

Thai Romantic Romance Movie Female Narrative Way ——Take Love on the Light Rail, and The Little Things of First Love, for Example

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Abstract:In the 21st century in the narrative perspective and the transformation of female image, contrary to previous Thai films with martial arts, monsters and terrorist elements, Thai film through the exploration of real-life, opened a kind of perspective of gender differentiation, especially with women as the narrative body began to appear in the field of mass culture.

Keywords :Romantic love film female narrative way female perspective

In the early 21st century, Thai love film in the Asian market, with “light rail” “first love this little thing” as the starting point of a romantic love film, Thai film through the exploration of real-life, presents a perspective of gender differentiation, especially with women as the main body of narrative a series of works began to appear in the field of mass culture.

The combing and summarizing of Thai romantic love films from the perspective of gender can find that the change of identity from the perspective of female position has an important impact on the love narrative and the shaping of a new female image. The romantic love film with girls and mature women, the reproduction and expression of women’s life trajectory, psychological change, cultural dilemma, interpersonal relationship, identity and desire in the narrative present the female power changes and cultural connotation hidden in the film and television works.

Film semiologist Mattz believes that the film is a special symbol of daily life, expressing the individual or collective consciousness by the material shell of the film. The realistic characteristic reflected by the film is the “meaning” of daily life. All the material archetypes reflected by the film are ideographic symbols with clear pointing in real life and are inseparable from the social, political, historical and cultural elements of the audience. The differences in artistic characteristics in Thai romantic love films are also inseparable from the embodiment of the overall cultural characteristics of society.

These films capture contemporary women’s memory or yearning for campus love and social love. Through the epitome of social life, life fragments, expression or thing lens, the unforgettable love story can leave regret or good memories to the audience. Around 2010, Thai love films have made great efforts in the narrative perspective and female image. In contrast to previous Thai films that sold martial arts, monsters and terrorist elements, female characters as the main image and narrative from the female perspective have become the mainstream way for Thai films to enter the market in the past decade. Since 2010, the female theme of Thai romantic love films has become a distinctive and very distinctive film style.

1. The examination of female consciousness of men, the gradual decline of masculinity

In the past decade, a strong female consciousness has dominated half of Thai romantic romance narratives. Starting with “Love of the Light Rail” and “The Little Story of First Love”, these films focus on the shaping of the hostess image and the expression of heroine consciousness. At the same time, the genre expression of narrative subjects shows female consciousness and dramatic tension incisively and vividly, which is also a more popular narrative way in recent years.

The mainline of “light rail”, “first love this little thing” are women-centred, to revisit the whole society and the male group, from the female perspective, the film protagonists are shaped as halo male roles, such as “light rail” uncle, is the engineer of the light rail company, handsome, elegant manners, A Liang in “first love this little thing”, white and clean, playful character, is a favourite boy. In the character-shaping, the two leading actors, the same handsome appearance, mature or childlike male temperament.

These masculinity and male characteristics do not unexpectedly fit the favourite male roles of women of different ages, and this “love” just reflects the scrutiny of women. In the two films, male representative items such as erotic DVDs, soccer fields appeared as some medium of women’s examination of men.

The female examination of men and the different ways of female narrative has triggered the decline of masculinity, which shows a constant trend of decline in the film. One is that the male role is in a secondary position.

In “Love of the Light Rail”, he narrates the whole love story of secret love from the perspective of Mei Li. Mr Uncle has too few times in it. The director’s ink more tells the story of Mei Li as a leftover woman in the workplace. Mr Uncle gives the audience an intuitive feeling that men become specious and dispensable.

The second is the role of male ‘non-male’ or ‘pseudo-female’ temperament. Women’s idea of men has been accumulated and changed with the change of The Times in the development of social history. Under the influence of the Korean Wave, men in the 21st century are gradually white, clean, soft and beautiful.” First love this little matter” in a Liang senior actor Mario looks very young, three-dimensional features do not break handsome. The two films at the same time show a male state, white appearance, wearing Sven, A Liang can even be said to be a beautiful male existence.

With the change of The Times, the masculinity shaped by cultural media presents diversified characteristics. However, due to the continuous repeated shaping and transmission of masculinity such as “small fresh meat” and “beautiful man” by film and television media, the temperament leads to the change of the public’s aesthetic consciousness of men. Under the two-way interactive communication of media communication and audience reception, this “pseudo-woman” with the sense of The Times masculinity works as the product of the vast film audience, and the image of a tough guy on the screen is compared with few stars.

In the whole society, the first element of male temperament is “under specific historical conditions, specific institutions or culture define the collective level of masculinity gender practice configuration”, and film as relatively fast literature, the composition of masculinity, especially for audience youth, completely conveys the “realism” to “aesthetic feeling” to “aesthetic focus crisis” the whole process, from imitation to gradually produce worship to cultural meaning, in the individual self-consciousness complete masculinity system has had a profound influence. And from the past decade of film and television, the masculinity reduction phenomenon has gradually formed the trend of The Times in East Asian countries and even the world.

2. The concept of love from a female perspective stares at the patriarchal society

The construction of world culture is mainly derived from the male experience and the coding of male discourse power, which creates the accustomed and highly structured tendency of a single male gender narrative, and this narrative mechanism from the male perspective goes deep into the bone marrow of mass culture.

In the early 1930s, women began to wake up and gradually have autonomy when facing the traditional sense of autonomy. Under the traditional system of Oriental women by “oppression” with the women’s liberation movement and gradually liberation, then, liberalism, feminist, socialist women, postmodern feminist and other theoretical schools of robe wat debut, in politics, economy, law, workplace and other aspects of the traditional patriarchal thought “good wife and mother” “thrifty” the absolute women of the prestige of oppression. However, although Meili belongs to the second generation of Chinese and inherits the Chinese concept and consciousness, from the perspective of whether Thailand or China, traditional Oriental women, the concept of love is often implicit from the end and introverted. This female perspective also stares at the patriarchal society in the film and gives men “end to end” and “reserved” characteristics, breaking the previous stereotypes of male gender identity and gradually adjusting the patriarchal society.

“Light Rail Love” and “First Love This Little thing” under the attention of female perspective, showing the heroine’s yearning for love and love for men, the audience also deeply felt this emotion. The pursuit of love shown by the heroine in the two works is not bold publicity, but reserved and implicit. Different from western concepts of love, Oriental women regard “end to end” as the greatest dedication to love. This concept is also applied to the examination of the male gender. Both works do not describe the hero’s life, but the simple use of a few scenes is enough to illustrate the same emotion for the heroine. At this time, male “from one” becomes the emotional setting of women to a patriarchal society.

3. The infinite extension of the love time limit under the audience waiting

Neither Love on the Light Rail nor The Little Story of First Love, the heroine’s love node was not a successful end at the moment. In The Love of the Light Rail, Meili waits for a year after her uncle went to Germany, and transfers her schedule to the same evening working hours as her uncle. In The Little Story of First Love, it took ten years until the heroine grew up and even became famous at work.

While the female consciousness and female concept in modern aesthetics are constantly rising, women are present as aesthetic objects and aesthetic objects. Psychoanalyst Lackang proposed “mirror theory” that aesthetic processes are linked to self-identity. While watching the movie, the audience is not only a bystander but also projects and integrates itself into the plot through the movie, reflecting itself as a mirror with the influence of the characters in the show. At this time, the director uses the film time to extend the aesthetic time limit of the audience, so that the audience can get an emotional release and emotional experience in the extended time. I call this infinite extension of the love time limit “the love time limit under the audience waiting”.

The argued that communication is a process dynamic and regulated. Both films use the transition time to narrative time. During the process, the audience looks forward to the successful ending. The director used the narrative mode of “regret + success”, which makes the audience feel particularly sad with a sad finish. In the end, the two films at the same time that the hero is the same emotion for the heroine, rather than the heroine’s unilateral love. After moving the picture to an abrupt end, slow shot appeared “year” “decade” time limit, just a few seconds gave the story a satisfactory ending, the audience after expectations, see the ending, the climax, the picture to an abrupt end, the movie ending maintained a kind of open state, and prompted readers to coordinate these angles, the audience under the guidance of the director imagine the inner ending.

4. The transformation of different narrative perspectives

Whether in literary or film works, the short suspense will increase the drama and tension of the work, making the whole story plot appear twists and vivid, interlocking and achieving a shocking effect. Most of the suspense setting is realized through the visual transformation. The application of the visual transformation technique provides the “focus” for the limited knowledge perspective to switch to the full knowledge perspective. In this way, the director as the narrator clearly understands the truth but deliberately does not

send, adding the mystery to the plot, and bringing a strong temptation to the audience.

The director of the two works also uses the first person limited knowledge vision, from the perspective of the heroine, in the first-person tone, to more intuitively feel the heroine's yearning and desire for love. However, the first person knowledge scope is very limited and has a strong subjective tendency. Audience in the heroine in the pursuit of love into their own emotions, because of the first person limited view feelings and feelings of the unknown, at the end of the film, the director change perspective, from the first person limited view to the third person full view perspective, Liang senior every time to speak, too little water emotion before the audience, the perspective and interspersed broke the limitations of the first person narrow vision, at the same time, the audience at the end of the film finally feel the attitude of the actor, the plot of abrupt reverse transfer audience expectations painted a satisfactory sentence.

The film is a symbolic system with visual and auditory use as a new form of sensory enjoyment. The film imitates the objective and real-life fragments through the screen and restores them to the audience realistically. Romantic love films truly restore the workplace life and campus scenes that we are familiar with, and with the rendering of the music and the expansion of the picture, the audience finds the familiar scenes and things in daily life in the picture of the film, the lost memory is awakened, and the emotions are released in an instant, causing resonance.

"Love of the Light Rail" opened in chaos, showing a contrast between the joy of a friend's marriage and the loss of the heroine, which won the psychological recognition of most older women in an instant." First love this little matter" to the heroine small water's perspective of the story of campus youth for the real presentation. The scenes in the film successfully reproduce the traffic, workplace work, campus and student life of Bangkok. Although the story picture stays in the visual level of the heroine, every scene in the film truly restores the life scene of Bangkok, Thailand. The director uses the most ordinary pictures of life, truly looking at the workplace life, school life, family life, and the life, psychology and emotions of women of different ages, and skillfully integrates life into the film.

5. Conclusion

It is not difficult to find that Thai romantic love films use unique female narrative methods to truly confirm the link between the rise of female consciousness and the diversification of film elements in the new era. Whether the first perspective appeared in films like "Light rail", "First Love" and "Hello Stranger" ten years ago, or "I Am Good, Thank you, I love you" in the past two years are all women, it can be seen that the female perspective has become a public aesthetic trend.

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