they can escape the prejudices and cruelty of the real world.

In Oasis, Lee Chang-dong thinks deeply about the space of the film, and successfully constructs an image space full of poetry and beauty. Through the interplay of dialogue, music and images, as well as the clever use of montage techniques, the director succeeds in guiding the audience's emotions to a deeper level.

The realistic elements in the film and the abstract emotions form the structure of the images and bring resonance to the audience. For example, the protagonist Han Gongzhu goes through many changes, his eldest brother and sister-in-law leave him, and he himself moves to a handicapped building. At this time, Han breaks a mirror in anger, and he sees a butterfly from the debris. This detail reveals the kindness and tolerance in Han Gongsu's heart. The butterfly represents freedom and beauty, echoing the girls' chanting and flying doves before, and further highlighting Han's yearning for spiritual freedom.

Overall, Lee Chang-dong's Oasis is a film full of warmth and harmony. Through careful handling of emotions and unique arrangement of image space, he successfully conveys the characters' emotions to the audience, making people experience both laughter and tears during the viewing process. This unique way of conception has a profound influence on the artistic creation of modern film and television poetry.

5.3. Auditory space supplementary narrative

In Oasis, the use of auditory space also plays an important complementary role in narrative. Through carefully designed

sound elements, Director Lee Chang-dong enhances the film's emotional depth and sense of reality, while also deepening his understanding of the subject and the psychological state of the characters.

Background music and ambient sounds in the film are often used to reflect the inner world of the main character, Han Gongsoo. For example, when Han is in her room, the silence around her contrasts with her inner loneliness. In scenes with Hong Chungdo, ambient sounds are often muted to highlight the emotional exchange and inner warmth between the two.

Especially at the beginning and end of the film, the sound of the train is a key aural element. The sound of the train not only serves as the background for the development of the story, but also symbolizes fate and the passage of time. As Kim chases the train, the tense and hurried sound of the train, coupled with the sound of his anxious breathing, together form a sense of urgency that highlights his longing for the future and his helplessness for the past.

In addition, there are key sound elements in the film, such as harmonica sounds and other musical elements, which are used in different situations to create a specific emotional atmosphere. These auditory elements not only enrich the narrative level of the film, but also enable the audience to feel the emotions of the characters and the atmosphere of the story more deeply.

In general, the auditory space in Oasis plays a role in enriching the narrative and deepening the emotional expression, making the narrative of the film more three-dimensional and complete. Through these auditory elements, Lee successfully brings the audience into the world constructed by the film, allowing people to not only watch the story, but also experience the development of the story and the emotions of the characters in an auditory sense. This combination of hearing and vision is an important feature of Lee Chang-dong's film art.

6. Conclusion

The "space" in director Li Changdong's film is a simple definition and a multi-meaning meaning. It is not a simple design space, but a product of historical and social significance, showing social, cultural, economic and many other aspects of meaning and value. Huang Deyong wrote, "The narrative space of a film, as a reflection or re-creation of the real material environment space, not only carries the inherent content of material culture, but also embodies or contains the cultural tendency of the film creator. Therefore, the filmmaker's choice and treatment of the narrative space of the film itself is a behavior process with cultural significance." [10] Through the interpretation of Director Lee Chang-dong's narrative space, we can understand the social culture, social phenomena and the spiritual appeal of the creator.

6.1. The lack of Confucian culture

As can be seen from the Green trilogy, almost all film and television character families are in a state of invisibility. The disintegration of their homes, the breakdown of their families and the indifference between their relatives make the protagonists in the film drift on the road all the time. They hope to get the warmth of their families, but the indifference of their relatives pushes them to the abyss. "The family is no longer a haven of refuge in the traditional sense. It has become a sad place derived from another tragedy." [11]

In the movie "Green Fish", Modong just comes home and wants to talk to his mother, because her mother is addicted to TV programs, and TV, as one of the tools of entertainment, also interferes with the communication between his relatives. A rare family gathering, but unexpectedly for the family trifles, the second and the third big fight, and evolved into a family farce, the family split up in discord. In the movie "Mints", there is no mention of Jin Yonghao's native family, and the disappearance of the family is also the bumpy fate of this life. When he returned home after bankruptcy, his wife only opened a crack in the door and refused him to go home in a subtle way. Through the small dog inside the house and the man outside the house, a dramatic dislocation and deformity was formed, which became the last straw for him to the source of death, just like a bereaved dog. In the film "Oasis", the thin and indifferent family relationship is shown incisively and vividly. The protagonists are all outcasts. After the hero is released from prison, he not only has no family to greet him, but also avoids them. After returning home, he is also abandoned by his family. When the hero waits for his girlfriend to attend her mother's birthday party, the family members not only do not welcome her, but also cast disgust and disdain in their eyes. The girlfriend, a severely cerebral palsy patient, is abandoned in a dilapidated old house by her brother, who believes that Kyong-soo was raped and wants to blackmail the husband and his family with Kyong-soo's dignity and innocence. And the family is the brother as clearly marked goods, it can be seen that the family is worthless in front of the interests. Gongzhu brother unreasonable request was male master brother refused on the spot, but also said that the male master as a scum in the society should be sent to prison. In the face of interests, family, blood, family performance is worthless, in order to benefit and tear off the hypocrisy of the two families.

6.2. The hypocrisy of "religious" culture

Korea is a country with many religions, which is also known as the "Museum of World religions". In recent years, with the rapid spread of Western culture in East Asian countries and the gradual modernization of South Korea, "Christian culture is deeply rooted in the ideology of the Korean people, and has become an important resource for constructing national character, value system, ethics and moral concepts, and thinking about practical social issues." [12]. In Director Lee Chang-dong's works, religious culture is discussed, and the director expresses his doubts and criticisms of religious culture in many scenes and Spaces.

In Green Fish, there is a priest dressed in religious clothing, but he is a cheater with religious beliefs. He is beaten by gangsters in the dark of night, and he is scared to his knees and asks for forgiveness. He has no dignity and no sacred image of the past. It fully exposes the sanctimonious nature of some priests, and also alerts the world to the superstition of breaking religion. "Mints" in the main man's wife before eating, before going to bed are praying, thinking that is a devout Christian, but in real life, and her husband have derailed, and in the face of the main man caught adultery in bed, without a hint of repentance. When the man broke and needed help, he shut out the door, cold language, without any compassion, which is just contrary to the Christian propaganda of helpfulness and the concept of mutual love between husband and wife. In the film Oasis, a man is arrested by his girlfriend's brother and sister-in-law after being

mistaken for rape. The pastor and the faithful come to pray for him. But the truth is that no one really understands the nature of the matter, and they have preconceived the truth. In the middle of the prayer, the man took the opportunity to run away, saying "Almighty Lord, forgive this lost lamb!" In fact, the man is not lost at all, but runs to the home of love. Through the scene of the priest praying in the prison, the director reveals that nowadays prayer is actually a superficial form of redemption, and religious belief is only a shield to escape from all SINS.

As a realist director, Lee Chang-dong is good at mapping the real life space into the narrative space of the film, and using the bottom narrative space to reflect the real social space of Korea, so as to form his own unique spatial narrative style. Through the depiction of marginalized groups, the bottom life unseen by the public is shown on the screen. Through these bottom lives, the state of the whole society is reproduced. In the process of spatial narration, space is often used to promote the development of the story plot, and to depict the character and express the characteristics of the character. In Lee Chang-dong's films, both the space itself and the objects displayed in the space have symbolic metaphors. Therefore, his works are of high artistic quality.

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