

# Female Repetition in Meaning and Space -- “Little Big Women” Individualized Female Image

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**Abstract.** The film "Little Big Women" has created a rich image of women. Through the individualized thinking of women in the modernization process, the overwriting meanings presented in the writing of different film subjects show the transformation of the individualized process of modern women in social changes.

**Keywords:** Individualization; Overwriting; Female Image.

## 1. Introduction

The film screen has created a rich image of women, and at the same time it has also brought a lot of attention to women's topics. In the interlacing of light and shadow and narrative time and space, the film itself also sees the social changes under gender. With the process of individualization, modern women have re self-awareness and more individualized pursuits in their own experiences, showing The transformation of society. In the movie "Little Big Women", the group portrait of the female image opened the scroll of the female image. With the development of the storyline in different spaces, the female and the female identity meet, the mother and the child are mapped, the meaning and the space are blended, forming a recurring world, and overwriting individualization. The dynamic and realistic meaning of "live for yourself".

With modern technology and thoughts, the family context turns to the individual context, and women have more role possibilities. The meaning of women has undergone multi-level changes, from "living for others" to "some lives belonging to oneself" to "living for oneself". Women no longer belong to the family only. Industrialization and modernization create individual spaces at the same time Unleashing individual thinking, women liberate more individualized expressions. Women's social functions are changing, transforming from the bearer to the responsible person, creating an individualized space for "living for oneself". Faced with the arrival of individual reflection, female images have become individual identification under the de-traditional modernity.

The concept of "overwriting" was put forward by Zanqi, which means to write for overlap, that is, the meaning of the subject's writing above the meaning, which can show the dynamic change of relationship and meaning. Some scholars put forward "overwriting the landscape" in combination with the landscape morphology, which refers to the understanding of meaning display and social changes in the interweaving of the current landscape morphology and meaning. This article discusses women's rewriting, aiming at the continuous overlapping of women's images and spaces. There are three main subjects of rewriting. The first is the presence of society, and the second is the female subject itself. The female subject keeps thinking about the meaning of writing in itself. It is the practical significance shown by the intersection of space and female images in different contemporary spaces.

In Chinese-language movies, women often appear in the image of being "disciplined" and need to contribute to the traditional family. Creators often regard women as projections of the presence of patriarchy, placing women in the gaze and the lower part of society, hoping to break the shackles and seek main body. With the gradual awakening of female consciousness, some directors hide the image of "man" to highlight women. In the film text, men become absent objects, producing the subjective female image, releasing the subjective consciousness, and allowing women to declare war on the absent.

In Taiwanese films, female images have changed with social vision, from traditional female images in the 60s to 70s to women of wonder. In the 1980s, women reshaped themselves to face up

to growth, and until the 90s showed the female mirror image of the nihilistic spirit, the female experience changed from self-breakthrough. Women have always been indispensable in film culture until the search for themselves and the traditional call for equality have been realized. "20.30.40" Director Aijia uses the existence of women to awaken women themselves. The sisters with different personalities in "Diet Men and Women" interact with each other and break individual dilemmas under individualized reflection. These female group portraits often show various types of mutual superimposition, mutual accomplishment, and the main body of completing the return, which has significant female realistic meaning. The transformation of women from being written to being the subject of self-writing in the film breaks through the mirror construction of the female "other". The independent and pluralistic whole that opens itself is filled with a new path, this kind of writing from men to women to women to women themselves, as individuals leave and return, women construct a more real self.

In the movie "Little Big Women", the protagonist Xiuying starts from the emotional dilemma, and the writing of different subjects breaks the mirror-like survival dilemma similar to the past. It shows that women construct the emotional value of the family and recreate the self in reality. The film relies on the overlapping of landscape space and family emotions to restart and extend the individualization of life in social changes [1].

## **2. The Beginning and End of the Film: "Presence" and Individualized Writing Changes**

At the beginning of the movie, in the vegetable market, vendors are chasing after the restaurant owner Xiuying. Today, she not only chooses ingredients for the restaurant, but also chooses dishes for her birthday banquet. Those delicacies and seafood are just commonplaces under her. Taking a taxi home, she sang loudly in the taxi, and the small space was full of unyielding. The next second was accompanied by a lively birthday banquet, but the husband who had been in debt for many years returned home, and his body was lying between Xiuying and her little daughter. Xiuying's face was expressionless, and the youngest daughter looked sad.

At the beginning of the story, the director throws out multiple identities and contradictions for Lin: she is a successful boss, the mother of many children, an elderly wife, and she is also an outcast. These identities have been operating in the past without a husband, forming a family system built by women, and Xiuying is the backbone of the family. Today's birthday banquet, the husband suddenly came back and lay quietly, as usual, but he was not there, but he was there. Xiuying is numb and calm. As the "present" family power, she handles all the funeral affairs. Throughout the process of dealing with the aftermath, Xiuying set up a small third of her own construction. She and the small third check and balance each other. In fact, Xiuying is fighting against herself. The youngest daughter asked if she could let her father go home. Xiuying shook her head, and the portrait of the mourning hall also adopted the appearance of the husband Lin knew when she was young. The presence of women replaces the presence of traditional men. On the surface, gender transitions are still present from the perspective of patriarchy. The family's right to speak is supreme, covering personal character. The subject of the meaning of "presence" is written on Xiuying's different identities, overwriting Xiuying's traditional thinking and entanglement in the process of individualization, living for and for others. These completely different identities linked Xiuying's life. In the end, Xiuying chose to let her daughters and Meilin manage the funeral. The portrait returned to her ex-husband's old appearance, chose to leave the hall and become "absent", letting go of the depression in her heart and not just the epiphany of the role, but as a woman, she writes an individualized life in the absence of subjective meaning, disenchanting herself in the process of individualization, finds her true self, and lives for herself [2].

### 3. The Meaning of Overwriting of Female Identity

The old, middle-aged and young women of different generations shown in the movie are individuals with different lives. The overlapping of native families allows personal experience to grow in individualized identity changes, shaped by wives, mothers, sisters, friends, strange blood relatives, etc. A female image with a clear background of independence and mutual penetration. The female subject writes on the identity and overwrites the meaning of life.

#### 3.1 Xiuying's Identity as the Boss and the Abandoned Wife

In "Little Big Women", Xiuying was moved to marry by a love letter and gave birth to four daughters. She was unable to raise one and had to send one away. After that, her husband derailed and left in debt, and her life became even more quagmire. Relying on a fried shrimp cart, she was greedy for the dark in the morning to support her family, and gradually became the owner of a well-known local restaurant. Throughout the character setting, the director connects the image of abandoned women with the image of successful people and places them in the movie to contrast the label of the strong woman in the stereotype [3].

The camera slowly passed the birthday banquet of Mr. Lin. The banquet was very lively. In the panoramic view, she was sitting in the main seat, which was quite majestic. The two empty seats on the opposite side became a mark in her heart. The estrangement between marriage and family remained many years later. No elimination. The slow walk of the banquet camera, the bustling net has a clear view. During the banquet, the second daughter interrupted her uncle's speech, Lin used the posture of the person in power and replaced the words with songs: It has been ten years so far, and the stamens are still not red... Women's unwillingness to be reconciled in the sound and picture mixing. Xiuying can't get out of her failed marriage, nor can she get out of the tone in her heart. Although she has achieved career success, she still failed to escape her own painting. The main body of Xiuying's female image writing is still the former self, and the old female concept has become obsession. However, in the overlapping writing of the boss's identity, the mixing of traditional ideas and the independent spirit of modern women, Xiuying's image is tough but helpless.

#### 3.2 Lin Xiuying's Family Pillar Status and Four Daughters

Xiuying gave birth to four daughters and raised three. One of the daughters who was sent away became a pain in her heart. The loss of relatives and love is nested in life. Xiuying has deepened her hatred for her husband. She set up the mourning hall outside her home, deliberately letting Taoism and the Buddhism invited by her youngest daughter fight in the mourning hall. Three daughters are not allowed to bow down to their husbands. Only when the cockroaches flew out and the daughters screamed, she rushed up and trampled the cockroaches to death. This foot demonstrated her absolute right to speak in the family, and was also the pillar of the family. The mixed identity of the strong and the weak is unforgiving. Sense of image. The different aspects of Xiuying are echoed and expanded from the image of the four daughters, and become the overlap and extension of each individual[4].

1. As a dance teacher, the eldest daughter has a prosperous nature and has repeatedly derailed in her marriage. As a completely different antithesis to the mother's insistence on love, the eldest daughter creates a projection surface similar to the "father". In her use of female circumstances to subvert her mother's grievances about herself, and at the same time as a breakthrough for her mother to find individualization. This classic image of a scumbag wants to live out herself in the recurrence of cancer and reshape women's love and value attitudes.

2. The second daughter is a plastic surgeon. Xiuying has always been proud of her excellent grades. She is also a suture agent for Lin and her brother. The second daughter is considered a copy of the mother. She is self-disciplined and serious. At the same time, she becomes the inescapable self under the reflection of her mother. In the movie, the second daughter constantly forces her daughter to take English exams and meet the requirements for studying abroad. A good life, obsession is transformed

to my daughter, reflecting on the repetitive image of a mother. The vision and path are shaped by the past society, and facing up to the life you need and experiencing the happiness of the moment is the true heart.

3. The third daughter was the only child who was sent away. When she came back to express her condolences, she was warm and graceful and healed the most painful scar in Xiuying's heart. Xiuying deeply felt the pain of her mother when the blood and kinship of the child sent to him were separated. Faced with the third daughter, Xiuying changed her strong attitude to instruct and inquire about her, and she was slightly calmer when she got the news that everything was good. The meaning of the female subject is overwritten on the mother's background. Through the functions endowed by society, Xiuying appreciates the pain of the female subject. The present of the third daughter also extends Xiuying's personal life perception.

4. The youngest daughter has always been with Xiuying and takes care of everything in the restaurant. The mother gave the restaurant to her, which represents recognition and continuity, while the obedient young daughter secretly contacted her father and mistress, not only brought her father back. The body also turned Xiaosan into an aunt. She agreed with Cai Meilin's relationship with her father and wanted her mother to bridge the gap in her heart. This is a daughter who gathers the most filial and rebellious. She is the mother's most favored support, but also the most sympathetic family alien with her father [5]. The image of the youngest daughter who is the least versed in the world, the desire for the father, it seems that young people do not understand right and wrong, showing the determination of independent mind and the process of female epiphany. In fact, she is also the projection part of the mother's heart. At the position where she is about to turn, the feminine meaning is mixed with the father-daughter feelings to create the female subject writing turn.

#### **4. Female Individualized Writing in Spatial Form**

Space is the carrier of location and social practice, and the space formed by women themselves will contain the characteristics, identity, and development of women. The overlapping of space and feminine meaning forms a reappearance space, which produces a different behavioral process of the original image itself on the basis of the original feminine meaning, twists the change of action and thinking in the process of individualization, and forms the independence of reflection in the individual behavior. The meaning is modeled and presented in the embedding of the overwriting. In the film, taxis, birthday banquets, mourning halls, living rooms and temples, different spaces are connected with more meanings under the writing of women. In the movie, the space gives more meaning to the female image, and creates space for reproduction [8]. These spaces no longer live for him, but live for themselves.

##### **4.1 Taxi Space: Self-female Image**

In the beginning, Xiuying sang "Little Big Women" in a small taxi alone, and the faint voice in the carriage was dull, looking lonely and unwilling. At the end, when she signed the divorce agreement and let go of everything in her mind, she continued to sing "Lonely Taste" in the taxi. The narrowness freed her sense of cage. The director asked her dead ex-husband to join Lin's chorus, showing women from the perspective of a friend's reconciliation. In the individualized situation, from self-pity and self-love to living for oneself, women take the initiative to release individualized writing, and release from the extremely small depression in the overwriting of the taxi space. The taxi witnessed the return and redemption of women's self, superimposed Xiuying's growth, and witnessed the profound changes in women's significance[9].

##### **4.2 Birthday Banquet Space: Patriarchal Recognition**

The birthday banquet is a symbol of rights, and it is also a manifestation of status under male power. Xiuying's birthday banquet was spectacular, with exquisite meals, and a large number of people came to celebrate. She is the big boss of the local area and a well-known strong woman among

the local population. The strong woman's life banquet called on everyone to come together to show the majesty of taking everything. The director uses the customary "birthday banquet" space to show the female image, which also matches the patriarchal label recognized in Xiuying's heart. In this way, the space for identification from the perspective of patriarchy shows Xiuying's contradictory female image, which also coincides with the English name of the film: Big Little Woman. In the lively birthday banquet, bleak songs, women who want to get rid of identification but are forced to identify themselves. Reflecting on the establishment of the female image from Xiuying's birthday banquet, the construction of the male as a reference, the repetition and emphasis on the conventions of the patriarchal society, is also an individual way that Xiuying cannot break free. The birthday feast is here as a symbol of the patriarchal space. The feminine meaning is written by space and characters, intertwined with complex and difficult to become an independent female portrayal of self.

### **4.3 The Mourning Hall: The Extension of the Home**

Most of the scenes in the film are the mourning hall, outside the quiet hill, neat and simple layout. The mourning hall in the film is far away from Xiuying's home. As a field that crosses life and death, crosses the embarrassment of living people, becomes a short-term "home", and realizes the reunion of a family. The unreachable family in Xiuying's heart appears in the mourning hall. The man is "present" at this time. In the space of the mourning hall, the family is bound, the moral body is disciplined by the space, and the contradiction and reality are bridged to form a new meaning space. Xiuying's encounters and thoughts in the mourning hall write an individualized self-reflection.

### **4.4 Living Room: Female Superimposed Space**

The living room space is used for meeting and gathering, and is a space for maintaining family relationships. In the movie, the living room has become a place for women to be individualized. The women of the whole family broke all the overall bonds in the living room, and talked about their pain points, the eldest sister had breast cancer recurrence and cheated, the second sister had the contradiction with herself and her daughter, and the younger sister had the estrangement between her and her mother. Women from the same background all have individualized thinking. Women's individualized thinking overlaps, recondensing family bonds, and at the same time relieves women's worries. In mutual intimacy, the mother understands the eldest daughter's passion and persuades her granddaughter to give up the so-called "success" and accept the second daughter's plea. The little daughter's obsession with her father. The living room is used for meeting guests. The guests and relatives are transformed in the superposition. In the growth and changes of women, they should be based on the individualized path to show the meaning of women's age.

### **4.5 Temples: Individualized Transformation of Space**

The temple space is the space of opposition between Xiuying and Cai Meilin in her heart, and the real dialogue space between the two. Under the temple, Cai Meilin and Pan tells the past of many years. The temple bridges the common points in Lin and Cai's lives. The exchange of amputations between the two of them was touching. Under the meaning of the rebirth space created by the temple, it is rewritten to release the antagonistic identity between the original partner and the junior third, and resolve the duality of the loser and the winner. It is this kind of female dialogue that frees women from the male gaze, reflects in each other's gaze, gets rid of the external patriarchal discipline and shaping, achieves individualized change, puts aside care, and lives for themselves.

## **5. Conclusion**

The female image in "Little Big Women" is an independent individual. In the ties between society and the original family, individualization brings the thinking ability to act to solve problems. These women are not only growing, but also a demonstration of the changes in modern society. In "Little

Big Women", women living in a lively life, under different repetitive subjects, converge with more meanings. It presents more meanings for female individuals, families, and society.

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