

# On the Use of Eastern Elements and Emotional Expressions in Ang Lee's Films

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***ABSTRACT.** Ang Lee's film has a strong acceptance in the world, combining China with the West. This is probably the most profound impression that the world mentioned. Ang Lee was born in China and went abroad to study. There is no doubt that he is deeply influenced by the open ideology and culture abroad. So he can make *Brokeback Mountain*, which is shocking in the world, and also make a stunning *Happy Banquet*. So where is the Chinese element in Ang Lee's films? In this article, the author focuses on the analysis of director Ang Lee's film in the use of East elements, as well as his integration of Chinese and Western elements to produce the beauty of neutralization. And it systematically analyses Ang Lee's emotional expression in the film and why he can stand in the world film.*

***KEYWORDS:** Ang Lee's Eastern Elements and Chinese-Western Emotional Philosophy*

## **1. Introduction**

China has a long history. In this long course of civilization, Taoism, Confucianism, Mohism, soldiers, Buddha and other cultures with their own characteristics and characteristics have been nurtured. It is the rich experience accumulated by the Chinese people in their long-term production and life practice. It is the essence of wisdom gathered by many thinkers and educators in Chinese history, and has established a profound cultural treasure house in China.

Ang Lee's films have gone beyond the scope of art and culture, and are also a reflection of history and culture. They are widely appreciated and loved by people all over the world. His film combines traditional Chinese culture with factors such as image, video, sound and animation, which represent modern science and technology. The film's beautiful melody, beautiful characters, personalized actions and ingenious lens language create a classic audio-visual feast, which shows and disseminates the essence of Chinese culture to the world.

## **2. The Oriental Element of Ang Lee: The Beauty of Neutralization in Chinese Philosophy**

Ang Lee's film philosophy is recognized all over the world. The reason why he can integrate the philosophy of the East and the West perfectly is that Chinese traditional culture and Western philosophy have made a perfect neutralization.

The highest realm of Chinese culture is harmony, including the harmony between man and man, man and society, man and the universe. Chinese art consciously pursues the heart of heaven and earth. Therefore, it also regards harmony as the highest realm. The pursuit of neutralization is the artist's experience of the basic spirit of Chinese culture, which is expressed in the form of art. The word "neutrality" originates from "the mean", "the unknown joy, anger and sorrow is the middle; the neutral is the sum. In the middle of the world, the great foundation of the world, and in the middle of the world, the attainment of the Tao. To neutralize, heaven is in the same place, and all things are in the same place." The spirit of "neutralization" lies in that "all things are together and do not harm each other. Tao is parallel and does not contradict each other".

In the 1990s, with the rapid development of urban cultural background and the rapid rise of modern trends, the frequent exchanges between Chinese and Western cultures have resulted in cultural antagonism and the decline of traditional cultures. Ang Lee has been addicted to traditional culture since childhood and has a profound understanding of traditional ethics and morality. However, due to the influence of globalization culture, the ethical dilemma of Confucianism has become increasingly prominent. Some people constantly put forward the ideas of freedom, individuality and equality, which changed the family concept and attitude of contemporary people under the influence of the background of the times. After experiencing the influence of Westernization, the society has been changing constantly. The seemingly stable spatial structure of "family" also needs to adapt to the new pattern in the process of change. In the film, Ang Lee skillfully weaves many clues, and unfolds in the story one by one, reaching the climax of dramatic conflict, to express the discussion and questioning of family ethics, as well as the unremitting exploration of these two cultural values.

For example, in *Diet Men and Women*, the father in the film is always serious

and well-behaved. Everyone must come to the family dinner once a week. The cooking is meticulous and all aspects should be covered in every aspect. The daughters of the family talk about marriage and marriage according to generations. The details of these plays can be accumulated to show that the father is a traditional Chinese, but At the end of the film, the father who was supposed to be able to live with Mrs. Zhu came to love his daughter's classmates for a long time, and eventually gave birth to his offspring. Such dramatic conflicts inevitably make people clap their hands. The traditional Chinese concept was defeated in front of love at last. Secondly, Gao Wei, a homosexual, was afraid to come out because of his parents'tradition in The Wedding Banquet, but with the help of his good friends, they came up with a plan of fake marriage to deal with their parents, but ended up with a woman's pregnancy. . Through the false marriage of homosexuals, the traditional marriage mode of men and women in China is completely deconstructed. Weiwei's accidental pregnancy will soon be born as a strange "family" mode, a new family relationship between men and women. Of course, this deconstruction is more meaningful than its form. In the process of choosing son's love and family blood, the defender of traditional family ethics can only surrender and compromise.

Ang Lee's "Father's Trilogy" shows the disintegration of family theory and relationship in the old era and the view that it must be reconstructed with family ethics in the new era through the contradictions and conflicts between Chinese and Western cultures. There are extremely dramatic plots in the "Father's Trilogy", but in the end, the film adopts a neutral way, ending with one side's forgiveness or one side's intolerance, thus realizing the beauty of neutrality in Chinese philosophy.

### **3. Crouching Tiger, Hidden Dragon: A New Starting Point of Chinese Humanistic Martial Arts**

Chinese knight-errant culture has a long history. As a unique part of China, knight-errant culture has a wide range of audiences and fans all over the world. Director Ang Lee has always said frankly that he wants to make a martial arts film, but what kind of film does he make? Director Ang Lee has become famous in the world film circle for a long time. Everyone knows Ang Lee's unexpected movie style, but he himself is low-key and restrained. The martial arts movies Ang Lee wants to make are the same as his own, restrained and powerful. He did not choose

the masculine martial arts movies full of violent aesthetics. He chose a kind of movie called humanistic martial arts.

Li Mubai, the hero of *Crouching Tiger, Hidden Dragon*, is the same as Ang Lee in real life. They have made great achievements in their own fields, but they are low-key, introverted and not publicized. In the film, Li Mubai gradually gains his way in the closure. He walks into a realm that his master has never pointed out. He feels quiet around, but uneasy in his heart. So Li Mubai breaks the precepts and leaves the customs, surrenders the Qing-Mei sword, and wants to quit the river and lake. Li Mubai's withdrawal from the rivers and lakes is the deconstruction of the image of "knight-errant" in Chinese knight-errant. The former swordsmen are all for the future of Wulin to abandon their children's affections, cut off their emotional roots, and become a high-ranking leader of the martial arts. In *Crouching Tiger, Hidden Dragon*, Lee realized the return of knight-errant to humanity and lust in Chinese knight-errant culture.

The contradiction of desire and the cruel and fierce collision of reality make Ang Lee's tragic heroes transcend the ordinary, in which chivalrous bones and soft intestines are put into the chivalrous spirit of Li Mubai, which has left the so-called martial arts to reach the realm of chivalrous and has the holiness of chivalrous.

Since ancient times, there have been chivalrous bones and soft intestines. *Crouching Tiger, Hidden Dragon* is not only the performance of Li Mubai, who is close to Confucianism, but also the image of Jade Jiaolong in Chinese martial arts movies. Yujiaolong has a sharp personality, unruly temperament and nobody in his eyes, which is in sharp contrast to Yu Xiulian's tolerance and gentleness. Yujiaolong's father once worked as an official in Xinjiang. She studied martial arts with her master at an early age, and developed a soft and tough character in the desert. She boasted of excellent martial arts and self-taught martial arts precautions. With her martial arts skills, she was able to speak out to all martial arts heroes in rivers and lakes and not speak of martial arts morality. This was her unscrupulous mentality. It is also because of her unruly attitude and nobody in her eyes that she dared to break the feudal ethics of China, rebel against stereotypes and customs, escape marriage on the day of marriage, and elope with Luo Xiaohu, the leader of desert robbers. This is another kind of unruly pride of Chinese women chivalrous.

Ang Lee's new exposition of Chinese knight-errant is expressed by the characters in the movies. From the psychology of the characters, the encounter of the characters and the ending of the characters, he has created a new world of human knight-errant. Ang Lee's world of knight-errant is tragic. In his world of knight-errant, the characters in the movies are suppressing their inner feelings, on the rivers and lakes, and in the world of knight-errant. In China, the so-called chivalrous swordsmen have to take too much into account, and Ang Lee has created a repressed humanistic world, which coincides with the cultural world of ancient China. There are few ancient Chinese scholars or chivalrous swordsmen who can achieve unrestrained freedom. Therefore, Ang Lee does not depict wild and unconstrained rivers and lakes, but expresses people living in rivers and Lakes by describing rivers in the south of the Yangtze River, wild deserts and repressing the capital city. Complexity and tragedy.

Ang Lee's knight-errant is a new starting point of Chinese humanistic knight-errant. He perfectly expresses the "sadness" expressed in Wang Dulu's novels, which is a kind of humanistic tragedy and a silent accusation of the depressed society at that time. In tragic and stirring, there are some unique temperaments of China, that is, Chinese knight-errant.

#### **4. Oriental Elements: Chinese Classical Music**

Zhang Yi said in his article "Film Narratology and Its Criticism" that "the emergence and development of film narratology not only absorbs and quotes the basic concepts and categories of linguistics, but also begins to consider the technical factors of film as narrative factors for the first time." Film and television art is a newly rising comprehensive art. Compared with literary works and painting art, its narrative discourse has certain particularity.

The most classic part of *Crouching Tiger, Hidden Dragon* is the score of Yujiaolong stealing Qingming sword and being chased by Yu Xiulian in the middle of the night. The score of *Night Fighting* is mainly composed of Chinese traditional percussion instruments and the switching between big drums and small drums. The drum points here are always dense, and even have a sense of rapidity that makes the audience unable to breathe. The reason why the music is so deduced is that the

music is also shaped. The function of character's mood, the drum point here is mainly to shape the character's panic. Yujiaolong stole health care for fear of being stolen and Yu Xiulian was anxious to recover the Qing-Ming sword, so it was always fast-paced; big drums, small drums, cymbals and so on, through the switching between instruments, formed different rhythms to match the rhythm and situation of the whole fight, and strengthened the scene effect. The switching between big drum and small drum and cymbals, together with the pictures, forms the same effect of sound and painting, and shows the unique charm of the martial arts world.

In addition to *Crouching Tiger, Hidden Dragon*, the use of music and "Diet Men and Women", diet men and women began to be the voice of the back kitchen cooking. The sound of scales scraping, the sound of explosives, the sound of steaming cages, these are real environmental sounds, in order to highlight the father's skilled cooking skills in the film, and then on the basis of environmental sounds, the original soundtrack was added. The music here is mainly flute, erhu, the ensemble gives people a pleasant, relaxed and pleasant feeling, in order to foil the father's pleasure at this time. The happy mood promotes the development of the story at the same time.

## **5. Undefined Ang Lee**

Since Ang Lee's filming, the label that has been affixed by the world is: undefined. Because every time he makes a new movie, you're surprised. It is not only because Ang Lee himself has been deeply influenced by the dual cultures of the East and the West, but also because Ang Lee's nearly ten-year practice in film. It is well known that Ang Lee has been depressed for ten years, but it is also in this decade that he has created a different Ang Lee.

Ang Lee's films show an open and pluralistic cultural outlook, which is closely related to Ang Lee's unique personal life experience and special cultural background. In Ang Lee's films, there are Taiwanese feelings, Chinese knots and American dreams. The infiltration of multi-cultures not only made Ang Lee accept the influence of Western culture, grasp the essence of Western culture, understand the advanced technology and aesthetic experience of the West, but also rely on the

maternal culture of the East to integrate the pursuit of traditional Chinese aesthetics into the film. We can see not only the national character, but also the world character. This is why Ang Lee not only holds a pivotal position in the Chinese film industry, but also enjoys a high reputation in the world and becomes an international director.

Everything comes from life. The rough and tortuous life makes Ang Lee get the edification from different cultures. At the same time, it also provides the perfect soul and blood for his films.

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