

Free a fight scene from crouching tiger hidden dragon movie review example

[Sociology](#), [Violence](#)



This report is focused on a clip from the film “Crouching Tiger Hidden Dragon” (CTHD). This film released in 2000 is a creation of a prominent producer Ang Lee, known to broad public for the filmography including “Life of Pi” and “Brokeback Mountain”. The film’s overall plot centers on the student-teacher relationship between a criminal martial artist, Jade Fox, and her student Jen who was the daughter of a government official. Li Mu-Bai, a Wudang sword master, and Shu-Lien, owner of a large estate in the area, play the two leading roles. The journey of these heroes cross when Jen steals a sword that Mu-Bai had given as a gift to the government official Mr. Te. During the film, Li Mu-Bai tries to steer Jen onto the right path pointing out to her inability to recognize the rightness of this path. The film in context is intended to reach out to the world audience, and it surely has fulfilled that expectation of the director. The film was first screened in Hong Kong on 6th July, 2000.

In the fight scene under consideration, Jen is confronted by Shu-Lien, who defeats her however, gets wounded by her in return. At this point, Mu-Bai enters the hall and involves into fighting with Jen. At some point of this fight scene, the spectator is carried over to the picturesque bamboo forest. This moment becomes the pivotal scene in the whole movie combining both the plot structure and the film’s visual elements.

Traditional ancient Chinese background, light and visualization elements are transformed into modern Chinese reality rejecting old customs and traditions during the composition of the shot. This intersection of ancient and modern China becomes obvious in the scene of Shu-Lien’s reliance on her traditional Wushu weaponry, which Jen tries to destroy only to be defeated by Shu-Lien.

This is exactly the point when Shu-Lien gets wounded sparing Jen's life. This kind of behavior demonstrates explicitly that old, ancient Chinese customs are no longer relevant for modern China as was alluded earlier in the film. This part of the fight scene takes place in an ancient training hall, where all the old Wushu weapons are arranged against the wall, being shadowed in dim lighting. Drab and subdued brown interior gives the impression of timelessness, ancientness and carrying the spectator from one historical era to another without interruption (Lee). Yet, the spectator is ultimately informed that this unbroken tradition and timelessness represented by the historic background of the training hall are about to be broken. This central fight scene quickly shifts from the interior of the hall to the exterior epitomized by the luscious scenery of the bamboo forest. Here, rich color of deep green and the bright rays of the rising sun breaking through the dense foliage characterize the background atmosphere of the scene (Lee). Li Mu-Bai defeats Jen not to take revenge on her for offences but rather to make her understand that the ancient ways are better, more reliable and honorable. Jen fails to perceive this lesson preferring to stay locked in a preordained existence suggested by society. The pre-ordained existence meant marrying of a chosen man with subsequent living in some gated mansion with several other wives serving the desires of her future husband. At this point, the scene supports the concept that ancient customs and traditions are more stable than the new lifestyle, which Jen is seeking. In the bamboo forest Mu-Bai battles Jen among the tall bamboo trees where Mu-Bai is standing on a slender branch, his arms behind his back, merely swaying with the motion of the swinging branch smiling slightly at Jen (Lee).

This is shown cutting the shots with panache. In contrast, Jen, longing for a new China where the old customs are no longer relevant or wanted, can barely keep her balance. She becomes frustrated at Mu-Bai's stability or, more importantly, at his faith in tradition. The filmmakers use the close-up shots to focus on the expressions of the two characters engaged in the fight. The panning shots are used by the cinematographer to show the movement of the characters while they fight on the trees.

Thus, the first part of the clip's scene seems somber. However, it demonstrates the unbroken tradition of hard work, perseverance and respect for hierarchy. Soft shadows, muted lighting and ancient appearance of the hall create vivid allusions to these old traditions. In contrast, the second part of this clip's scene makes a dramatic transformation from somber hues to rich colors and the gently swaying motion of bamboo trees swaying in the breeze. It seems as if this part of the scene wants to inform the spectator that changes are coming regardless Mu-Bai and Shu-Lien' desire to stick to their old traditions and customs. In this situation, Jen is shown simply as a messenger of the change. The basic idea of this scene rests on the assumption that Jen's desire to break the bounds of old Chinese ancient tradition is not the central line here because it is more important to understand that Mu-Bai and Shu-Lien perceive that old tradition is fading away.

The shots are accompanied by sound effects which add to the appeal of the fight that is being shown on the screen. The audience is intrigued by the entire fight with all the audio-visual portrayal that accentuates the effect on the minds of the viewers. The cinematography used subjective camera work

while showing the fight. The mid-shots, the natural lighting and the non-diegetic sound in the form of the background music come together to portray the directorial quintessence of Ang Lee. The entire fight scene has apt use of non-diegetic sound with the background music playing as the visuals show the fight. Along with this, the sound of the swords, the screams of the female character, and the sound of the moving trees get included. Multiple implications and allusions are accomplished through the narrative of the scene through the intersection of background elements, props and lighting. Another important element, which creates a peculiar atmosphere is the soundtrack playing in the background plane. The credits note that Yo-Yo Ma, the famous cellist, wrote and performed much of the music for this film and particularly the somber tones that seem to hover in the background (Lee). Hence, the spectator sees Mu-Bai hovering effortlessly on the bamboo branch accompanied by soft timbre of the cello waft in the background. Unison between visual images and aural tapestry creates the feeling of mourning for something that is now lost despite the fact that Mu-Bai is still present and is able to battle Jen. It is certain that the director, Ang Lee, would not have been able to properly convey the plot and narrative of this story without the deft application of scene's composition and design. Thus, the scene in context goes on to portray the cinematic excellence of the director with perfection. Ang Lee executes the portraiture of the fight with utter quintessence with his cinematic techniques. the cinematography, the focus of the shots, the sound, the visual representation, the sheer aura of the combat that transcends common fights shown in cinema, all come together to create a representation that leaves the audience impressed. Thus, this

scene from the film by Lee goes on to explicate the aesthetic charm and success of the filmmaker.

References

Lee, Ang. Crouching Tiger Hidden Dragon. EDKO Film, Sony Pictures; 2000.