



# 世界

## The World

Jia Zhangke 賈樟柯

由賈樟柯的《世界》(2005)看全球不均衡流動  
The Uneven Global Flows in *The World* by Jia Zhangke

# G7 & Kate's: Discussion Questions

1. G1 Theme: Tao and Taisheng's death: the beginning or the end of their lives? Why? **What drives Tao to this radical end (which you yourselves probably wouldn't do)?**
2. G6 What's the symbolic meaning of the white raincoat for Tao? Other symbols?
3. G 5 What do the passports and Ulan Bator represent?
4. **G 4 Form:** Any symbolic scenes (*Mise en scène*) like the junkman at the beginning of the film?
5. **G2 符號與流動 Simulacra, Places and Spaces** How is **The World Park**, together with its scale models of the most recognizable global landmarks, **mapped and related to the outside world** in the film *The World*? Is it completely dissociated from reality? Or the spaces **outside** the World Park?
6. G3 **What role does cell phone play in this film? And the animation?)**

「昨日《世界》的首映式很多沒有受到邀請的媒體都紛至沓來，只為賈樟柯三個字和《世界》這部影片公映所造成的影響。多數記者的提問集中表達對他新片新變化的不解和質疑：

- 一、FLASH制作很粗糙；
- 二、故事性不強，很散；
- 三、演員不如以前表現得那么原生態。」

問題一：為何上映情況不佳？

問題三：愛情線索是否不動人？

問題二：穿插人物是否太多？

問題四：為何選擇“世界公園”？

## 《世界》北京首映 賈樟柯舌戰群記

(大紀元 2005-04-10) [source 1](#)

# Outline

## I. 導論 General Introduction:

A. 賈樟柯 Jia Zhang-ke 與北京電影

B. 北漂 與後社會主義 Postsocialism & Migrant Workers in China Questions

C. 全球流動與擬象 Global Flows & Simulacra

## II. 《世界》 The World: More Discussion Questions

A. 擬象空間的權力關係 Power Relations in & outside The World Park

B. 符號與流動 Signs and Flows (of Finance and People)

C. 情感流動 與斷裂 Emotional Flows and Disjunctures

## III. 影片結尾與結論 The Ending & Conclusion



1-1. 賈樟柯

Jia Zhang-ke

與北京電影

# 賈樟柯 vs. 第五代導演

## Jia Zhangke vs. The 5<sup>th</sup> Generation

1) claims that he wanted to produce films after seeing *Yellow Earth* (黃土地)

2) While in Beijing Film Academy, “...after four years of watching Chinese films, I still hadn't seen a single one that had anything to do with the Chinese reality that I knew” (qtd. in Tweedie 284 ).

# 1-2. Jia Zhangke 賈樟柯 vs. The 5<sup>th</sup> Generation

## NEW WAVE (6<sup>TH</sup> GENERATION)

### 賈樟柯 Jia Zhangke

chronicling post-socialist China's changes

1) **Hometown Trilogy** of China's transition into modernity from 1970s (Shan-xi 山西汾陽)

*The Pickpocket* (《小武》) 1997

*Platform* (《站台》) 2000 / *Unknown Pleasures* (《任逍遙》) 2002

II) **Internal and Worldwide Success**

2) **The World** 《世界》

3) *A Touch Of Sin* 《天注定》 (2013)

4) 《山河故人》 (2015)

## THE FIFTH GENERATION

### 張藝謀 Yimou Zhang

*Red Sorghum* 《紅高粱》 (1988年)

*House of Flying Daggers* 《十面埋伏》 (2004年)

*Raise the Red Lantern* 《大紅燈籠高高掛》 (1991年)

*The Flowers Of War* 《金陵十三釵》 (2011年)

### 陳凱歌 Kaige Chen

*Farewell My Concubine* 《霸王別姬》 (1993年)

*Yellow Earth* 《黃土地》 (1984年)

The Past



# Films set in Postsocialist Beijing – Romantic Comedies & Nostalgia Film

有話好好說  
1997 張藝謀



独自等待

(伍仕賢 WAITING ALONG 2005)



北京愛情故事  
(BEIJING LOVE STORY  
2014)



1995 Beijing  
2005 Shanghai

如果愛  
(陳可辛 2015)





# Films set in Beijing --Realism

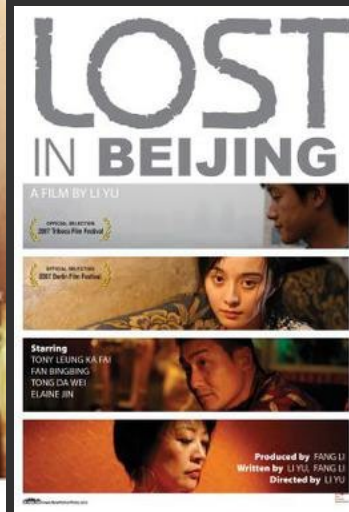
夏日暖洋洋

I LOVE BEIJING

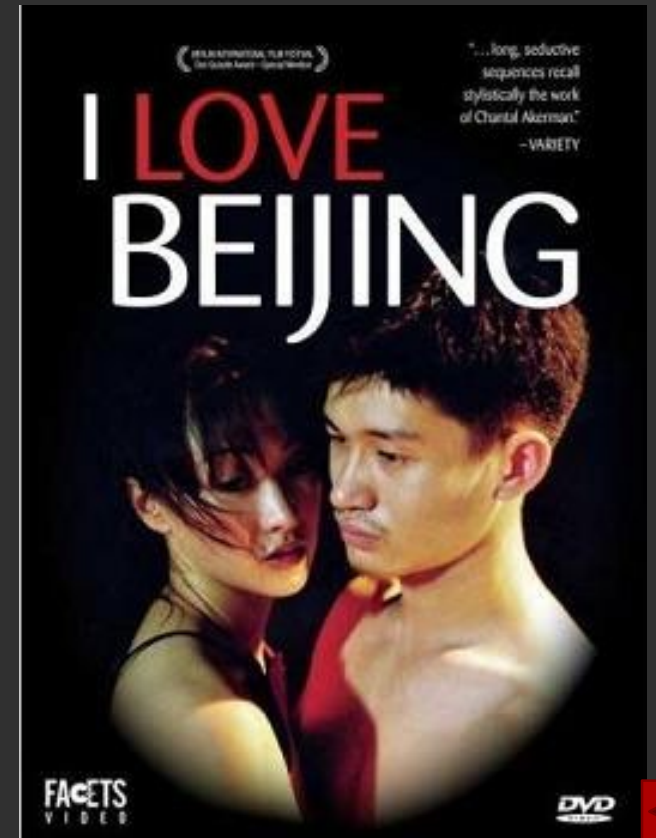
蘋果 *LOST IN BEIJING*



李玉 2007



寧瀛 2002



舞蹈、世界公園

警衛

農民工

# 1-2. Postsocialist Beijing

後社會主義北京

全球化  
後現代狀況

後社會主義

資本主義

# 中國(北京)的全球化歷史

Dec. 1978 --鄧小平開始實施的一系列經濟改革  
//Modernization

June 4, 1989—天安門事件

November 9, 1989—柏林圍牆拆除

1991 – 蘇聯瓦解

1992 --鄧小平南巡；重申與改革開放 (Postsocialist China)  
；發展社會主義混合經濟

2001 – 中國加入世貿組織 (next slide 台灣:Jan 1 2002)

2002～確立非公有制經濟平等參與市場經濟競爭制度，  
以鼓勵大力發展(neo-liberalism)

# Entering WTO

## 多邊貿易體制：

1. 整體推進的市場化，...政府權力受到最大約束的市場化；
2. 不是被利益集團綁架的市場化，而是利益集團受制於多邊遊戲規則的市場化。

## In 2014 (中國入世之後的13年)

- 外貿總額從2001年的5098億美元上升到了2014年前三季度的31626億美元，成為世界上第一大出口國和第二大進口國；
- 人均GDP從2001年的1038美元上升到了2013年的6767美元；中國的經濟規模躍居世界第二；中國成了名副其實的「世界工廠」；「中國製造」的產品行銷到了世界各地。

分析：入世13載 中國經貿得與失 BBC (2014/11/10)

[https://www.bbc.com/zhongwen/trad/indepth/2014/11/141110\\_china\\_wto\\_13\\_years](https://www.bbc.com/zhongwen/trad/indepth/2014/11/141110_china_wto_13_years)

# Postsocialism 非後資本主義

Intended to be also **postcapitalism**

“sense of a socialism that represents a response to the experience of capitalism and an attempt to **overcome the deficiencies of capitalist development**” (Dirlik qtd. In Litzinger 34)

-- In reality, it is **consumer-oriented and neoliberalist.**

# Postsocialism: Economic Growth with Multiple Contradictions 充滿矛盾的經濟成長

- “a result of the historical overlap between socialist state-form and the era of capitalist globalization” (Xudong Zhang 16).
- Not an advanced form of socialism, but an experimentation to address “a bewildering overlap of modes of production, social systems and symbolic orders” (Xudong Zhang 10).



# Economic Growth: the Rise of Private Industries

<http://theory.people.com.cn/BIG5/n/2014/0825/c388253-25532824.html>

表 5-3 全国实有企业和个体工商户数 (2003-2013)

单位: 万个

年份	全国实有企业总数	私营企业	私营企业比重(%)	个体工商户	全国总计	相当于全国总人口比例(%)
2002	734	264	35.93	2377	3111	2.42
2003	770	329	42.71	2353	3123	2.41
2004	814	402	49.45	2350	3164	2.43
2005	857	472	55.08	2464	3321	2.53
2006	919	544	59.21	2596	3515	2.67
2007	964	603	62.56	2742	3706	2.80
2008	971	657	67.67	2917	3888	2.93
2009	1043	740	70.98	3197	4240	3.18
2010	1136	846	74.40	3453	4589	3.42
2011	1253	968	77.22	3756	5009	3.72
2012	1367	1086	79.45	4059	5426	4.00
2013	1528	1229	80.43	4436	5964	4.38
2002-2013 年平均增长率(%)	6.90	15.00	45.43	5.84	6.09	

私有企業成長



# Economic Growth: the Rise of State-Run Wealth

## 世界前 500 企業數

2016 年企業新增貸款，  
 → 78% 流向國企；  
 → 民企僅獲得 17%、約 1.5 兆人民幣  
 → 2018 10 家公司「國進民退」

表 5-2 主要国家世界 500 强企业数 (1990-2013)

	1990年	1996年	2000年	2005年	2010年	2012年	2013年	2000-2013年 变化量
美国	164	153	179	177	140	132	132	-47
日本	111	141	108	81	71	68	62	-46
英国	43	32	38	35	30	26	26	-12
德国	30	40	37	36	37	32	29	-8
法国	30	42	37	39	39	32	31	-6
加拿大	12	6	12	13	11	11	9	-2
韩国	11	12	11	11	10	13	14	+3
印度	6	1	1	5	8	8	8	+4
俄罗斯		1	2	3	6	7	7	+5

中国	1	2	11	18	54	79	95	+84
大陆	1	2	9	15	43	70	86	+77
国企	1	2	9	15	41	65	78	+69
民企					2	5	7	+7

数据来源:《财富》杂志世界 500 强排行榜数据库。

# Increasing Wealth Gap 貧富懸殊

“A study from Peking University last year found that the poorest 25 per cent of mainland households owned just 1 per cent of the country’s aggregate wealth, while the richest 1 per cent owned a third of the wealth.” from “China’s dirty little secret: its growing wealth gap”

South China Morning Post 2017/07/07 ¼家庭=1%全國財產; 首富=1/3全國財產

“As China grows, equal opportunity and social mobility are fast becoming a cruel lie” South China Morning Post 2017/07/07

# Contradiction, or Disjuncture in *The World*

## CONTRADICTIONS

- 1) **Construction** vs. Entertainment
- 2) Theme Park vs. **Stealing & ID Card Forgery**

## DISJUNCTURES

- 1) Family disseminated
- 2) **Migrant Laborers, or Beijing Drifters**
- 3) Emigrants

Group 2, 2016 F: Bella Lian/Clare Yu/Derrick Ko

Jenny Zhuang/Joanna Long/Miki Ding



嘿，我老乡



# Migrant Workers(農民工) & Beijing Drifters(北漂)

Group 2, 2016 F: Bella Lian/Clare Yu/Derrick Ko

Jenny Zhuang/Joanna Long/Miki Ding

## Definition of ‘Migrant Workers’:

- rural household registration
- employed in an urban workplace.

## Definition of ‘Beijing Drifters’:

People **without Beijing registered residence**(戶口), who migrated to Beijing from other places of China seeking opportunities and better life.



<http://www.clb.org.hk/content/migrant-workers-and-their-children>

<http://factsanddetails.com/china/cat11/sub72/item150.html#chapter-1>

<http://www.engyes.com/en/dic-content/people>

# Contribution of Migrant Workers



<http://i.guancha.cn/News/2014/05/12/635355082903897201.jpg>

- 277 million migrant workers in China
- **one third** of the entire working population
- the engine of China's spectacular economic growth over the last three decades
- account for half of the country's GDP

# Catalysts for Internal Migration

## Urban-rural dual system & the household registration system (戶籍登記制度)

- Urban-rural dual system (城鄉二元制):

Household types: urban & rural

→ economic gap between urban and rural areas

→ two kinds of social identity

- Purpose of this system :
  - facilitate internal migration control
  - criminal surveillance
  - government welfare and resource distribution



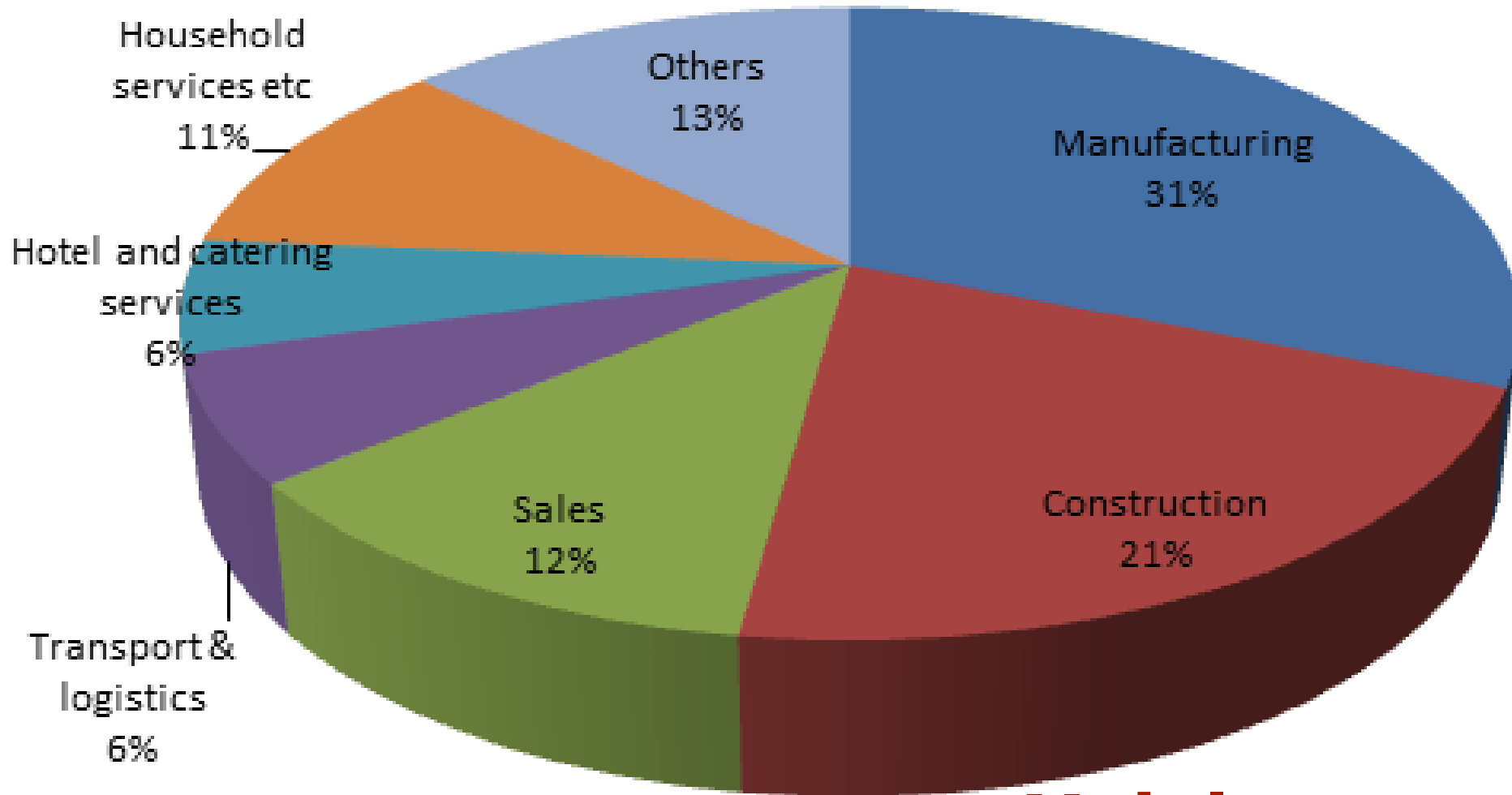
戶 別	农业家庭户	戶主姓名	
戶 号		住 址	



# 移工的工作分布

Group 2, 2016 F: Bella Lian/Clare Yu/Derrick Ko

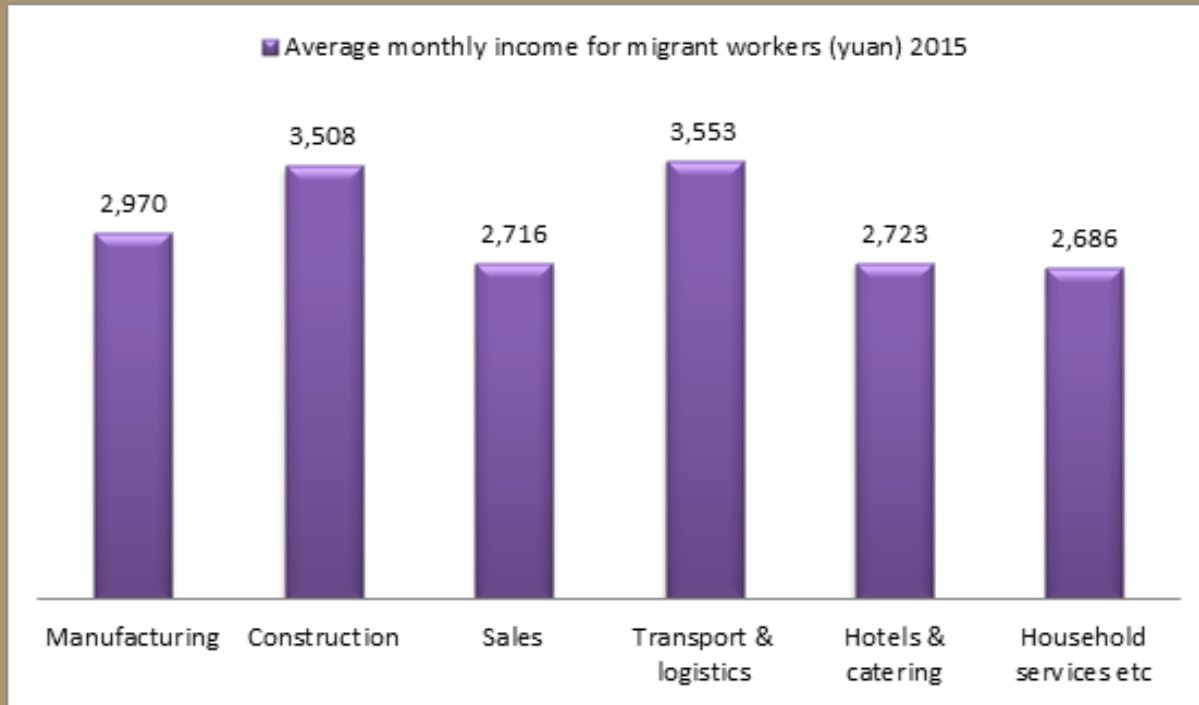
Jenny Zhuang/Joanna Long/Miki Ding



製造業  
建築  
販售  
交通  
物流  
旅館  
清潔  
等

**Mainly manual works**

## AVERAGE MONTHLY INCOME FOR MIGRANT WORKERS (2015)



SOURCE: CHINA LABOUR BULLETIN

**3,000 yuan**  
(15,000 NT)

## AVERAGE YEARLY INCOME (2006-2015)



SOURCE: WWW.TRADINGECONOMICS.COM | MOHRSS, CHINA

SOURCE: TRADING ECONOMICS

**收入低於水平 LOWER INCOME THAN AVERAGE**

Average Monthly Income 2015:  
 $62069 \div 12 \approx 5,169$  yuan  
 (25,000 NT)  
 全世界第66名；台灣第30名



Me? More than 200  
我? 200多吧



# Migrant Workers: Marginalized Group



Less educated and do the dirtiest and hardest jobs in the cities



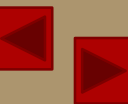
# Migrant Workers: Marginalized Group

‘Country people stand out in the urban crowd. Their hands and faces are more weathered, their clothes simpler and more ragged. Often they move about town lugging unwieldy bundles of bedding and belonging wrapped in plaid-patterned woven-plastic fabric that somehow has become the standard for such purposes in poor countries around the world.’

(James Fallows, The Atlantic Monthly)

Group 2, 2016 F: Bella Lian/Clare Yu/Derrick Ko

Jenny Zhuang/Joanna Long/Miki Ding



## 2. *The World*: Discussion Questions ①

擬象空間的權力與人際關係：矛盾與斷裂

1. **Form**: Any symbolic scenes (*Mise en scène*) like the junkman at the beginning of the film?
2. **Title cards**: What do the title cards--such as Paris in Beijing, Ulan Bator, Tokyo Story & Ever Changing World (一天一个世界)-- mean?

Where do we see **contradictions** in the theme park between **capitalist entertainment** and **migrant laborers**?



# 舞者

## Dancers on Stage and Behind it

Opening:

「誰有創口貼

Anyone have a Band-Aid?」



Landmarks/Stereotypes  
Decontextualized: e.g. Pharaoh



擬象的  
「世界」



Returning to  
The World Park



Tao's limited  
understanding of Anna

虛幻的  
「愛情」



Announcement of  
Wei's Wedding/**You's**  
Promotion



Wei's  
Wedding/**Revelation of**  
**Taisheng's affair**

字卡Title Cards

Group 2, 2016 F: Bella Lian/Clare Yu/Derrick Ko  
Jenny Zhuang/Joanna Long/Miki Ding



Hardship, "Friendship" & Family



Wedding Gown, Uniform, Walkie Talkie & Arch of Triumph



# 1-3. 全球流動 + 擬象

擬像世界中的權力結構與人際關係



# 1-2 Global Flows

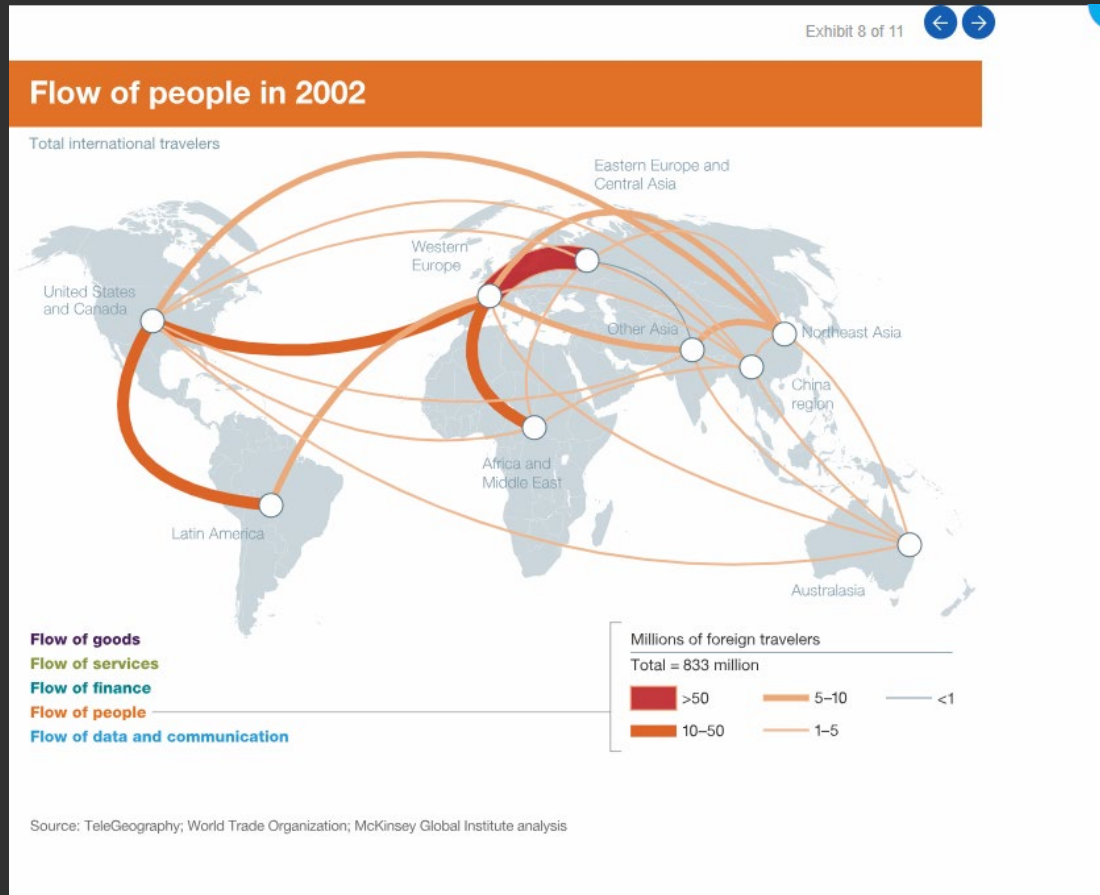
## 全球流動

- Ref. McKinsey Report 2014
- Global flows in a digital age: Expanding Network of Global Flows

McKinsey & Company

麥肯錫公司創立於芝加哥的管理諮詢公司

人口





# Connected by Global Flows

## McKinsey Report 2014

- Flows of goods (largest; 10 times since 1980), services and finance (1.5 increase since 2002)
- Flows of people –the most limited (1.3 increase since 2002)
- Germany tops the list, followed by Hong Kong and the United States.
- Flows of data and communication (7 times increase since 2008)

→ knowledge-intensive flows;

→ Replacing labor-intensive flows? –e.g. robots?

## Impact

1/3 of goods flow across national borders; “being left behind if not being connected.”

- Charts -- [Expanding Network of Global Flows](#)



# Disjuncture and Conjunction in Global 'scape'

Modernity at Large by Arjun Appadurai

- the cultural dimension of globalization.
- how the interconnectedness of migration and modern mass media affects the imagination and defines notions of neighborhood, nation, and nationhood.
- media and migration have begun to deterritorialize
  - led to the emergence of long-distance nationalism, "diasporic public sphere," ethnic violence, and the growing disjunction of various economic, cultural, and political aspects of daily life.

(source: Modernity at Large: Cultural Dimensions of Globalization *Journal of World History* 11.1 (2000) 157-159 [http://muse.jhu.edu/journals/journal\\_of\\_world\\_history/summary/v011/11.1oonk.html](http://muse.jhu.edu/journals/journal_of_world_history/summary/v011/11.1oonk.html) )

# *Modernity at Large* (Arjun Appadurai)

o to explore **global disjunctures** “is to look at the relationship among five dimensions of global cultural flows --



(a) ethnoscapas (b) mediascapas, (c) technoscapas, (d) financescapas, and (e) ideoscapas.

--scape-- the fluid, irregular shapes of these landscapes (p. 33)

--imagined; imagination as a social practice

# The Five “scapes” // McKinsey Report

## Ethnoscapes 族群景觀 = People & services

- landscape of persons who constitute the shifting world in which we live: tourists, immigrants, refugees, exiles, guest workers, and other moving groups and individuals ... “people in flux”

## Mediascape 媒體景觀 = data & communication

- repertoire of images & narratives and “the distribution of the electronic capabilities to produce and disseminate information”

## Ideoscapes 意識形態景觀

- the ideologies of states and the counter-ideologies of movements

## Financescapes 金融景觀 = finance & goods

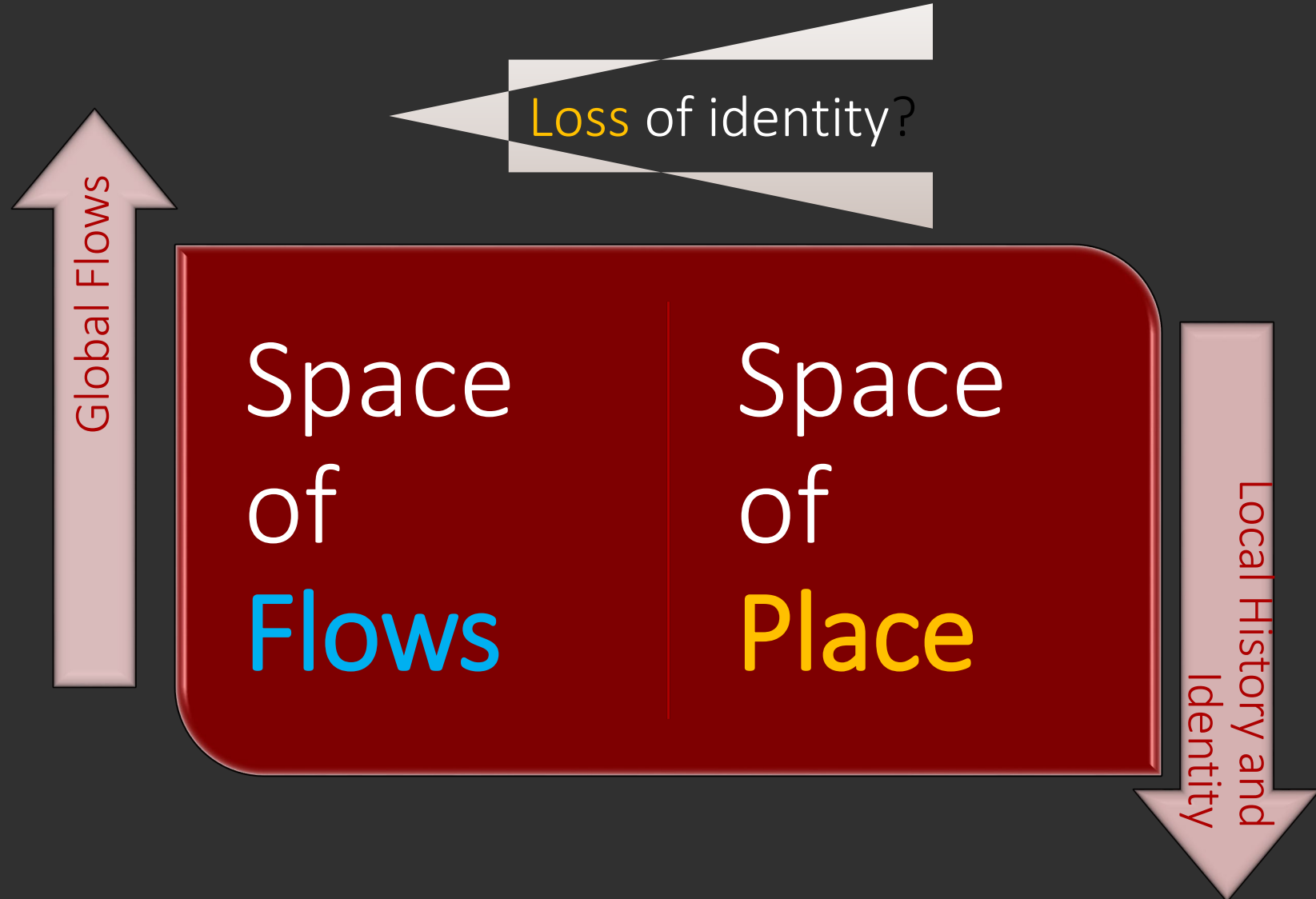
- a more mysterious, rapid, and difficult flows of global capital, currency and investment

## Technoscapes 科技景觀 = data & communication & services

- technology, both mechanical and informational, flows at high speeds across various borders



# Issue: Space vs. Place



# Flows of Different Kinds:

**Key Words** -- Uneven Flows, Conjuncture & Disjuncture

- **Class & Race**: Different degrees of mobility,
- **w/ different purposes**: flaneur, tourist, urban migrant, migrant worker, refugees
- **Impact**: Increasing risks, chance encounters and coincidences

→ **人與符號的去畛域化與再畛域化** Dis-embedding, De-territorialization, Different senses of “home” & community



# 1-2. Jean Baudrillard: *The Order of Simulacra*

(Baudrillard, 1994, 1-42)

## The Four Phases of Images 圖像符號的四個階段

### Medieval Period (Religious Art)

- The image is **the reflection of** a basic reality;

### Renaissance and Enlightenment (Baroque Art)

- The image **masks and perverts** a basic reality

### Industrialism (Mechanical Reproduction)

- The image **masks the *absence*** of a basic reality

### Post-Industrial Society (electronic, genetic reproduction)

- **The image bears no relation to any reality whatsoever:** it is its own pure simulacrum → floating signifiers, fragments

# 1-2-1. Jean Baudrillard: *The Order of Simulacra*

## Post-Industrial World of Simulacra 後工業世界的擬象

- ◆ Simulacra = the hyperreal (「超真實」), whatever that can be reproduced; "... the generation by models of a real without original or reality: a hyperreal" (Baudrillard, 1994, 1).
  - ◆ We are living in a world dominated by images & signs in mass media, social media, banking system, digital reproduction, and many other orders of simulacra. It is a realm of hyperreality and simulations where truths no longer exist.

"We live in a world where there is more and more information, and less and less meaning"  
(Baudrillard, 1994, 79)



# Reference: Simulacra: Examples

A. the biological and scientific –

1. simulation of symptoms; 10. DNA model reproduction; 11. Nuclear deterrence

B. the religious -- 2. the simulacrum of divinity (Cloister in YNC)

C. museumification of culture -- 3. the return of the Tasaday; 4. the salvage of Rameses' mummy, 5. return of part of a Cloister to its origin,

D. popular culture -- 6. Disney; 9. the filming of the Louds

E. the political -- 7. Watergate; 12. Vietnam war, Algerian war

F. social crimes -- 8. all holdups, hijacks

(Baudrillard, 1994, 1-42)

# Theme Parks

Disney World – presented as imaginary in order for the rest to look “real”  
北京世界公園 -- Visit the World Without Leaving Beijing



# Virtual Reality created by— FB, Instagram, news report & viralization, cyber sex, robot, live video, etc.

ubiquitous computing

“The **medium** itself is no longer identifiable as such, and the **merging of the medium and the message** is the first great formula of the new age. There is no longer any medium in the literal sense: it is now **intangible, diffuse, and diffracted in the real**, and it can no longer even be said that the latter is distorted by it.

...the event filtered by the medium the dissolution of TV into life, the dissolution of life into TV — an indiscernible chemical solution: **we are all Louds [read: Kardashians]**, doomed not to invasion...**but...to their infiltration.**”

Truman Show and Minority Report coming true: <https://www.youtube.com/watch?v=cYsncZN3nMM>

A discussion: [https://www.youtube.com/watch?v=\\_z3FRCNY6Z0](https://www.youtube.com/watch?v=_z3FRCNY6Z0)

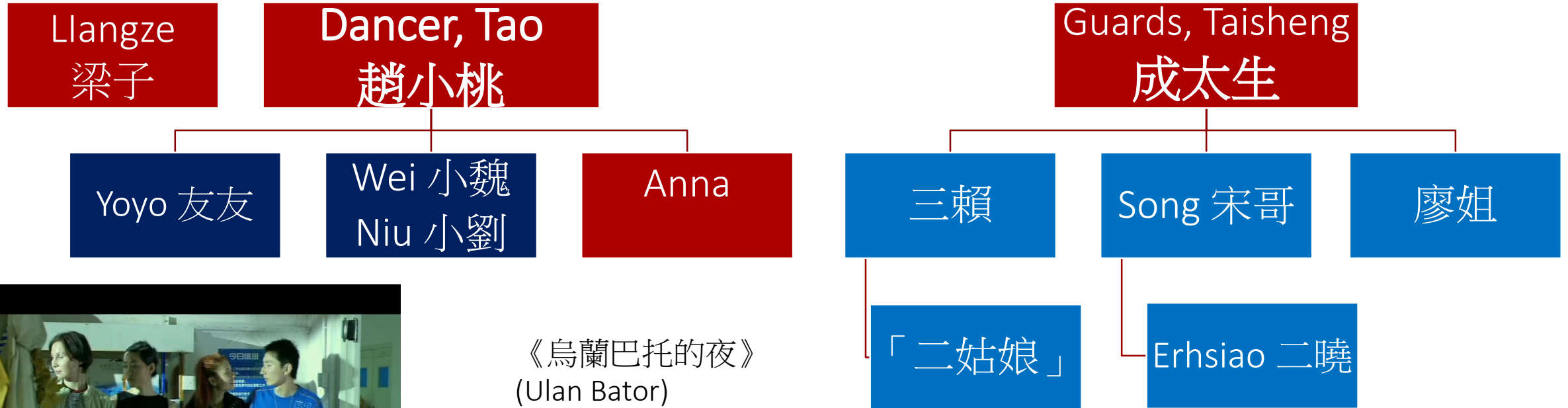
More [here](#)



# The World: Characters & Character Relations



“誰有創可貼？” Band-Aid?



《烏蘭巴托的夜》  
(Ulan Bator)

## 2. *The World*: Discussion Questions ②

1. 擬象空間的權力關係 Major Roles in the Park: 1) Guards; 2) Dancers in exotic costumes.
2. 符號與流動 Simulacra, Places and Spaces
  - 1) How is **The World Park**, together with its scale models of the most recognizable global landmarks, **mapped and related to the outside world** in the film *The World*? Is it completely dissociated from reality? Or the spaces **outside** the World Park?
    - \*What role does **cell phone** play in this film? And the **animation**?
3. Other symbols: **white raincoat**: Xiaotao said she wore a raincoat when she stayed in a basement when she first came to Beijing, and later there is one scene that Xiaotao runs in the rain lifting a raincoat



## 2. *The World*: Discussion Questions ③

### 情感流動與斷裂

5. How do the flows of signs & money, their disjunctures and contradictions, affect the drifters and their senses of home in *The World*?
6. **The Ending**: Is their death an accident or do they commit suicide? Are Xiaotao and Taisheng dead in the ending? Is this film a completely pessimistic one?

# 2-A. 擬象空間的權力關係

老闆、領班、警衛、舞者、遊客

# Power Relations in The World Park: 穆經理和舞者

領班



領班



# 外籍舞者與領隊

Clip: chapters “Arrivals”  
(13:32)





# 廣播、警衛、遊客

(7:24; 13:32)





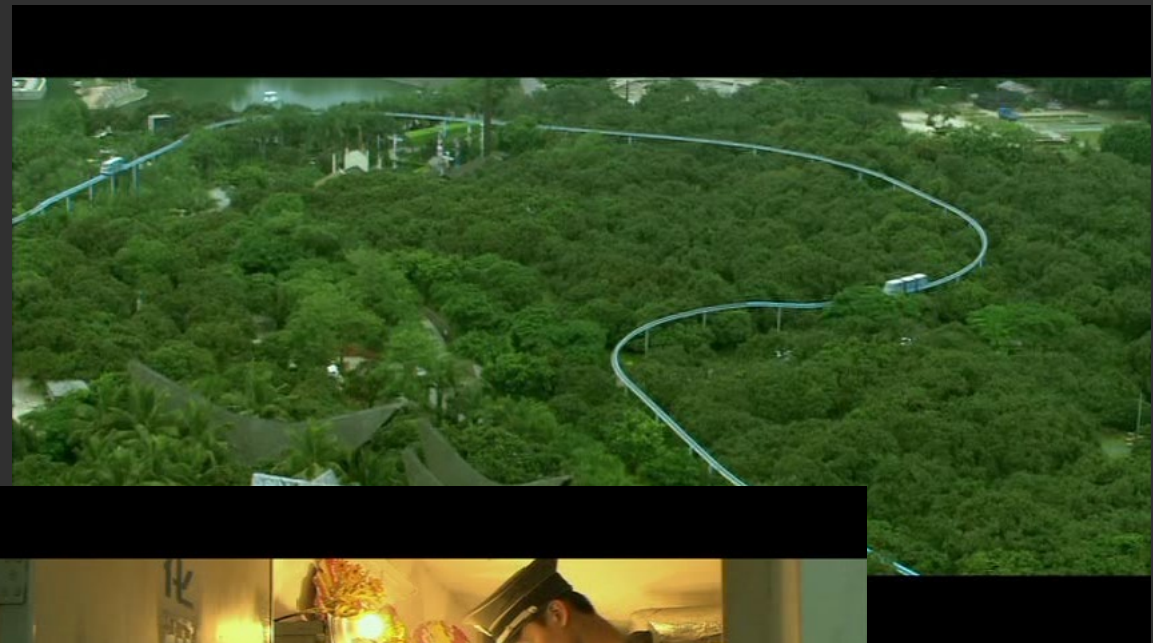
Power Relations in The World Park:

警衛--Taisheng in a position of power and surveillance



艾菲爾鐵塔 32: 18→

警衛：監守自盜1:30



# World Park: Tourists and Laborers

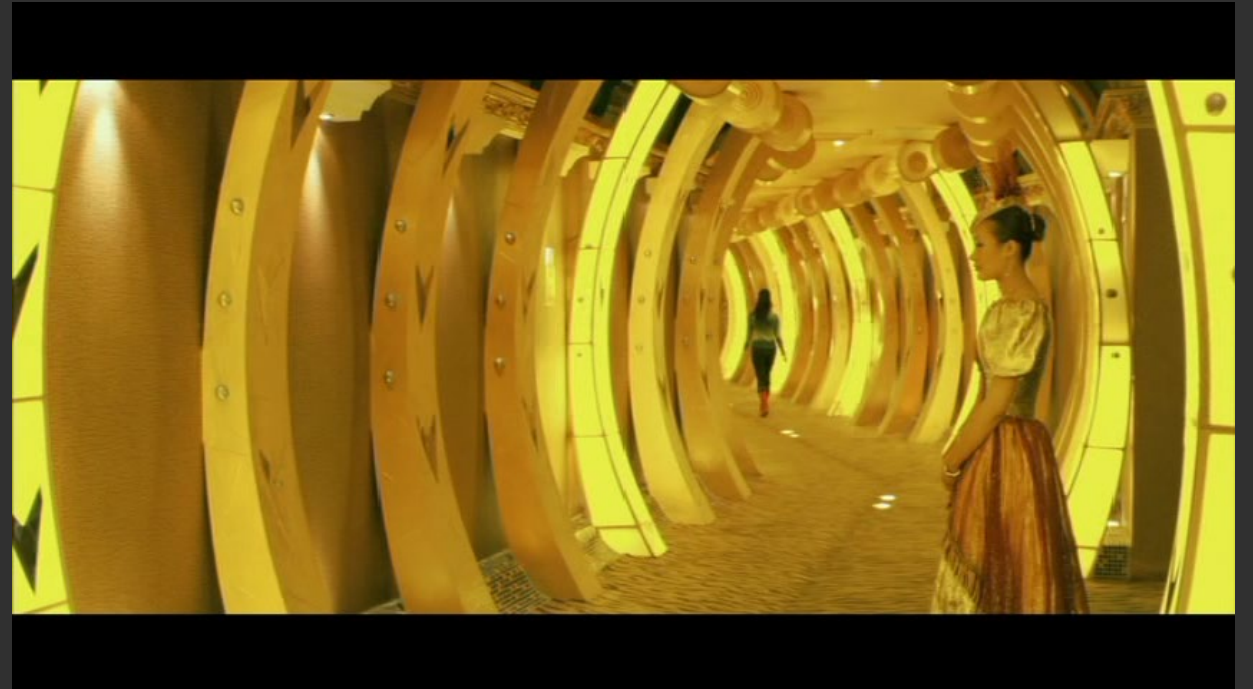
TOURISTS 32:18

LABORERS 45:00





# Outside World Park: KTV Parlor, Tiananman



# 世界公園之外的權力

老宋

KTV: 珠寶商



# 金錢流動



宋：找人做點身份證

I need a second I D card.

太生：幹啥用？

Why?

老宋：再開個全球通

To open a second cell phone account.

神州行是個人都能辦

It's allowed.

沒人信，沒人回電話

They won't call back if they don't recognize my name.

太生：行了，沒問題

Okay, no problem.

太生：做這生意還行吧

How's business?

老宋：還行

Pretty good.

老宋：咱中國沒別的，人多

People are one thing China doesn't lack.



# Outside World Park: Dressmaker's & Auditorium



# Material Reality: Hotel



# Material Reality: Outside World Park

WEI'S DORM



CONSTRUCTION



ERH-GU-NIANG 二姑娘

# 世界公園內外 Places and Spaces

Spaces of Flows (流動空間) : Hotels, train station, airport, Tiananman Square, Song's place (金錢、假文件), KTV parlor, Liao's tailor shop, hometown (空的會議廳); bus, car, cell phone

## World Park

Paris, Italy,  
England

Japan, India

America, etc

Eiffel Tower, Pisa tower, London Bridge

World Trade Center, Stonehenge –decontextualized

Magic Blanket

Spectacular dances

脫軌的符號;  
虛假的自由

# 2-B. 符號與流動

世界公園內外的流動





資本地景：  
世界公園內外流動

一天一個世界



# 流動一：交通工具

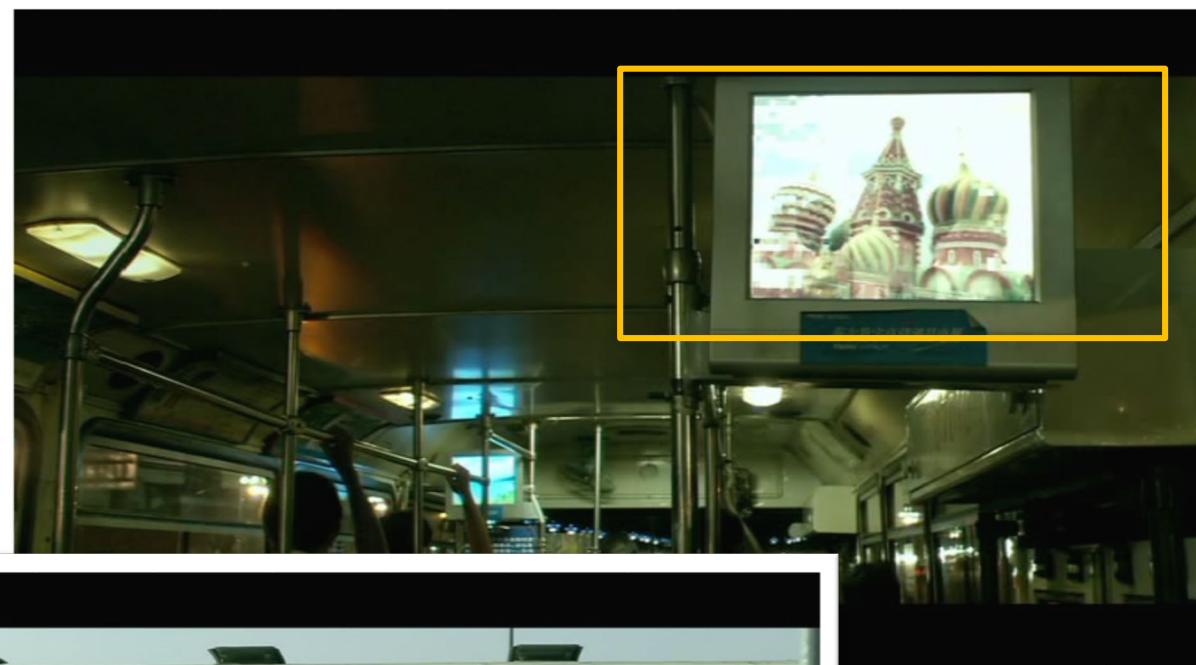
我去印度

白馬王子？



# 流動一：交通工具（公車、火車）

廣告符號





# 流動二：自由與豪華的符號

魔毯



# 流動三：移工之無力與彼此關懷

## 太生, 二小、二姑娘—同鄉





# 太生, 小桃、二姑娘—同鄉



Tao: Not seen a passport

二姑娘：飛機上主要有些啥呢？

Tao: 誰知道，長這麼大還沒坐過飛機

→ Anna

欠  
刘志书和 35元  
王刚 18元  
王建军 7元  
老邵 50元  
六子 40元  
丽玲 15元  
小学门口卖辣面的3元  
陈志华“二姑娘”

*Chen Zhijun, a.k.a. Little Sister*

# Migrant Workers: 移工之無力與彼此關懷

## Kind but controlled

TAO:  
KIND AND CHEERFUL



ANNA – PASSPORT KEPT BY  
BUSINESS MANAGER



PASSPORT, VISA ...SIGN OF  
MOBILITY

# Anna & Tao: Connection and Disconnection

Anna & Tao: ❶ helping each other



❷

00:58 w/ Anna

I'm leaving. I have another job. I hate to do it.

Don't look so worried. Christmas is coming. Fireworks in the park.

❸



# 小桃、梁子與台生





# 廖姐：from 温州

HUSBAND IN PARIS

BROTHER IN 太原





# 流動四：符號與情感的流動

## Animation as Fantasy (1): Outings

TAO



# Animation as Fantasy (2): Going Emotionally Astray

TAISHENG



# 太生、廖姐：Disembedded

## 太生

- works for Song by preparing **forged passports**
- possessive of Tao
- an affair with Liao

## 廖姐

- **counterfeits fashion brands**
- from **温州**, a place of **emigrants** including her husband

# 太生、廖姐：Fantasy & Reality

太生

廖姐





# Dancing Girls' Vision of "the World"

2:03

It's showtime, girls!

In honor of?

History's great beauties...

**Yang Guifei, Pan Jinlian, Marilyn Monroe, Madonna!**

For which cause?

**World peace, women's rights and faces without  
freckles!**

What shall we do?

Drink up!



Yang Guifei, Pan Jinlian,  
Marilyn Monroe, Madonna!



# Animation Revealing Reality –note the background of train and water (fish)

MESSAGE FROM TAISHENG



MESSAGE FROM LIAO



# 2-B-2其他符號

Other Signs and Symbols

# Xiao-tao and the white raincoat (1)



# Xiao-tao and the white raincoat (2)



# 其他符號：

- 1) white wedding gown
- 2) walkie talkie
- 3) title cards





# Other Symbols

Ulan Bator 烏蘭巴托 (where both 梁子 and Anna will go)

「烏蘭巴托的夜啊／那麼靜 那麼靜／連風都不知道我 不知道／烏蘭巴托的夜啊／那麼靜 那麼靜／連雲都不知道我 不知道／」

*-- quiet and unknown to me and to the wind and cloud*

“東京物語” —the conflict between Yoyo and Tao, the marriage of Lai



# 2-C. 情感流動 與斷裂

二小走後

# 情感流動

短暫關係

小桃、梁子

Yoyo 有有

二小

Wei 小魏 + Niu 小劉

太生、小桃

小桃、Anna



# Love Relations

## LAI AND LIU

Lai: If you can't trust me, we might as well break up.

Liu: Fine. But first, tell me where you were.

“Motorola has a new one with **global tracking**.”

## 01:26 TAO AND TAISHENG

Tao: Taisheng, You must never cheat on me.

Taisheng: Impossible.

Tao: **If you cheat on me, I'll kill you.**

Taisheng: And chop me up for stuffing in dumplings?

Tao: **You're my whole life. If you're unfaithful... I'll be left with nothing.**

Taisheng: **Don't have so much faith in me. You can't count on anyone that much these days.**



# Niu & Wei

NIU 你幹嘛去了？

WEI 換個新鮮的再問！

NIU 你幹嘛關機啊？

WEI 你想看嗎？可我真對不起你，我全給刪了

FINAL CONFRONTATION-->  
MARRIAGE





(晚上Party) (接你們進城Happy)



# 6. The Ending

TAO—SELF-PROTECTIVE



NEWLY WED'S ROOM



# The Ending: Two Kinds of Liberation –via confirmation of materialist reality and in death

咱們是不是死了？

沒有

咱們才剛剛開始





# Conclusion



I thought it would snow

在「世界公園」內外的擬象空間中，電影《世界》呈現**遊客與勞工、符號與金錢、監視與情感**不同程度的**流動與斷裂**，因此質疑人民在後社會主義是否有安身之地（「家」）。

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