

## Synopsis of "OASIS"

Jong-du who is despised by everyone and who has three previous convictions starts working at a factory warehouse after he is released from prison. He tries his best to adjust to society, but he can't help creating problems both big and small. There is something inside of him, which will not be tamed, controlled or repressed. It is that something which keeps causing conflict between himself and society.

One day he visits the home of the victim of his drunk-driving and there he meets Gong-ju, the dead victim's daughter. She is a tragic sight and is indeed ugly to look at, but Jong-du nevertheless visits her again, this time with some flowers. Jong-du tries hard to show her how much he likes her. He starts touching her hands, her feet and then her face. All of a sudden, he is struck by a desire he cannot control and he starts to rape her. When Gong-ju becomes petrified and faints mid act, a shocked Jong-du makes a run for it.

After the incident, strangely, Gong-ju finds herself somehow waiting for Jong-du's return. Looking at herself in the mirror, she remembers Jong-du saying how pretty she is. No one had ever said something like that to her until then. She has always been treated by her family as some unwanted burden, something to be kept in the corner of the room and ignored. Jong-du is the first man to treat her as a woman, as a living human being. Although the rape was a terrible ordeal, at the same time, the fact that another person acknowledged her as a woman, a subject of sexual desire comes to her as a shocking new experience. Therefore, Gong-ju decides to call Jong-du and starts dialing his number. They begin to see each other in secret. He starts visiting her when no one else is around. He sometimes does the cleaning and washing for her. And so begins their awkward and strange relationship.

Gong-ju discovers that Jong-du feels loneliness and sadness that no one else knows about and that the reason he keeps bothering other people is because of that uncontrollable sadness and loneliness within him. Jong-du also discovers beauty underneath Gong-ju's twisted and ugly appearance and decides to share her fantasies. One night they make love. Their lovemaking looks painful and even tortured, but it is clear that they desire each other intensely. At that moment, the door opens and Gong-ju's brother and sister-in-law walk in. Jong-du is taken to the police and his brother is called up. Jong-du's brother feels extreme anger and shame at the fact that Jong-du has been 'raping' someone with cerebral palsy.

No one believes for a second that they might actually have been making love out of their own free will. In the eyes of ordinary people, what has happened is despicable, which cannot ever be forgiven. They also refuse to accept that someone like Gong-ju can be a subject of sexual desire. Jong-du and Gong-ju themselves are unable to defend their action. As she makes her statement in front of the detective, Gong-ju's words come out merely as a series of moans that she coughs up with difficulty. Her sister-in-law 'translates' for her. Jong-du is charged with rape. That night, while the security is lax, Jong-du comes back to Gong-ju and cuts off the branches of the tree outside her window so that any shadows to scare her won't be ever made on the tapestry of oasis.

## 연출의 변

### Director's Comment

사랑을 할 때, 삶은 우리에게 비로소 판타지를 허용한다.

The moment we're in love...the only moment life grants us fantasy

사랑이란 세상에서 오직 두 사람만이 나누어 갖고 경험하는 판타지이므로, 그 지극한 주관성으로 인해 늘 그것을 둘러싼 객관성과 충돌하고 싸운다. 세상에서 쉽게 허용해 주지 않는 사랑일수록 그 충돌은 더욱 고통스럽고 비극적이다.

Love in substance is a fantasy only two people in the world can share. Its imperative subjectivity always causes conflict with the objectivity surrounding it. Love is even more tragic and aching when it is something the world would not approve it as love.

주관성과 객관성의 충돌, 공주와 종두의 초라한 사랑 이야기를 하기 전에 내 생각의 출발은 그것이였다. 영화를 만든다는 것, 또는 영화를 본다는 것 역시 끊임없이 그 충돌을 경험하는, 또는 경험하게 하는 일이다.

My idea about the wretched love story of Jong-du and Gong-ju starts from the conflict between subjectivity and objectivity. To direct a film, or to watch a film is also to experience or to let somebody experience the constant conflict.

나는 관객이 <오아시스>를 보면서 시종 그 충돌의 경계에 있도록 하고 싶었다. 일상과 판타지와의 경계, 또는 영화와 현실과의 경계. 나는 관객을 내가 만든 싸구려 판타지의 세계로 깊숙이 끌어들이고 싶지도 않았고, 그렇다고 그들을 그 경계선 밖으로 멀리 밀어내고 싶지도 않았던 것이다.

I wanted audience of <OASIS> to stand on the borderline of the conflict... The borderline between real life and fantasy, or the line between movie and reality. I didn't want to drag the audience to the cheap fantasy world I created, nor did want to push them away over the border.

그러므로 <오아시스>는 경계에 관한 영화라고 할 수 있다.

나와 남과의 경계, 우리와 우리가 배척하는 것과의 경계, 정상인과 장애인과의 경계. 그리고 다시, 사랑이란 판타지와 일상과의 경계, 영화라는 판타지와 현실과의 경계. 경계선에 서서 그 충돌을 경험하는 것은 불편하고 때로 고통스런 일이지만, 그러나 진정 소통을 원한다면 그 자리를 피할 수 없지 않겠는가?

Thus, <OASIS> can be regarded as a film about border.

A border between myself and others, a border between us and the others we detest, a border between a normal and a challenged. And, again, a border between fantasy called 'love' and real life and between fantasy named 'movie' and reality. It is unpleasant and aching experience to stand on the borderline and to feel through the conflict, yet how can we run away from there if we wish to communicate in its true sense?

## Director's Biography & Filmography

LEE Chang-dong was born on April 1, 1954 in Taegu City, Korea.

1980, Graduated from Kyungpuk University.

Specialized in Korean language and literature.

1983, Made his debut as a novelist with "The Booty."

1987, Published "Burning Papers."

1992, Published "There's Lots of Shits in Nokcheon."

1993, Started his career on the screen with "To The Starry Island" (1993, Directed by Park Kwang-soo as a scriptwriter and assistant director.

1995, Wrote the screenplay for "A Single Spark" (1995, Directed by Park Kwang-soo).

1996, Made his debut as director with "Green Fish."

1999, Directed "Peppermint Candy."

## SOL Kyung-gu

1968, Born in Chungcheongnam-do

1994, Graduated from Hanyang University

Specialized in Film and Drama

1993~96, made his dramatic debut with a play <Run for Your Wife>

1994, play <Rock Musical Line 1>

1994, play <Ireon Noraee: A Song>

1996, play <True West>

1996, play <Rock Musical Line 1>

1996, play <Goorungi Sinrang kwa Geui Sinbu: A Snake Groom and His Bride>

1996, made his theatrical debut with a film <A Petal>

1996, film <Love story>

1997, play <Mosquito>

1998, film <Girls' Night Out>

1999, film <Rainbow Trout>

1999, film <Phantom Submarine>

1999, film <The Bird Who Stops in the Air>

2000, film <Peppermint Candy>

- Best Actor Award at the 2<sup>nd</sup> Bratislava Film Festival
- Best Actor Award at Blue Dragon Film Awards
- Best Actor Award at Chunsa Film Festival
- Best New Actor Award at Daejong Film Festival
- Best New Actor Award at Gold Filming Awards

- Best New Actor Award at Baeksang Film Festival
- Best Actor Award at Critic's Association's Awards

2000, film <The Legend of Gingko>

2001, film <I Wish I had a Wife>

2002, film <Public Enemy>

- Grand Prize at Baeksang Film Festival
- Best Actor Award at Daejong Film Festival

## **MOON So-ri**

1974, Born in Seoul

1999, Graduated from Sungkyunkwan University

Specialized in Education

1996, made her dramatic debut with a play <Gyosil Idea, Classroom Idea>

1999, made her theatrical debut with a short film <Balck Cut>

2000, made her feature debut with a film <Peppermint Candy>

2000, short film <Plan 19 From Outer Space>

2001, short film <To the Spring Mountain>