

The Legacy of New Wave

Focusing on the case of *The Furthest End Awaits*

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ABSTRACT: This article delves into the influence of transnationalism on Taiwan New Cinema, focusing on the works of female director Chiang Hsiu-Chiung, particularly her Japanese language film, and the femme-centric drama *The Furthest End Awaits* (2014). It is discussing a film within the context of global art cinema, particularly highlighting its significance in attracting audiences interested in arthouse films. The film seems to be positioned as part of the legacy of the New Wave in Taiwan cinema, suggesting that it shares thematic, stylistic, or historical connections with the innovative and influential filmmaking movement that emerged in Taiwan. Moreover, Chiang's film explores contemporary kinship within the framework of global art cinema, asserting that Taiwan New Cinema has established itself as a significant presence in the arthouse film festival circuit since the 1980s.

One of the defining characteristics of Taiwan New Cinema is its utilization of long takes, deliberate spatial and depth composition, incorporation of documentary elements depicting everyday life, and the dialectical interplay between sound and visuals. These techniques contribute to the films' self-reflexivity and liminality, enhancing their artistic and narrative depth. Moreover, the article investigates how Chiang's films empower women, reflecting the influence of transnational feminism in East Asia. Through a structural analysis, it highlights the reversal of roles between the main characters, Misaki and Eriko, and the establishment of connections with a broader network of women. This portrayal affirms a sense of sisterhood and mutual support, enriching the narrative with engaging interpersonal dynamics. Furthermore, the article explores how the dynamics of space within the films contribute to the representation of sisterhood, intersecting with themes of

trauma, memory, and embodiment. By examining these elements, the article offers insights into the complex interplay between transnationalism, feminism, and cinematic representation within Taiwan New Cinema.

KEYWORDS: Film Festival Circuit, Global Art Cinema, sisterhood, Taiwan New Cinema, Chiang Hsiu-Chiung

摘要: 本文主要討論跨國主義對台灣新電影的影響，尤其聚焦於女導演姜秀瓊的作品，特別是她的日語電影以及以女性為中心的劇情片《寧靜咖啡店之歌》（2014年）。本文聚焦此電影在全球藝術電影的背景下，突顯了它吸引藝術片觀眾的重要性。這部電影也可被視為台灣電影新浪潮的遺緒，暗示它與富有創新力和啟蒙性的台灣新電影在主題、風格或歷史上有所連結。此外，姜秀瓊的電影探索了當代家族關係在全球藝術電影框架內的發展，回應自1980年代以來，台灣新電影已在國際電影節中建立了重要地位。

台灣新電影的一個明顯特徵是其利用長鏡頭、空間調度和深度構圖、融入描繪日常生活的紀錄片元素以及聲音和視覺之間的辯證互動。這些技巧有助於電影的反身性和邊界性，強化了其藝術和敘事深度。此外，文章探討了姜秀瓊的電影如何賦予女性力量，體現了東亞跨國女性主義的影響。通過結構性分析，它突出了主要角色吉田岬與繪理子之間角色的轉變以及女性網絡的聯繫。這種描繪肯定了一種姐妹情誼的感覺結構，豐富了故事情節與引人入勝的人際動態。此外，本文探討了電影中空間動態如何讓姊妹情誼與創傷、記憶和身體的主題有機作用。最終，本文提供了有關跨國主義、女性主義和台灣新電影中的影像再現之間複雜交錯的座標。

關鍵字: 影展迴路、全球藝術電影、姜秀瓊、姐妹情誼、臺灣新電影

1. Film Festival Circuit: Seeing and Not Seeing Taiwan New Cinema

As a “New Wave brand”, Taiwan New Cinema has entered the global art film platform, which began with the rise of several directors and works of the New Cinema Movement in the 1980s. Global art films involve transnationality, which is a step closer to the framework of transnational Chinese cinemas and goes beyond the framework of so-called Chinese-language films. Chia-chi Wu pointed out that the reason why Taiwan New Cinema is taken seriously is directly related to the frequent awards won by several directors

at international film festivals (Wu, 2007, p. 60). Song Hwee Lim put forward a similar point of view, because Hou Hsiao-hsien, Edward Yang, Ang Lee and Tsai Ming-liang have repeatedly won awards at the above-mentioned three major European film festivals since the 1980s, making “Taiwan New Cinema” what he calls “little miracles” and “soft power” brand (Lim, 2013, p. 154). In other words, through the route of international film festivals and art films, Taiwan New Cinema has established a “brand.” And under this route, it is not just the auteur films of senior film masters that have established an international reputation and cultivated a reputation for Taiwan New Cinema. Many movie fans around the world have even inspired the creative vision of young foreign directors (such as Jia Zhangke, Hirokazu Kore-eda, and Apichatpong Wirasetthakun) in terms of themes and aesthetics. The 2014 documentary *Flowers of Taipei—Taiwan New Cinema*, directed by Chinlin Hsieh, attempted to dialogue with the production and aesthetic genealogy of global art films, outlining “the voices of art film workers around the world who were inspired by New Cinema images” (Wang, 2015), which echoes Ivy I-chu Chang’s discussion structure in the book *Quanqiu hua shikong shenti jiyi: taiwan xindianying jiqi yingxiang* [Globalized time, space, body, memory: Taiwan New Cinema and its influence], indicating that New Cinema aesthetics has formed a cross-generational and global aesthetic genealogy (Chang, 2015).

In 1984, French film critic/director Olivier Assayas came to Taiwan for the first time to communicate with local filmmakers, and claimed that Taiwan New Cinema share the influence of the French New Wave, saying: “Removing the secondary narratives, old mannerisms, styles and codes of the past, the only thing we want to express is the value of emotion. From this point on we are convinced that we are building a cinematic world” (Assayas, 2018, p. 8). Compared with the innovative and experimental spirit of the French New Wave in terms of shot composition and use of sound effects, if the Taiwan New Cinema in the 1980s can be said to be a “belated new wave”, then how does the “Second New Wave”, or even the “Post-New Cinema”¹, respond to

1 This article uses the two keywords “Second New Wave” and “Post-New Cinema” as the historical periodization and aesthetic style of “Taiwan New Cinema”. In terms of historical stages, after “Taiwan New Cinema” (1982-1987), “Second New Wave” (1988-2007) and “Post-New Cinema” (2008-) were ushered in. In terms of aesthetic style, compared to the terms “Beyond/Post-New Cinema” (Mi Zou & Liang Xing Hua) and “New New Wave” (Peggy Chiao), “Post-New Cinema” (Emilie Yueh-yu Yeh) refers to the second wave of New Cinema more concisely. film phenomenon (Ang Lee, Tsai

and escape from the film language that once had avant-garde and radical significance? In addition to creating “new” disruptions or changes, can we also establish a fresh legacy? How do we face this possibility of “newness” now? As Guo-Juin Hong reminds us, “the notion of ‘newness’—implying a severance from the past and promising hope—is extremely tempting and, for that reason, in great need of historicizing” (Hong, 2011, p. 185). This article argues that, whether it is a commercial production or an art film, the consumption and imagining of the “new” that started in 2008, or the resonating phenomenon of the “New Wave” aesthetics, are possibilities for the transformation and renewal of Taiwan New Cinema.

Taiwan New Cinema has not only inspired the filmmaking creations of different generations of directors on the island since its rise in 1982, but its auteur film style has been widely recognized by global audiences. Through the transnational cooperation of film workers and the operation of film festivals, the uniqueness of New Cinema has been shared. The everydayness and reflexivity of the film language actively participate in the “Age of New Wave” of global art films. Most of Taiwan New Cinema directors prefer the realism spectrum, formally restricting camera movement, favoring live-action work, using long shots and deep-focus lenses, and strengthening the dialectical relationship between sound and voice-over. This has had a critical impact on Taiwanese film creation in the new century. Guo-Juin Hong believes that compared with romantic melodrama, martial arts films, lowbrow comedies, and propagandistic historical films, New Cinema is an experiment in narrative techniques and an exploration of realistic themes (Hong, 2011, p. 173). In other words, the definition and category of New Cinema are not only a development indicator of the “modernization” of Taiwanese films (Yeh, 1999, p. 46), but also an aesthetic framework boundary that challenges the imagination of Taiwan’s postwar national film culture. From the perspective of Taiwanese film history, Sing Song-yong believes that New Cinema “not only creates an inevitable break with various previous Taiwanese film genres, but also serves as a main paradigm that inspired Taiwanese films produced after the ‘New Cinema’” (Sing, 2010, p. 141). Therefore, New Cinema can

Ming-liang, Lin Zhengsheng, Chang Tso-chi, etc.), and continues the first wave of directors (Hou Hsiao-hsien, Edward Yang, etc.) to display the author’s highly stylized audiovisual and cultural history reproduction strategies. “Second New Wave” is an expression that juxtaposes, repeats, and superimposes the identity of “New Cinema” or “Post-New Cinema” and creates differential connections. See Mi and Liang (1994), Yeh (1999), and Sing (2010).

be regarded as a global and localized image aesthetics that is avant-garde, modern and paradigmatic at the same time.

As one of the global art film brands, Taiwan New Cinema has a transnational aesthetic resonance, but the issue of women's cinema and its gender reproduction in the 1980s has received less attention in Taiwan New Cinema, which was dominated by male directors. The 1980s saw an active presence of female directors, Mimi Lee, Wang Shaudi, Huang Yu-shan, Sylvia Chang, etc. However, in the mainstream New Cinema discussion, these Taiwanese female directors and their works, which overlapped with the New Cinema or were in the early and late stages, have remained "exceptions" in the framework of New Cinema discourse for a long time. For example, Mimi Lee's three lesser-discussed women's films in the early 1980s, *Unwed Mothers* (1980), *Evening News* (1980), and *Girls' School* (1982), offer "an attempt to analyze modern women's problems and the idea of making 'social realism' films, in addition to the images of the female fatalists of literary romances and female revenge films" (Chiang, 2021, p. 33). Giorgio Agamben, on the other hand, recognizes the political nature of "exceptions": "What is excluded from the rule does not remain absolutely irrelevant to the rule by virtue of its exclusion. On the contrary, the case that is simultaneously excluded as an exception maintains its own relationship to the rule in the form of a suspension of the rule" (Agamben, 1998, p. 25). This article will reposition the voice of women's films in the genre film phenomenon set off by "Post-New Cinema". This article places *The Furthest End Awaits* within the framework of Global Art Cinema and the East Asian Film Festival, and considers how Taiwanese-Japanese co-productions create transnational dialogue with Taiwan New Wave aesthetics. More importantly, can this "New Wave brand" from Taiwan New Cinema become a possibility for writing about East Asia's geopolitics under the binary opposition of globalization/locality? To answer this question, this article turns the focus to Hsiu-Chiung Chiang's films, and by analyzing the audio-visual configuration, lens language and narrative structure of *The Furthest End Awaits*, it reflects on how a transnational Japanese film directed by a Taiwanese female director can mediate the subjectivity of the female character in a patriarchal culture.

2. Global Art Film: The Case of East Asia after 2000

At the beginning of the 21st century, Hollywood films monopolized the distribution channels of the Taiwanese film market, leading to a rapid shrinkage of local drama production. Tonglin Lu once pointed out that although Taiwan's local film market had already collapsed at the beginning of the century, it was precisely because Hou Hsiao-hsien and Edward Yang continued to win the hearts of arthouse fans around the globe for their auteur directing and stylized camera work that they were able to continue the legacy of new Taiwanese cinematic aesthetics through the investment of East Asian studios (Lu, 2011, p. 129). Taiwan's domestic film production capacity has fallen to the bottom, and the consumer market for art films is even smaller. However, international film festivals are open to welcoming these non-mainstream art films with strong auteur style tendencies. Marijke de Valck believes that film festivals have their own specific time and space framework, and the "auteur cinema" scene developed mainly in European countries (France, Germany and Italy) is gradually moving towards de-centered sites of passage. Although international film festivals have their own time and space contexts and hierarchies, the rise of small film festivals (such as the Busan Film Festival in South Korea) from the 1980s on led to the emergence of more young directors who were able to realize their vibrant growth in filmmaking through the film festival circuit. As De Valck writes: "Since the global proliferation of film festivals in the 1980s and 1990s and the creation of the international film festival circuit, the phenomenon has become more and more institutionalized and therefore less open as a network" (De Valck, 2007, p. 39). Film festivals provide a circuit for the production and marketing of art films, which not only extends the creative energy of Taiwan New Cinema directors, but also opens up a smoother path for new directors and art films, increasing the opportunities and visibility of low-budget works on the big screen. The film festival circuit is also a place where potential film projects seek funding and marketing. Darrell Williams Davis and Emilie Yueh-yu Yeh emphasize that film festivals are one of the keys to the rise of East Asian films in the 21st century, especially for new directors who do not have strong sponsors and partners. They are able to bypass the country's traditional film production model and have the advantage of accessing the film festival market for their arthouse films. Often, young directors gain domestic recognition through a large number of international acclaims (Davis & Yeh, 2008, p. 255).

In addition to Edward Yang's *Yi Yi* (2000), Hou Hsiao-hsien has attracted investment from Japanese film companies since *Flowers of Shanghai* (1999), and *Café Lumière* (2003) is a Japanese film directly produced by Japan's Shochiku Corporation. In addition, France is also a supporter behind Taiwan New Cinema directors. Hou Hsiao-hsien's French-language film *Le Voyage du Ballon Rouge* (2008), Tsai Ming-liang's *I Don't Want to Sleep Alone* (2007) and *Visage* (2009) are transnational art films mainly funded by France. In 2008, *Cape No. 7* ushered in the "Post-New Cinema" wave. The box office success of several genre films created a break with the aesthetics of the New Cinema generation. The New Cinema of the 1980s led to a wave of efforts to save Taiwan's history. In the past, it was strictly forbidden to get involved in local history, but now filmmakers can freely draw on it. At the same time, New Cinema responded to the stagnant genre film production of the 1970s with bold stylistic attempts, adopting fresh and innovative realism. From the foundation of the auteur style of "New Cinema" to the inheritance and *différance* of the "Second New Wave" and then the genre duplication of "Post-New Cinema", they also reflect the dramatic changes in Taiwan's film production system since the 1980s.

The so-called regionalization phenomenon in film production refers to the trend of transnational film production in East Asia driven by the rise of regional film festivals in the 21st century. The festival is like a cultural market that focuses on films and directors, providing opportunities to sell, promote future film projects and promote social issues. Although the New Cinema Movement stopped its first peak due to the "Taiwan Film Declaration" in 1987, the aesthetic fire left behind also promoted the rise of the second wave of "New New Cinema" directors, such as Wu Nien-jen, Chang Tso-chi and Tsai Ming-liang. Authors and directors of the first wave of New Cinema began to receive favor from foreign funds. Their films dealt more sensitively with local history and ordinary people's lives, gradually overlapping the spectrum of Taiwan New Cinema and global art films. June Yip believes that this is an extension of the so-called neonativism represented by New Cinema, which attempts to transcend the binary framework of China and Taiwan: "If commercial films around the world tend to strengthen the essential and unified nation-state concept, the artistic and experimental films of the New Cinema Movement do their utmost to break this unity, as if they were engaged in a 'de-totalizing dialectic'" (Yip, 2004, p. 66), exposing the cracks in the nationalist discourse to the broad daylight. In the East Asian film industry, Taiwanese and Japanese

transnational art films produced two important auteur films at the beginning of this century by Edward Yang and Hou Hsiao-hsien, namely the two feature films *Yi Yi* and *Café Lumière*. *Yi Yi* is the last feature film of Edward Yang (1947-2007). This film won him the Best Director Award at the Cannes Film Festival. The main production funds came from Japan's Y2K project.² From a film production perspective, *Yi Yi* follows the global production trend of Taiwan's art films, and the intermediaries that bring Taiwan's art films to the global market are mainly medium-sized film companies from Asia.³ This is also what Ti Wei calls Taiwan's "internationalization of the production and consumption of art films" (Wei, 2004, p. 78). Looking at the context of Taiwanese film globalization, Edward Yang is definitely not an exception. Other examples include Hou Hsiao-hsien's *Goodbye South, Goodbye* (1996), *Flowers of Shanghai* (1998), and *Café Lumière*, all of which were funded by Shochiku Studio. Darrell Williams Davis and *Emilie* Yueh-yu Yeh argue that the Y2K project that *Yi Yi* participated in not only represented a "typical of pan-Asian co-production", but in this production context, they believed that *Yi Yi* and the other two works embody "a conscious intent to represent 'Asia' to the West as well as to Asian viewers" (Davis & Yeh, 2008, p. 91).

Taking Edward Yang's *Yi Yi* as an example, the transnational collaboration between Taiwan and Japan reproduces "East Asia", and at the same time, provides an analytical perspective of multiple modernities. In film and media studies, Jenny Kwok Wah Lau believes that due to cultural and historical factors, East Asia's multiple modernities respond to a relationship with Western modernity: "The new Asia that is currently in formation will consist of not one uniform modernity but multiple modernities that defy both the prescriptions of the globalists/universalists and the descriptions of the localists/indigenists" (Lau, 2003, p. 3). In other words, East Asian modernity highlights the complexity of East Asian countries being affected by the intersecting forces of modernization. Continuing a similar argument,

2 The Asian film Y2K project was proposed by producer Shin Kawai, a long-term collaborator of Shunji Iwai, and invested in by Japan's Omega Project and Pony Canyon. Shunji Iwai, Kwan Kam-peng and Edward Yang each made a film describing the city and the growth of teenagers. They are Kwan Jin-peng's *The Island Tales* (1999), Edward Yang's *Yi Yi* (2000), and Iwai Shunji's *All About Lily Chou-Chou* (2001).

3 Joyard (2018) indicates that Edward Yang once mentioned: "*Yi Yi* exists because it mobilizes people and talents from the entire region, not just Taiwan, but also Hong Kong, Japan and Thailand (remix). I am not an isolated case, and filmmakers are no longer thinking in a national way, but in a regional way" (p. 215).

through case studies of three East Asian films, Chi-she Li and Tsung-yi Michelle Huang⁴ actually pointed out the anti-growth narratives and social relations in the films, in order to “explore the positioning of the rapid changes caused by the expansion of global capitalism in East Asia” and “understand self-identity in the complex context of East Asia’s multiple modernities” (Li & Huang, 2007, p. 66). The context of multi-modernity in East Asia is reflected in the changes in the production space of Pan-Asian films, and has caused the narrative space to cross national borders, extending scenes from Taiwan to Japan, and from Taipei to Tokyo and the city of Atami in Japan. More importantly, through the transnational urban space as a stage, culture forms a communication mode through translation, creating a meaning of “East Asia” that transcends national films. However, it must be noted here that in the paradigm of Pan-Asian films, the representation of “East Asia” has its boundaries. It should be a kind of counter-imagination to the romanticization and stereotyping of Orientalism from the West, as well as the presentation of the pluralistic values of “East Asian” culture.

Under the globalization of art film production, the three major European film festivals each year, namely the Berlin, Venice and Cannes film festivals, have become the market platform for global art films. Some films compete for competition awards, but more producers and directors look for screening opportunities outside of their own countries. This seemingly fair mechanism cannot hide its Eurocentric views, but compared with the studio industry and commercial mechanism of Hollywood, the three major European film festivals still respond positively to the global art film market and the needs of movie fans. Since World War II to the present day, the development of cinema has also shifted from “national films” and “new wave” in regions outside the center of Europe to more “global art films”.

The book *Global Art Cinema* co-edited by Rosalind Galt and Karl Schoonover refers to the framework of transnational cinema and the context of globalization, trying to analyze the definition of “art cinema”.⁵ In

4 The three Chinese-language films include Edward Yang’s *Mahjong* (1996), Jia Zhangke’s *Unknown Pleasures* (2002), and Fruit Chan’s *Hollywood Hong Kong* (2001).

5 Rosalind Galt and Karl Schoonover tried to define art films in five ways: First, neither experimental nor mainstream, art cinema moves uneasily between the commercial world and its artisanal others. Second, art cinema articulates an ambivalent relationship to location. Third, art cinema sustains a complexly ambivalent relationship to the critical and industrial categories that sustain film history, such as stardom and authorship. Fourth, art cinema troubles notions of genre. Lastly, art cinema

the context of globalized mass media, art films are often regarded as non-mainstream films that oscillate between avant-garde experimental films and commercial mainstream films. “Art films” often have a mixed style and impurity, and are difficult to define as a genre (Galt & Schoonover, 2010, p. 6). James Tweedie believes that art films are related to the auteur aesthetics of the French New Wave. After the 1960s, it led to a new wave of global art films, with New Cinema auteurs such as Hou Hsiao-hsien, Edward Yang and Tsai Ming-liang directing. Taking transnational films as an example, he argues that Taiwanese feature films in the 21st century not only pay tribute to the nostalgia of classics, but also focus heavily on youth pop culture and urban landscapes (Tweedie, 2013, p. 32). Therefore, the diachronicity and synchronicity of art films not only help to think about the important position of Taiwan New Cinema as a part of the global new wave, this article also regards Hsiu-Chiung Chiang as a late-comer director who inherits the aesthetics of New Cinema, and considers how she combines transnational resources to create women with reflexive discourses.

3. Hsiu-Chiung Chiang: Inheritance and Transformation of New Cinema Aesthetics

There are two “firsts” in the competition section of the 17th Taipei Film Festival in 2015. The Best Actress Award was won by Japanese actress Hiromi Nagasaku for the first time. In addition, in the “International New Director Competition”⁶ section, for the first time, Taiwanese director Hsiu-Chiung Chiang was shortlisted for this award, and was also shortlisted for Best Feature Film at the Taipei Film Festival. Her film ultimately won the Audience Choice Award. *The Furthest End Awaits* (2014), produced by Japan’s Toei Company, is her first Japanese feature film, but she is by no means a newcomer in the film industry. Who is Hsiu-Chiung Chiang? While still in the second year of the Taipei Academy of the Arts, she participated in the

constitutes a peculiarly impure spectator, both at the level of textual address and in the history of its audiences (Galt & Schoonover, 2010, pp. 7-9).

6 Held since 2005, formerly known as the “International Young Directors Competition”, it is Taiwan’s only international competition for new directors’ first and second narrative and non-fiction feature films, focusing on the new directors’ formative aspects, narrative and subject matter mastery, and potential in aesthetic style (website: <https://www.taipeiff.taipei>).

performance of *A Brighter Summer Day* (1991) directed by Edward Yang for the first time. She played the second sister of Xiao Si (Chang Chen), a devout Christian, and was nominated for Best Supporting Actress at the 28th Golden Horse Awards in 1991 for her outstanding and natural acting skills. Instead of becoming an actress, Hsiu-Chiung Chiang went behind the scenes and joined the directing team of Edward Yang's *A Confucian Confusion* (1994) and *Mahjong* (1996), and even served as the acting director in *Yi Yi*. She participated in director Yang's post-1990s productions and completed her directing training under the guidance of Edward Yang. She also worked on the production of Hou Hsiao-hsien's *Flowers of Shanghai* and *Millennium Mambo* (2001), where she met cinematographer Mark Ping-Bing Lee and indirectly launched her directing career.

In 2008, Hsiu-Chiung Chiang directed the feature short film *Hopscotch* and won the Best Short Film at the 45th Golden Horse Awards and the Best Director at the 31st Golden Harvest Awards. In the same year, she also won the Golden Gate Award at the 52nd San Francisco International Film Festival for *Artemisia*. In 2009, the documentary *Let The Wind Carry Me*, co-directed by and starring Mark Ping-Bing Lee, won the 46th Golden Horse Awards for Best Documentary and the 12th Taipei Film Awards Million Grand Prize for Best Documentary and Best Film Editing. As Ming-yeh Tsai Rawnsley pointed out, Taiwan's film festival competitions (such as the Golden Harvest Awards) have a cultural negotiation function, acting as an intermediary in the exchange of film and television culture between the international and local (Rawnsley, 2017, p. 73). It was precisely because of the screening of the above-mentioned films at the Golden Horse Film Festival that she won the favor of Japan's Toei Company. Although Chiang has directed only a small number of films, her rich experience in winning awards at film festivals, and her personal experience in directing local as well as transnational films, reflect the inheritance and transformation of the aesthetics of Taiwanese films since the advent of Taiwan New Cinema.

Hsiu-Chiung Chiang started out as an actress and then directed short films, TV movies, documentaries and feature films. The types and forms of filming were diverse, but the narrative always centered on female narratives. The popular drama structure of the TV movie *Artemisia* focuses on the collision of different values of three generations of women. In the first segment "Healing" of the feature film *When Yesterday Comes* (2012), Zhen Sheng's grandfather suffers from dementia and disappears one day. As a

grandfather's son, Zhen Sheng blames himself and regrets everything. A chance encounter in the hospital with his ex-girlfriend Xiao Ai, who is now married and has a son, made him rethink the importance of grasping the present moment during their brief companionship and interaction. The above two films present the overtones of the "absent father" and how women can regain their subjectivity from the decline of patriarchal discourse. The setting of "absent father" also continues into the narrative of *The Furthest End Awaits*, laying out how the two female characters Misaki Yoshida (Hiromi Nagasaku) and Eriko (Nozomi Sasaki) negotiate with the patriarch's discourse under the patriarchal system of inheritance and try to construct a sisterhood in their attempts to construct a female subjectivity.

In terms of production, because she studied acting and had experience as a film performer, Hsiu-Chiung Chiang could "understand the actors' feelings and uneasiness and help them" (Chiang & Kwan, 2010, p. 124) when she became a director. In other words, her creation can be seen as an aesthetic resonance within the framework of East Asian film cultural exchanges and transnational art film production. The documentary *Let The Wind Carry Me* (2009), a collaboration between Hsiu-Chiung Chiang and Pung-Leung Kwan, records the most important cinematographer of New Cinema, Mark Ping-Bing Lee. The documentary also shows the cooperation between Hou Hsiao-hsien and Mark Ping-Bing Lee in the filming of *Flight of the Red Balloon* (2007). Both of them can be said to be the founding fathers of the long-shot aesthetics of Taiwan New Cinema. This is how Hsiu-Chiung Chiang interpreted these two filmmakers:

Mark Ping-Bing Lee's documentary is almost half of Hou Hsiao-hsien's documentary. For example, when Hirokazu Kore-eda wanted to talk about Mark, he still had to start with Director Hou Hsiao-hsien. Mark is a creator who was deeply influenced by Director Hou. He also had the opportunity to cooperate with different good directors from all over the world, bringing the work philosophy that is very Taiwanese and very much like Director Hou's team to foreign countries to influence other people. I would think that Director Hou is like a big tree and Mark is like seeds and pollen. Director Hou has always been there, but these team members have spread Director Hou's influence. In other words, Director Hou is like the candlelight. He magnifies the shadows of the people around him to a huge size, but the biggest thing is this candlelight. Filming Mark Ping-Bing Lee

is equivalent to profiling Director Hou, which is even more fascinating and powerful. It can also completely record the relationship between the two of them and present the spirit of Taiwan's film industry (Chiang & Kwan, 2010, pp. 139-140).

The above-mentioned metaphor of candlelight and shadow not only illustrates the division of labor between the director and the cinematographer, but also reflects the centrifugal and centripetal influence of the aesthetic legacy of Taiwan New Wave filmmakers. In other words, the documentary *Let The Wind Carry Me* records the centripetal and vertical inheritance relationship between the generations of New Cinema aesthetics. It can also be regarded as a centrifugal force-like radiating genealogy between Taiwan New Cinema and transnational arthouse films. As a director and inheritor of New Cinema aesthetics, Hsiu-Chiung Chiang's Japanese film *The Furthest End Awaits* should be placed in the context of East Asian art films to consider her aesthetic position within Taiwan New Cinema.

Representation of women is one of the important issues that Taiwan New Cinema directors are concerned about. Whether it is an image of a woman suffering or accusing, it is a metaphor for the patriarchal feudal system or a discourse tool for hegemonic consciousness. Key examples include the suicide ending in Chen Kun-hou's *Growing Up* (1983) and *His Matrimony* (1985), the dignity of prostitutes in Wang Tong's *A Flower in the Raining Night* (1983), the choice of a woman in Edward Yang's *That Day, on the Beach* (1983) and *Taipei Story* (1985), the female fatalism of Wan Jen's *Ah Fei* (1984), the depression of Tsang Jong-cheung's *Woman of Wrath* (1985), the erotic restlessness of Chang Yi's *Jade Love* (1984), the determination of *Kuei-Mei, a Woman* (1985), the traditional forbearance of Hou Hsiao-hsien's *The Time to Live and the Time to Die* (1985), and the erotic entanglements of Fred Tan's *Dark Night* (1986). Lung-zin Chi believes that the new female images in New Cinema not only share the common characteristic of suffering, but also that "this suffering points out the changes in mentality at a specific social stage and reflects the similarities and differences in the direction of artistic creation and concerns" (Chi, 1990, p. 362). However, the above cases are still limited by the binary oppositional gender framework. Emilie Yueh-yu Yeh once took the conceptual and flat female images in *That Day, on the Beach*, *Taipei Story*, and *Terrorizers* as examples. From a feminist perspective, she believed that most of the female discourse in New Cinema is still "limited to the projection

of male liberalism and is male sympathy for gender inequality, not a true feminist statement” (Yeh, 1999, p. 52).

Although New Cinema has made great achievements in the international film industry, there is relatively little space for independent production created by female directors. It has, however, promoted the possibility of small-budget independent production, and a small number of female directors have also emerged. Sylvia Chang first planned the TV series *Eleven Women* for Taiwan Television in 1981, inviting new generation directors to participate in television adaptations of women’s novels, and then directed *Passion* (1986), a Hong Kong film produced by Cinema City, which gained much attention. The other is the three-part film *The Game They Called Sex* (1987) directed by Wang Shaudi, Sylvia Chang, and Kuo-Chao Chin. This is a female growth film focusing on marriage and love. In the same year, *The Cave of Desire* (1987) directed by Huang Yu-shan touched on themes such as family inheritance, sister-brother love, and extramarital affairs that challenged gender frameworks.⁷ Therefore, the image creations of female directors in Taiwan New Cinema period focused on female eroticism and the situation of female characters in modern capitalist society, seeking local identity and establishing subjectivity (Huang, 2006, p. 241). In addition to female directors such as Alice Wang, Singing Chen, and Zero Chou, Hsiu-Chiung Chiang, who debuted as an actress in the 1990s, shot the documentary *Let The Wind Carry Me* with New Wave cinematographer Mark Ping-Bing Lee. In addition to paying tribute to Hou Hsiao-hsien’s most important team, she also personally revealed herself as a female filmmaker who has benefited from the aesthetic legacy of New Cinema.

Hsiu-Chiung Chiang’s first feature film *The Furthest End Awaits* was funded and produced by Japan’s Toei and received good reviews from film festivals. From a production and aesthetic perspective, it is not difficult to show that there is a direct connection with the first generation of Taiwan New Cinema directors in their route to the international film festivals. Hsiu-Chiung Chiang, who has been supported by Edward Yang and Hou Hsiao-hsien in her filmmaking career, also pays tribute to New Cinema

7 It is worth mentioning that the creative origin of the feature film *The Cave of Desire*, directed by Huang Yu-shan, can be traced back to the Taiwan New Cinema Period. China Film Corporation cultivated the second generation of new directors following the first generation of new directors such as Edward Yang and Hou Hsiao-hsien. See Huang and Wang (2010, p. 43).

in her filmmaking. For her first feature film, *The Furthest End Awaits*, she cast a Japanese actor, Issey Ogata (1952-), to play the role of a lawyer. He had previously appeared in such films as *Tony Takitani* (2004) directed by Jun Ichikawa, and the Russian film *The Sun* (2005) directed by Alexander Sokurov where he played Emperor Hirohito. Issey Ogata actually has a lot of connections with Taiwanese movies, as he played the role of Mr. Ohta in Edward Yang's last film, *Yi Yi*. He had a very exciting scene opposite Wu Nien-jen, who played the male protagonist NJ in the film. Due to the business cooperation between Taiwan and Japan, NJ and Ohta not only met in Taipei but also negotiated in Japan. Although the cooperation ultimately failed, Ohta and NJ found they shared similar interests. Both enjoyed classical music, and Ohta's philosophy on life inspired NJ, providing him with strength to face the challenges in his work and family life. In this last masterpiece of Edward Yang, thanks to his cooperation with a Japanese producer, the director shot and produce a film outside of Taiwan for the first time, and the film was not even commercially screened in the country. Coincidentally, 14 years later, Hsiu-Chiung Chiang, who was the performance director of *Yi Yi*, invited Issey Ogata to guest star as a lawyer in *The Furthest End Awaits*. Hsiu-Chiung Chiang asked Issey Ogata to appear in the first scene of the film. He was puzzled by the female protagonist Misaki's decision in the movie to take on her father's debts and the boathouse on the beach, even though he had been missing for 30 years. He therefore said to himself: "After all, most couples these days care about money very much. The bonds of family ties are thinner than paper. And you haven't seen your father for 30 years and you are still willing to repay the debt." This line reflects the tension between the female protagonist's subjectivity and the gaze of others as patriarchal ethics is gradually challenged by modern capitalism. It is also the tone of the film's focus on gender reproduction.

Mr. Ohta in *Yi Yi* is not only a game programmer for a Japanese multinational corporation, but also a life mentor for NJ, played by Wu Nien-jen, when he encounters a dilemma engulfed by family and work. The dialogue between Ohta and NJ made NJ feel like he had returned to his youth, re-experienced his passion for life and creativity, instead of continuing to indulge in the intrigue and profit-seeking logic of shopping mall culture. Although NJ in *Yi Yi* suffered severe challenges in his career and family, he experienced a process of mental healing with Ohta's company. In Hsiu-Chiung Chiang's *The Furthest End Awaits*, Issey Ogata was cast as a worldly lawyer

who deals with the inheritance of coffee roaster Misaki's father, who has been missing for more than 30 years. When Misaki declares that she is willing to bear the debt and chooses to inherit her father's abandoned boathouse on the Noto Peninsula, another journey full of pain and healing is already underway. This opening and reverse shot, together with the conversation between Ohta and NJ in *Yi Yi*, have become a set of revisiting images that can be referenced with each other.

If you carefully read the *mise-en-scène* of Hsiu-Chiung Chiang's *The Furthest End Awaits*, it is not difficult to see the common daily themes and long-shot compositions in Taiwan New Cinema; but on the other hand, Hsiu-Chiung Chiang's management of the female perspective and mastery of the characters' psychological state have opened up a different vision of female representation from that of Taiwan New Cinema. As Chun-Chi Wang points out, if Taiwan New Cinema is representative of national cinema in terms of historical positioning, then the films that preceded or followed Taiwan New Cinema, such as Mimi Lee's *Girls' School* (1982), Kan-Ping Yu's *Outcasts* (1986), and *The Silent Thrush* (1992) have been relatively pushed to the margins and become a "cinema of the periphery" (Wang, 2019, p. 14).⁸ If the gender representation in the film *The Furthest End Awaits* escapes the "national cinema" framework of Taiwan New Cinema and not only does not involve the cultural/national identity politics within Taiwanese society but instead focuses on the oppression and anxiety of the female subject, using the female body as the basis to create a new "imaginary stage" of women, is it destined to become a "cinema of the periphery"? If so, how should the aesthetic inheritance relationship between *The Furthest End Awaits* and Taiwan New Cinema be repositioned in the context of Taiwanese film history? How should the independent female image and sisterhood be reflected on as a shift in female narratives in Taiwan New Cinema?

8 In the article, Chun-Chi Wang discusses how Susan Hayward quoted the two concepts of "a cinema of center" and "a cinema of the periphery" proposed by Guy Gauthier to emphasize the plurality of national cinema. However, if we take Taiwanese cinema as an example, she argues: "If New Cinema has become a 'center of cinema' in terms of historical positioning because it is representative of national cinema, then the opposite 'cinema of the periphery' has always been squeezed out by Taiwanese films that exclusively respect New Cinema. The 'other' has reached the edge and has been ignored or even forgotten" (Wang, 2019, p. 14).

4. *The Furthest End Awaits*: Women's Films, Sisterhood and Gender Representation

The script of *The Furthest End Awaits* is adapted from a real incident of a female coffee roaster. A middle-aged, single female roaster Misaki Yoshida gives up her career in Tokyo and lives alone in the boathouse left by her father on the Noto Peninsula. She renovates and runs a “Nighthawk” coffee shop with a very unstable customer base. She roasts coffee alone in the boathouse and continues to run her business through online ordering. In the B&B directly opposite the coffee shop, there lives a single mother, Eriko, who raise her two children, Gaza and Shota, by herself. In order to make ends meet, she often works as a barmaid in the city. Because her mother is ill and hospitalized, she is financially strapped, and she has no intention of disciplining her children. She has a strong xenophobia towards Misaki, who has just moved there. Elder sister Arisa and younger brother Shota accidentally become friends with Misaki and help her assemble coffee in exchange for wages to pay for lunch. However, Eriko believes that Misaki has the intention of abducting children, so the suspicion deepens. However, one night, Misaki is violated by Eriko's lover, and the knot between the two open up. Eriko begins to assist Misaki in the coffee roasting business, and Misaki Yoshida also begins to encourage Eriko to get back into the B&B business. However, when everything seems to be on track in their careers, news comes that her father's remains had finally been salvaged. Misaki, unwilling to face the results of the experience, packs her bags and leaves the sad place alone, only to return to the seaside cafe that she built at the end of the film.

The Furthest End Awaits, planned and produced by Japan's Toei Film Company, can be regarded as a transnational women's film focusing on the living conditions of female characters. As Mary Ann Doane pointed out, women's films “do not provide us with access to the pure, authentic female subject, although we would like her to be so, but offers us, in fact, various gestures of the female figure or possible positions from which to look at women” (Doane, 1987, p. 4). As a woman's film, the narrative of *The Furthest End Awaits* resists not only a male-centered ideology but also a female-objectifying gaze. Sue Thornham agrees with Doane that women's films “claim to place female subjectivity, desire, and agency at the center of narratives” (Thornham, 1999, p. 52). In other words, compared to the male gaze in mainstream films, women's films mainly make the structure of the “gaze”

unstable and incoherent. More importantly, women's films put the female protagonist's gaze at the center, but it is a gaze without eroticism.

In terms of lens language, Hsiu-Chiung Chiang is certainly not inferior to Taiwan New Wave directors who rely on panoramic lenses and long shots to create a sense of space. However, when this film shows the agency and emotional interpretation of female characters, it is a viewing position that removes eroticism. The distance between the female character and the camera reduces the dramatic conflict of the close-up composition that is often used in popular dramas to emphasize the character's facial expressions. Hsiu-Chiung Chiang's use of long shots from the side echoes the narrative point of view of Kenji Miyazawa's *Yodaka no hoshi* [The nighthawk star]: "Looking at these characters from a more objective, bird's-eye view, I hope to provide a more realistic view. The feeling is not to emphasize the drama, so close-ups are not used" (Yang, 2015). There are two passages in this film that reflect the aesthetics of long and distant shots in Taiwan New Cinema. It can be said that Hsiu-Chiung Chiang pays tribute to the so-called Asian Minimalism (Bordwell, 2005, p. 233), and is also an inheritance of the aesthetics of Hou Hsiao-hsien's New Cinema.

One example of this is the traumatic time after Misaki is violated by Eriko's boyfriend, and the other is the shock time when Misaki learns the news about her father's skeleton. In the first scene, a fixed long shot is used to describe how women build a sisterly emotional support network after being sexually assaulted. The long shot emphasizes the sense of body and time. In order to thank Eriko for assisting the police, Misaki habitually makes a cup of coffee with her hands, but her body language shows that she has not yet recovered from the impact of the assault. She is holding a coffee pot in the camera. Her right hand keeps shaking. When Eriko discovers it, she expresses her willingness to help, and under the instruction of Misaki, she experiences the process of brewing coffee by hand for the first time. If we were to place the film in the context of a melodramatic film, Eriko's distrust of Misaki would often be emphasized through close-ups of the character's sadness and sorrowful facial expressions, creating a dramatic impact. However, Hsiu-Chiung Chiang not only avoids the close-up of the face that best expresses emotions, but instead focuses on Misaki's trembling hand holding the brewing pot. Therefore, the staggered movements of the two female protagonists and the complementary hand-made coffee scenes create a healing landscape of sisterly reconciliation and mutual support. Finally, the balanced composition

of the panoramic mirror position dissolves the continuity of the two women's traumatic symptoms, positioning the viewer in a de-eroticized position to resist the male-centered gaze.

In the second scene, when Misaki receives the investigation results from the police, it is almost confirmed that her father, who has been missing for 15 years, was killed in a maritime accident. This unfortunate news is an almost desperate blow to Misaki, who moved to the countryside from Tokyo, renovated the boathouse left by her father, and continued her roasting coffee business. Comforted by the family members of the deceased, Misaki just sits quietly, silently confronting her past beliefs and refusing to accept the fact that her father was killed. At this time, Hsiu-Chiung Chiang used a low-angle long shot to capture Misaki's physical sensation (embodiment) in the face of major setbacks. This key scene was arranged in the living room of Eriko's B&B. After the family members of the victims left, only the helpless Misaki and Eriko accompanying her are left in the empty living room.

Here again Hsiu-Chiung Chiang breaks away from the convention of melodrama-style close-ups of faces, and instead creates the composition with a fixed position of a long shot, such as Deleuze's "time-image", which provides a direct image of time and expresses the virtual concept of time as a whole in Bergson's continuous thought (Sutton & Martin-Jones, 2008, p. 93). In the movie, Misaki's extremely sad but not broken emotions are expressed with suppressed body movements, and in the end, she rejects Eriko's request to stay and gets up to return to her residence. Hsiu-Chiung Chiang establishes a scene of loss that is inevitable in women's films, but deliberately challenges the female characters' habitual crying/tears as a performance framework for interpreting sadness. The audience is brought into the virtual past of the narrator Misaki, which is time as a virtual, ever-expanding whole, or what Gilles Deleuze calls Henri Bergson's notion of "duration" as "a passing present and a preserved past" (Deleuze, 2005, p. 96).

The above two examples highlight the dynamic space configuration and long-shot composition in Hsiu-Chiung Chiang's films, presenting non-sexual landscapes and the reflexivity of daily narratives, completing a female film with a healing color temperature with considerable restraints. Flo Leibowitz believes that women's films focus on the plight of women's lives, and the female protagonist's pity and abuse are mobilized as a means, often at the climax of the narrative. Tear-jerking scenes occur. These are seen as sad scenes precisely because they express a loss or near loss, which reinforces the

sad nature and understanding of the audience (Leibowitz, 1996, p. 220). *The Furthest End Awaits* is not a Western melodrama, but rather a documentary audiovisual deployment of long takes and fixed camera angles, subverting the tension between the active/male (the subject of the gaze) and the passive/female (the object of the gaze). Take the performances of NJ's former lover Sherry or NJ's wife Minmin in *Yi Yi* as examples. They both use wailing performances to intensify the conflict and create a desperate situation of emotional loss. In contrast, *The Furthest End Awaits* mostly uses long, fixed shot compositions and restrained performances to shape the alliance between independent women facing setbacks and healing each other, and to strengthen the interaction and understanding of sisterhood. As mentioned in the previous section, there were many films about women's growth experience during Taiwan New Cinema period, but most of the female characters were supporting roles or narrative subplots. For example, Chang Yi's "Trilogy of Women's Films"—*Kuei-Mei, a Woman*; *Hanson, My Son*; and *This Love of Mine*—were all adapted from Hsiao Sa's novels. The women on the screen are "wandering between tradition and modernity, positioning themselves in family and society, and the taste of love seems to be swallowed up by life" (Chi, 1990, p. 361). In other words, most New Cinema directors place women's life history in the process of Taiwan's modernization, thereby reflecting on the transformation of contemporary Taiwan's national culture. As Chun-Chi Wang pointed out, most of the "suffering" female images in Taiwan New Cinema are often caught in a dilemma. The way they pursue their self-worth is to enter marriage and establish a family as their final refuge in life (Wang, 2019, p. 308).

The Furthest End Awaits is a female film that inherits the style of New Cinema. On the one hand, it reflects the long take of Hou Hsiao-hsien's films to capture the duration of time (Hong, 2011, p. 126). On the other hand, it redefines the father-daughter relationship and strengthens the female narrative of sisterhood by resisting the selfish and self-righteous image of men under the patriarchal system. First used by radical feminists in the 1970s, "sisterhood" has a political power of solidarity and is also an intimate model of mutual support and care between women, which is conducive to the emergence of self-identity. Bonnie Thornton Dill asserts that a more "all-inclusive sisterhood" theory should be developed, in which gender issues should encompass the diversity of race, class, and so on, so that "sisterhood" can take on a greater critical perspective (Dill, 1994, p. 53). Caren Kaplan and

Inderpal Grewal, on the other hand, advocated an “inclusive sisterhood” as a strategy of “transnational feminist cultural studies” and reflected on how to reimagine it in the discrete contexts of postmodernity: “How women are interconnected in these relationships, and how we can negotiate with them and develop strategies of resistance” (Kaplan et al., 2004, p. 84). *The Furthest End Awaits* is a gender representation of the sisterhood between two Japanese women, echoing the East Asian case of “inclusive sisterhood” that foreshadows the inclusion of race and class. As an entrepreneur from a Tokyo coffee shop, Misaki is confident and independent, in contrast to the economically disadvantaged restaurant girl Eriko. The sisterhood that gradually developed due to the resolution of the misunderstanding formed a non-sexual landscape that resisted the patriarchal system. This film uses the image rhetoric of “absent father” to question the patriarchal system. Whether it is Eriko’s lover or Misaki’s father, the two main adult male characters symbolize narcissistic and chauvinistic existence, with one arrested for sexual assault and the other confirmed dead. Kinnia Shuk-ting Yau once analyzed the position and changes of the father figure in Taiwanese movies in an article, pointing out that most of the new generation movies in Taiwan in the millennium use the image of “absent father” to express distrust of authority, such as the father who abandons his family in *Blue Gate Crossing* (2002), the father who died in the great earthquake of September 21, 1999 in *Tattoo* (2007), or the father who is a psychopath in *Orz Boys* (2008). Instead, the films highlight the personal issues of the younger generation, including sexual orientation or confusion about the future (Yau, 2010, p. 98). As one of the Taiwanese female directors of the new century, Hsiu-Chiung Chiang’s short film *Healing* and her feature film *The Furthest End Awaits* both challenge the patriarchal rule of inheritance by maintaining an ambiguous emotional projection with the absent or disabled father figure.

As mentioned before, the story frame of *The Furthest End Awaits* revolves around the establishment and alliance of sisterhood, which is very different from the masculine-dominated coming-of-age narratives of New Cinema. It is a female movie about memories and trauma, suspense and companionship, and despair and rebirth. Dressed in blue trousers and tied with a ponytail, Misaki has a distinct image of an independent woman. After voluntarily taking over her father’s debts and inheritance, she closes down her Tokyo coffee shop and moves alone to the boathouse left by her father. The rural space on the seaside is the main setting of the film, becoming a closed

narrative space. The female protagonist returns to her birthplace many years later and lives in her father's boathouse. It is like facing the deprivation of her father's absence in childhood again, but she also opens up the journey of self-identity. As the female protagonist faced the divorce of her parents at the age of four and never saw her biological father again, the main narrative axis of the film is also Misaki's confrontation with her "Electra complex": On the one hand, she waits alone for a long time to solve the mystery of her father's disappearance, but on the other hand, she has to reestablish her coffee business in an unfamiliar place.

The use of film music has become a sound element for Misaki to overcome the "Electra complex". The guitar, as the theme melody of the film, carries the integrating function of transcending the consistency of "time-space", realizing the strategy of audiovisual deployment to regain the mobility of women's growth narrative. A piano melody in the film, on the other hand, is the "sound of rebirth" in the course of the café's operation. When Misaki voluntarily accepts the boathouse left by her father, the film flashes back to the scene of listening to her father playing guitar as a child. In the hand-held video, her father holds Misaki in his arms on the last night before Misaki Yoshida's parents divorced. The sound effects of the waves and the guitar melody seem to have become a sound medium leading to the past, positioning the dilemmas and problems that the female protagonist of the film must overcome on her own. Here, Hsiu-Chiung Chiang uses diegetic music—audible to the character—to create a link between memory and spatial awareness of trauma, rendering sound an inescapable issue for the female protagonist Misaki. This piece of music is repeated once more, and through non-diegetic music, Misaki drives back to the sad place of her childhood. The guitar melody appears again as a narrative sound until Misaki plays the song herself at a gathering with her family after meeting them from the shipwreck. And when she re-establishes the "Nighthawk Café" in her father's boathouse and hires Eriko's family to join in, she mainly uses non-narrative music to present the acoustic channels of emotional communication between women and children, female customers, and female friends, creating an audiovisual composition of sisterly negotiation and understanding. Therefore, Hsiu-Chiung Chiang uses the melody of two musical instruments and the perceptual soundscape constructed by the sound of the waves to create an acoustic back-up device for the female narrative of the film. The guitar melody returns to the entanglement of memory and trauma, while the

piano melody constructs the trajectory of subjectivity. Although Misaki needs to leave temporarily in the face of the shock of finding her father's bones, the deployment of the sound/song also serves as a call for female characters to return to the identity of the subject.

The Furthest End Awaits presents the portrayal of a female professional in the role of a coffee roaster. The blue-toned loose clothes and work clothes in Misaki's film show her low-key, professional and self-disciplined independent female image. Although Misaki moved alone to the suburbs to inherit her father's inheritance, she has turned her anxiety about her father, who has been missing for many years, into full-time dedication to her boathouse renovation and business operation. On the one hand, she positions herself as a single professional woman, and on the other hand, she silently supports the family of Eriko, a disabled mother who is beautiful but economically disadvantaged. In the patriarchal society depicted in the film, male dominance is pervasive, and the female characters' bodies experience varying degrees of violence. However, the film avoids visual exploitation of sexuality by excluding nudity. The two female characters in the film have different settings in terms of academic qualifications, functions and classes. The "Nighthawk Café" has also become a place for women to cultivate their professional skills, and Eriko is even encouraged to take on the B&B family business. The sisterhood between Misaki and Eriko becomes a shift in the film's female subjectivity, and at the same time they bear the great sadness and loss of losing their father. In the opening credits, a flashback clip is accompanied by narrative music, and the camera focuses on the sweet memories of Misaki's father holding his young daughter for the last time and having a warm relationship, which becomes an emotional issue full of regret, anxiety, and loss for Misaki when facing her "absent father." The forced separation of father and daughter in her childhood is as vivid as trauma. For Misaki's character development, it is a desperate blow but also an opportunity for rebirth. However, she eventually overcomes the huge shadow of the "Electra complex". Therefore, when Eriko informs Misaki of the possible discovery of the father's skeleton, Misaki in the medium shot can only continue to focus on the details of her work, suppressing her grief without a smile. At the end of the film, Misaki, who is overly sad, briefly leaves and returns to the "Nighthawk café" to bid farewell to her "missing father" in the "father's legacy", transforming the position of the female object into the subject's desire. The process of roasting and brewing coffee presents not just passive or negative female representations

but an active role in resolving class conflicts, engaging in local public affairs, and fostering a sense of belonging among women.

5. The Flourishing of Taiwan New Cinema, or the New Wave of Transnational Art Films

This article seeks to outline the logic of global film production in the 21st century. East Asian film festivals have become a path for talent matching, transnational investment and marketing channels for art films. The production and consumption of so-called global art films has become a brand that has been established by Taiwan New Cinema in major film festivals since its inception. However, with more than 30 years of development, Taiwan New Cinema has accumulated rich aesthetic assets, and the history of cinema cannot ignore the aesthetics of long shots and the narrative of daily life under the development of New Cinema. In other words, Taiwan New Cinema is a brand of global art films because of the transnational integration network formed by global art film production and the East Asian film festival marketing platform. This still leaves room for the survival and reincarnation of Taiwan's image aesthetics in East Asia, realizing that cinema, as a transnational cultural production, has its own market logic. As we enter the 21st century, Taiwan New Cinema directors are still making their mark at the world's three most representative European film festivals for art cinema. For example, Tsai Ming-liang won the Jury Prize at the 70th Venice Film Festival for *Stray Dogs* (2013), and Hou Hsiao-hsien's *The Assassin* (2015) won the Best Director at the 68th Cannes Film Festival. More importantly, Taiwan's New Wave aesthetics has not only influenced the younger generation of local Taiwanese directors such as Hsiu-Chiung Chiang, Zero Chou, Shu-yu Lin, Ji-ran Hou, Mong-hong Chung, and Ya-che Yang, but also extended to the creations of art film directors outside Taiwan, such as Burmese director Midi Z, who has been naturalized as a Taiwanese citizen; Chinese directors Jia Zhangke and Bi Gan, Japanese directors Hirokazu Kore-eda and Ryusuke Hamaguchi, Thai director Apichatpong Weerasethakul, Malaysian directors Ho Wei Ting, Liew Kefa, and Zhang Ji'an, and Singaporean director Anthony Chen. They have all affirmed in public interviews that Taiwan's New Wave aesthetics inspired their creations.

To sum up, on the one hand, it can be explained that the creative power

of Taiwanese New Wave directors since the 1980s has been sustained. On the other hand, although young Taiwanese directors have not yet been able to surpass the achievements of their predecessors at the three major film festivals, the influence of Taiwan's New Wave has already begun. It has expanded to Asia and even global art film creation. As Song Hwee Lim mentions that Taiwanese films are the transnational aspect of cultural soft power (Lim, 2022, p. 149), the above phenomenon can be said to be the legacy of Taiwan New Cinema, which has set off a global art cinema boom in the 21st century.

The Japanese-language film *The Furthest End Awaits*, produced by Japan's Toei Film Company and directed by Hsiu-Chiung Chiang, is placed in the context of Taiwan New Cinema to understand its aesthetic inheritance. An analysis of Hsiu-Chiung Chiang's lens language and female narrative suggests the film can be seen as a shift in the gender representation of New Cinema, just like the concept of "reverberations"⁹ in the field of phonetics, which understands art as the reverberation, reverberation, delay and possibility of re-creation of movement (Lu, 2018, p. 85). Therefore, *The Furthest End Awaits* can be regarded as an "exceptional state" in the aesthetic genealogy of Taiwan New Cinema. Placed in the "transnational" cycle of production and consumption of global art film festivals, this film can not only be regarded as an "exception" of the New Wave, but also a "productive" one. The representation of women in the film no longer serves as a gender metaphor or a functional narrative element of national history, but as a counterbalance to the patriarchal system, mediating between individuals and families, between careers and friendships, and between memories and trauma. Through the emotional alliance and financial support between women, it provides the possibility of diverse imaginations of starting a family. It can be said to be a renewed reflection and challenge on the gender representation of Taiwan New Cinema in the 1980s and the historiography of Taiwan cinema.

Taiwan New Cinema may have come to an end as a historical event or filmmaking movement, but as a form of filmmaking aesthetics, many film directors continue to repeat or transform its styles and forms. These works also transcend the boundaries of language, nationality, race, and gender, finding resonance in the works of filmmakers around the world, and the

9 This concept is inspired by Chen Chieh-jen's creations, taking *Factory*, *Route*, and *Realm of Reverberations* as examples.

poetics of long shots are presented in different local contexts. This article discusses the aesthetic inheritance between the legacy of Taiwan New Cinema and *The Furthest End Awaits*, not just to once again highlight the aesthetic uniqueness and continuity of Taiwan New Cinema, or to evoke the essentialism of national history, but to re-echo the New Cinema spirit advocated by Hsiao Yeh in the 1980s when he reviewed Chang Yi's *Jade Love*, calling it "a rebellious, uncompromising, and somewhat experimental spirit" (Yeh, 1986, p. 192) and emphasizing the importance of subject position, gender representation and sisterhood in women's films in an attempt to preserve daily life practices in the writing of minority histories.

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