

# Example of choose film from the list essay

[Countries](#), [United States](#)



" Crouching Tiger, Hidden Dragon: A Diasporic Reading"

Klein, Christina. " Crouching Tiger, Hidden Dragon: A Diasporic Reading."

Cinema Journal vol.

43, no. 4, pp. 18-42, 2004. Print.

<http://www.univie.ac>.

[at/Sinologie/repository/seLK420\\_TaiwanesischerFilm/klein\\_crouchingTiger.pdf](http://www.univie.ac/Sinologie/repository/seLK420_TaiwanesischerFilm/klein_crouchingTiger.pdf).

The way Lee created his film is stated to be heavily influenced by his Chinese background and the connections to his home country, as well as the influences of American Hollywood films. In essence, it also showcases the ability of global cinema to both localize and globalize popular culture for the masses, making the movie both innately Chinese and globally accessible.

18-19 -- Lee's use of all Chinese sets, all Chinese actors, and a uniquely Chinese perspective on an adaptation of a Chinese work makes the film uniquely attached to that culture. However, the production itself was so global that its influences can still be felt - the screenwriter and executive producer was American, and the production also offered resources and personnel from five different countries.

21-25 -- Many critics at the time also noted Lee's framing of the story to appeal to a globalized audience, masking theme and tone to appeal to both Americans and Chinese alike. Basically, Lee made this film as a kind of transitional film that blurred the line between American movies and "foreign" movies, offering a Chinese story that was made like an American film.

26-30 -- Diaspora is collective experience, shown as lateral axes of affiliation

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in *Crouching Tiger through the diversity in the credits (international cast and crew) and division between arthouse Lee and action-oriented choreography Yuen Wo-Ping.*

## **Works Cited**

Klein, Christina. " *Crouching Tiger, Hidden Dragon: A Diasporic Reading.*"

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