

Analysis of the Multiplicity of Female Consciousness in Lee Chang-dong's Film Poetry

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Abstract: Korean director Lee Tsang dong, who comes from a writer background, is skilled in depicting marginalized individuals at the bottom of society and using them as the main subject to examine Korean society and culture with critical realism techniques. As a creator of critical realism style, Li Cangdong discusses human nature and society from a female perspective in many of his works. Starting from "Miyang", Li Cangdong attempts to discuss women's self redemption. The emergence of Poetry further affirms the power of women. Zhao Nanzhu said, "In a male centered and patriarchal society, even women can develop a male centered and patriarchal way of thinking." In a patriarchal society, there is a significant difference in social status between men and women. Despite the continuous development and changes in society, women are still not respected, and this feudal ideology is particularly prevalent in South Korea. This distorted concept also leads to women being gradually objectified and lacking in self-awareness. The article analyzes Li Cangdong's film Poetry from the perspective of female consciousness, aiming to explore the multiplicity of female consciousness.

Keywords: Elderly Women, Female Consciousness, Multiplicity, Realism, Poetry.

1. Introduction

Since the 1990s, South Korea, as a neighboring country, has experienced a rapid economic rise, an increasingly democratic political system, and a significant development of its culture and industrial system. As a result, the "Korean Wave" has entered the public eye and has become a wave that has covered Asia and radiated globally, with a significant impact. As an important part of the "Korean Wave", Korean movies have blossomed in the international movie world with their rich themes, diversified forms of expression, and profound connotations. If Park Chan-wook and Bong Joon-ho's movies make people think about what is a movie and what is a story, and Hong Sang-soo's movies make people agonize over what is love, then Lee Chang-dong's movies are more about the contemplation of life's pains and the pursuit of the value of sufferings, with the real power of searing the human heart.

It can be said that Lee Chang-dong's movies occupy a pivotal position in the history of Korean cinema with his lofty humanistic feelings and cold realism. Although Lee Chang-dong has only made six films so far, namely Green Fish, Mint Candy, Oasis, Miyang, Poetry, and Burning, he has made a great effort to express the tragic fate of the individual in the context of the times, and at the same time recorded the fall of the traditional order and the disorder of the capitalist world through the tragic encounters of the individual. This kind of scrutiny of commonplace daily life and insight into the collective unconscious accomplishes the invisible writing of historical violence and the strong reference to absurd reality. As a result, Lee Chang-dong's films have not only become the most realistic portrayal of Korean society from the 1970s to the beginning of the 21st century, but have also established his position as a master of realist cinema in the history of Korean cinema. Kim Ki-duk, a famous Korean director, commented on his status in his country's movie industry: "In Korea, I am the third person, Kang Di-gyu is the second, and Lee Chang-dong is the first". Lee Chang-dong's films have attracted a lot of attention in the academia and the industry,

and his films are not only a kind of realistic exploratory creative practice and dissemination activities, but also an international cultural phenomenon. Therefore, focusing on Lee Chang-dong's series of realist films, based on the director's creative experience, combining with the background of Korea's contemporary political, economic and cultural industries, revealing and analyzing his thematic presentation, video expression, aesthetic style, and then penetrating the reality and tragic connotation of his film works, has both theoretical and practical significance.

Theoretically speaking, on the one hand, there is not enough academic research on Korean cinema in China, especially since the new century, when world-renowned Korean directors have attracted a lot of attention, but domestic research has focused on directors such as Kim Ki-duk, Park Chan-wook, Bong Joon-ho, and Im Kwon-taek, and there is a lack of macroscopic grasp of the background of the creation of director Lee Chang-dong's films, his narrative techniques, video style, textual features, and cultural heritage, and a lack of holistic research on his films, which have attracted international and Korean attention. On the other hand, Lee Chang-dong's films have always been deeply concerned about the marginalized groups in the society, and have profound thoughts about the Korean society, era and destiny in the transition period, which is of considerable revelation and reference significance for the study of Chinese cinema and Chinese society, which belongs to the same cultural circle of Confucianism.

In practical terms, what is the attachment between the establishment of Li Cangdong's film style and the historical and social context of South Korea? As a typical representative of Korean realism films, what kind of character lineage are depicted in their works? Focusing on the symptoms of the era that present what kind of appearance? How is its unique image woven to showcase realism style and humanistic sentiment? What cultural significance do these works contain behind them? This study attempts to conduct preliminary research on the above-mentioned issues from a practical perspective.

Poetry centers on Miko, an elderly woman who works as a caregiver for her grandson, but who loves life and poetry and continues to dress up every day. In Poetry, Miko has multiple identities: she is a grandmother, a mother, a student, a user, and a poet. The richness of Miko's female roles is not only reflected in the richness of her identities, but also in the richness of Miko's sense of femininity, which is multiple, complex and delicate [1]. In the movie, she observes all kinds of life as a participant, and even though her fate is unfavorable, she still lives a life as pure as Poetry!

2. The Forgetting and Construction in the Poetry are Both Balanced and Contradictory

The film Poetry not only made people think about the relationship between cinema and reality, but also gave people a new understanding of women's consciousness. In a certain sense, Li Changdong is the successor of Bazan's aesthetics of documentary. That is to say, in the relationship between cinema and reality, the narrative structure, that is, the integrity of events, should be respected, and the nature of cinema is to show things as they are. Li Changdong is concerned with the Oriental world, the real ethical world under the traditional society, and people's uncertainty under the collapse of the ethical world. His films reproduce characters, society and reality to the fullest extent through short dialogues and plain narration. The women in his films are often full of power, which represents the contradictions and complexities of reality [2].

2.1. Older Women are Being Stifled by Stereotypes and Forgotten by Society

Oblivion and construction in Poetry are both balanced and antagonistic. Older women are being stifled by stereotypes and forgotten by society. With Poetry, Li Cangdong breaks the traditional stereotypes and peeps into society and human nature from Miko's female perspective, constructing poetic images with the multiplicity of female consciousness as the core. Miko seems to have an innate sense of purity, and she tries hard to find something poetic in her life, but the sickly society strikes Miko again and again, which makes her more and more disappointed with the society, and ultimately leads to oblivion. Oblivion is a misrecognition and recollection, a loss of memory. Miko's forgetfulness is most visually manifested by her Alzheimer's disease - Miko has a natural affinity with nature, whether it is trees, flowers, or apricots, Miko has the same attachment to nature as she does to poetry. This contrasts sharply with the traces of industrialization of the men in the film, which also imply the plundering of nature, such as the grandson's heavy reliance on computers and other electronic devices, the male parent's use of a car as a means of transportation, and the male reporter's camera hanging around his neck. While these industrial products may not seem surprising in a modernized society, they seem out of place in Miko's and the girl's mother's lives, and are a constant reminder that this is a male-dominated society. She dresses well and writes poems not only for her own pleasure, but also as a subconscious attempt to make up for what she has forgotten, and as a continuous process of construction.

2.2. Constructing Language World, Constructing Emotional Space, and Constructing Real Life

In the movie, Miko uses poems to construct the world of language, emotional space and real life. But very often, the poems that appear in the movie are a bit absurd or unpoetic. When Miko studies apples, "apples are better eaten" immediately brings Miko back to the real world from her "poetic thoughts". This is the first appearance of poetry. The second appearance of the poem is Miko relaxing under a big tree, which symbolizes shelter and isolates Miko from the world's troubles. The green color, which represents safety, contrasts sharply with the cocklebur flower (the red color represents vigilance) that appears when Miko learns that her grandson is a rapist. In the third poem, when the cockscomb flower appears, it is ironic that the flower's language is protection and shield. The color of the cockscomb is as red as blood, suggesting that this is the bloody truth, and that the girl, like the stamen, is being peeled away until she dies. On the way to the girl's mother, Miko sees an apricot fall to the ground and writes, "The apricot fell to the ground and was willing to be trampled on in order to be reborn. Like the apricot that fell to the ground, Miko was "trampled" by her grandson, "trampled" by her president, and "trampled" by reality.

In Miko's linguistic system of symbols, the relationship between "energy" and "reference" is confusing, which leads to a sense of ambiguity and obscurity in her view of things, and is also the reason why Miko has not been able to write a complete poem, which is the dilemma of Miko's poetic artistry. Miko loves flowers, and almost all of her fashion items have flower elements. Flowers are full of vitality, and Miko's emphasis on dressing is also a reflection of that vitality. Each of her outfits is paired with a hat, which can cover her gray hair and at the same time make the outfit look more harmonious and sophisticated. But Miko has no partner, no daughter, and only a grandson from whom she is estranged. At the hospital, the women around her look at her in an unfriendly way; when she recounts what happened in front of the hospital, the female customer at the checkout counter and the chairman's daughter ignore Miko; and at a poetry class party, a woman gossips about Miko. Miko is alone, both mentally and financially. Miko's world is divided into two parts, and these two parts are so disconnected. As a result, she is never able to complete a poem in the standard sense of the word. The river appears at the beginning and end of the film, and also in Miko's most desperate moments. Water carries rich and complex connotations; as a primordial fluid, it nurtures life, but it can also drown it, and its symbolism is contradictory, implying both reproduction and destruction. Miko's inability to write a poem was not because she had no feelings for life, but because her shame and pain made it impossible for her to forgive society, her grandson, and herself, and she could only remain silent. In the end, Miko leaves behind a complete poem, interspersed with the girl's monologue, written by Miko in place of the girl, and the two "girls" become one.

3. Resist in Compromise, Compromise in Resistance

"Movies should reflect reality", "I prefer to focus on reality rather than forget about it". This is what Li Cangdong said in

an interview. Li Cangdong is always able to accurately capture the image of the people at the bottom of the society, depicting the broken society; he is always able to capture some very direct reality, arousing people's real empathy, and maximizing the expression of it in the language of images. His camera language is thick and intriguing, and he pays close attention to the characters, with a perspective on women that is different from that of other directors. When traditional society is organized into a patriarchal system of manipulation, the status of women in society can be imagined [3]. South Korea is a patriarchal country with a sick society where capital is more important than politics, where women are only figurative products of abstract concepts, and, sadly, where victims are gradually stigmatized. Under the harsh social culture, Li Cangdong still focuses his camera on the marginalized women at the bottom of the society, feeling their delicacy, loneliness, sorrow and purity, and poetically continues to write about their "mediocre" lives.

Through clever metaphors and symbols, he expresses his dissatisfaction with society, but his anger is not hysterical, but goes straight to the depths of human repression.

3.1. Returning from the Inner World to the Real World

Both Shin Ae, the protagonist of the movie *Miyang*, and Miko, the protagonist of the movie *Poetry*, are on the path of self-redemption. However, compared to Shin-ae, Miko's way of facing her pain is more complicated. As Miko's attitude in her life, she resists while compromising, and compromises while resisting. From the beginning of the film, Miko's life is characterized by an indescribable sense of powerlessness. She is always surrounded by men, her female identity is gradually weakened, and coupled with the oppression of life, she shows her compromising side from time to time. Her grandson, as a man, is around Miko, which makes the gender ratio of the people around Miko more balanced. However, her grandson's lack of ability makes Miko lose all hope in men. She tries to enter her grandson's heart, but his heart is like a quilt that cannot be pulled away. At the same time, it seems that she can't "tug" at her own heart either. Even when her grandson does something wrong, Miko never scolds him; she secretly goes to the church to attend the girl's memorial service; she goes to the chairman's house in the rain to offer her life; and when she plays badminton with her grandson for the first time, he leaves, and it seems that Miko has gotten used to the grandson's indifference to her. The door that appears repeatedly in the movie is out of place for Miko, and Miko's petite figure contrasts sharply with the heavy door. Each time the door is pushed open, it symbolizes the process of Miko's return from the inner world to the real world.

3.2. Rebellion Against One's Own Inner Self, Against Unsatisfactory Life, and Against the Bad Culture of the Real Society

Women who are influenced and oppressed by the patriarchal system are often powerless to break the existing order and succumb to their physique, not living their lives as independent individuals [4]. Although Miko has compromised, her sense of femininity continues to awaken, and she begins to resist in order to find a balance. After finding out that the chairman had taken sex pills, she angrily resigned from her job; after attending the girl's memorial service, she took the girl's photo home and put it on the dining table; after meeting the girl's parents, she avoided talking

about the topic of compensation; she played badminton with her grandson for the second time with a determined look in her eyes, watched her grandson being taken away, and continued to play badminton with the police officer who blasphemed against her poetry. Calm, kind, sensitive, patient, and resilient, Miko is a growing woman in today's society, and her "freedom of expansion and contraction" is a good example of the versatility of women and the multiplicity of women's consciousness. She is in constant revolt against her own heart, against the unsatisfactory life, and against the bad culture of the real society.

4. Motherhood and Self-redemption

Kristeva believes that women are unique beings and that feminist theory goes beyond gender relations. In the historical context of human civilization, women are closely related to the diversity and heterogeneity of human beings and the creation of complex beings. Kristeva explores motherhood from a semiotic point of view, for example, the young child, as the basic element, the original human being in the existential sense of the word, is conceived and born in the mother and nourished both physically and spiritually by the mother. The mother and the child are two separate entities, and the mother's love for the child is the highest example of love. Therefore, the consciousness of mothers is much higher than that of men, and they are resilient, loving, forgiving, delicate, and have infinite power [5].

4.1. Self Pursuit and Self Redemption in One's Own Maternal Consciousness

In the film, Miko, as an elderly mother, does not dissolve herself or spend her twilight years in peace, but pursues and redeems herself in her maternal consciousness. Chizuko Ueno said, "All women begin to exert pressure once they become mothers. They are both oppressors and sacrificers at the same time". In the literary sense, a child is a flourishing hope, representing the unknown and the beautiful. Children are often portrayed in Korean movies because, on the one hand, they can serve as clues to advance the plot, and, on the other, they have a different perspective, a different sensibility from adults, and are able to narrate the story in multiple dimensions. Often, the child is both a shackle from which life cannot be freed and an adult's self-redemption.

At the beginning of the movie, a mother holds a toddler in her arms and says, "I still feel that my son is alive, even now." As a mother, Miko has never pressured her daughter; she and her daughter have been friends forever, and she has said that she has nothing to say to her daughter, and that she has nothing to say to her daughter. As a mother, Miko never pressured her daughter; she and her daughter were friends forever, and Miko said she had nothing to say to her daughter, but she did not tell her daughter when she learned that her grandson had raped a female classmate, nor did she tell her daughter about the compensation she had to pay for the rape, nor did she tell her daughter where she had ended up. Throughout, Miko is not in the same picture with her daughter, and the two are not a community. As a grandmother, she dotes on her grandson. In many scenes, Miko and her grandson are in the same frame, usually with the grandson in the center of the frame, and even when Miko is in the foreground, her back is turned to the audience. As a female elder, she pities the victimized girl and her mother. When she learns from the male parents that the grandson is a rapist, she marvels at their words

and comments on the dead girl; when she gives the money to Ki-bum's father, she is saddened by the contrast between the moment he receives the money and the way the parents treat it with such disdain, indifference, and words and actions. She empathizes with the girls and is a community with them. As a woman, she takes care of the physically challenged elderly, which is a reflection of Miko's sense of motherhood and dedication. As a woman, she is wrapped up in a patriarchal society in which male oppression makes her smaller and smaller.

4.2. Finding and Cherishing Oneself

Miko tries to find herself, to value herself, but she does not seem to be as faithful as she is to flowers and poetry. She says she likes flowers, but when she stands in front of the cockscomb flower, it seems to be ironic; when she sees the camellia in the hospital, the female doctor says it is a fake flower. The grandson and the old man, as the two caretakers, always challenge Miko's sense of motherhood. Miko is an "Other" but she is seen as an "Other" by others. Like Ellie Dischainer's little woman, Miko is stately and happy, brave and feminine, innocent, yet surprisingly mature, feminine, sympathetic, and motherly when she needs to be. From the point of view of self-seeking, what Miko has always been puzzled by and longed for is her poetry. Miko is saddened by the indifference of the society, but all she can do is to write poems, each note is a self-examination, she can not change the facts, and can not change people's thinking, just like she can not change the society. She couldn't change the facts, nor could she change people's minds, just as she couldn't change society. When she did write a poem, she didn't go to the last session of the poetry class. The Song of Agnès was written for the girl, and for herself: What is it like over there / How silent it will be / The evening will still be sunset / Can you hear the birds singing in the forest / The letter that you didn't send / Can you still receive it / The confession that you didn't say / Can it be conveyed to you? According to Jane Acocella, "Understanding and understanding between women and women is a very important part of our life". According to Jane Acocella, "Understanding and sympathy between women is morally progressive, it breaks down egocentrism and is able to respond to the needs of others, and the exchange of feelings signals the deepening of sisterhood and the creation of a female community". This poem is a reflection of Miko's empathy for the girl and the understanding between women. In the end, the two voices merge, and the poetic monologue elevates the ending and releases the idea. It is said that only when one grows old does one love flowers, that only then does one miss the old days when one was like a flower, and that one cherishes every life, but life is originally a poem.

5. Conclusion

Up to this point, we have followed the framework clues of the social context and history of director Li Cangdong's movie creation - character genealogy and theme presentation - image style characteristics - aesthetic style to conduct an in-depth examination and research of the We have conducted an in-depth investigation and research on Li Cangdong's series of realist films. It can be seen that Lee Chang-dong's films have always been characterized by criticism and reflection on the symptoms of contemporary Korean social development and the plight of individual survival, through the organic combination of the national predicament and the individual's perplexity. By combining the plight of the nation with the

confusion of the individual, Lee records the fall of the traditional order and the disorder of the capital world with the help of his observation of the life experience, emotional experience and change of destiny of the marginalized groups in the society, and uses his images to constantly inquire about the boundaries of history and reality, city and countryside, mutilation and wholeness as well as interests and morality, which is extremely realistic and tragic. This not only establishes the irreplaceable position of his works in the history of Korean cinema, but also provides the audience with the possibility to perceive the turbulent social background and oppressive social atmosphere of Korea.

Obviously, we should be aware of the reality that in the era of commercial spread and entertainment supremacy, Lee Chang-dong insists on a deep and strong social and historical outlook, sense of social responsibility, and sense of humanistic care, and his films present a positive attitude of facing history, concern for the society, and reflection on human nature, which once again proves the charms and enduring vitality of realism. In particular, director Lee Chang-dong's spirit of realism in facing reality and looking at social problems is not only worthy of learning from Korean films, but also his attitude toward reality, perspective of reflecting reality, and method and experience of revealing reality provide models for Chinese reality-based films to study, learn from, and learn from in depth. However, there are some shortcomings in this paper's study of Li Changdong's films. For example, within the framework of this study, the author's knowledge of Korean political, economic and cultural changes is not complete enough, and he does not have a deep enough understanding of the authoritarian rule, democratic resistance, and urbanization process in Korea, and thus there may be shallowness and omissions in the interpretation of the text and the cultural study. In addition, outside the framework of this study, due to the difference in language background, the author has not been able to read the series of novels written by Lee Chang-dong, and it is difficult to grasp the director's consistent creative principles and concepts from a deeper level. These shortcomings need to be remedied by subsequent research.

In conclusion, Lee Chang-dong's films are based on the real political, economic, and cultural contexts of Korea, and he insists on using realist methods and experiences to construct one alienated image world after another. He reflects on the confrontation between man and man, man and society, man and self, and the collision between ideals and reality, life and death through the portrayal of the world of living beings. Based on the presentation of the split and distorted relationship between people and society, he utilizes rich and profound images to examine the collapse of traditional values, the loss of religious beliefs, the spread of capital violence and other profound real crises, embodying humanistic sentiments and realist character. It can be said that Li Cangdong's films have made certain efforts in observing reality, penetrating into reality and revealing reality, and have brought certain inspiration to the creation of Chinese realist films. At the 2nd Pingyao International Film Festival, Li Cangdong brought his latest works to have an in-depth exchange with Jia Zhangke, the founder of the festival, which was also the first public exchange between the two. Both are masters of realism, with deep insights in depicting the city and the countryside, society and the individual, and the lives of marginalized people. Li Cangdong talked about, "I have been thinking about the direction of my future movies through the creative zone, how

to communicate better with the audience through movies, and what are the most serious problems that exist in today's society?" As well as expectations for young filmmakers. We have reason to believe that the current blind pursuit of scenes, lineups, box office and other "face" movies is just a transition in the process of improving the film industry, the future will be more reflective of the sense of social responsibility and artistic ability, based on reality, embracing the history of the future of realistic subject matter films.

Li Cangdong's "poems" write about human nature, which is not as romantic as poetry, but is the closest to the spiritual world, reflecting the concepts of life. Plato once said: "The real world is created by the world of Ideas, and Ideas are the origin of the world. The world of Ideas is like a perfect model, and the real world breaks that model. How to fall into the abyss and how to climb out of it. These are the questions and explorations that Li Changdong and the movie Poetry ask about this undesirable society.

Social statuses collide with each other, ideas confront each other fiercely, women go from "other" to self-generation, and women's consciousness buds and rises. Women's themes have become an important and indispensable part of film art, and the development of women's consciousness is an important stepping stone to social progress and a manifestation of women's improved social status. Women are naturally delicate, torn between emotional and rational consciousness. The sadness of the Poem does not have the same kind of sensational excitement. An idealistic woman, no matter how much she expresses herself, can only wander between recognition and silence. Though her life is depressing, Miko demonstrates a multiple and complex female consciousness in her path of survival, struggle and pursuit, and the power she exudes seems to be innate and incomparable. Director Lee Chang-dong's portrayal of women's consciousness and the fusion of complementary and respectful consciousnesses give greater aesthetic value and meaning to the multiplicity of women's consciousness.

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