

MASTER'S THESIS

Story and discourse in Edward Yang's that day, on the beach

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Story and Discourse in Edward Yang's
That Day, On The Beach

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ABSTRACT

The New Taiwan Cinema could well be described as the most important film 'movement' in the recent history of the Taiwan cinema. It represents the conscious effort of a group of young filmmakers to break with the conventions of the classical cinema and to develop a new filmic style of their own, and to examine the history of Taiwan as well as the bearings of the past on the present.

A substantial amount of work has been devoted to the study of the new filmic style and thematic content of the New Taiwan Cinema, both by local and foreign film critics. However, little attention has been paid to the study of New Taiwan films as narrative constructions with an internal logic of their own or to the inter-relationship between the filmic texts and the viewer.

Edward Yang, a representative figure of the New Taiwan Cinema, ranks among the few filmmakers whose works have aroused the attention of film theorists. Being termed as the 'modernist' of the New Taiwan Cinema, Yang often experiments with the system of narrative construction in film. The resultant self-reflexivity and inter-textuality of his works is precisely what invites the close analysis of the narratologists.

This research chooses one of Yang's early works, his first feature film *That Day, On The Beach* as the subject of its analysis. So far, discussions on the complex flashback narrative structure and open ending of the film have been limited to their thematic implications. This research represents the first major attempt to study the film as a narrative text and to examine its non-linear plot order and inconclusive ending from the perspective of the narratologists.

CONTENTS

Abstract.....	i
Acknowledgments.....	ii
1 The Research	
1.1 Purpose and Methodology.....	1
1.2 Elements of Narrative Theory.....	5
1.3 Classical Mode of Narration.....	11
1.4 Review of Commentaries on New Mode of Narration in New Taiwan Cinema.....	15
2 Textual Analysis of Edward Yang's <i>That Day, On The Beach</i>	
2.1 Narrative Time	
2.1.1 Flashback Narrative Structure....	27
2.1.2 Transition Between Past and Present.....	41
2.2 Narrator and Narratee	
2.2.1 Knowledge of Narrator.....	48
2.2.2 Reliability of Narrator.....	61
2.2.3 Voice-over Narration.....	68
2.2.4 Identification With Narrator....	76
3 Conclusion.....	81
Bibliography.....	99
Appendices	
I Plot Outline of <i>That Day, On The Beach</i>	102
II Biography of Edward Yang.....	106
III Filmography of Edward Yang.....	107
Vita.....	109