

Ang Lee: the Idealist and Practitioner of Cultural Fusion

As we know,One of the primary issues in the contemporary world is cultural integration and inclusion.(especially,between western culture and Oriental culture). While facing differences of cultures ,we should learning from each other in cultural exchanges and seeking common ground.

In Chinese, we called it “求同存异” or “和而不同” .the meaning of “和” is “harmony”.

To the object of these paper,as an outstanding director, **Ang Lee**, who Deeply influenced by Chinese culture,(he was borned in Taiwang,where Chinese Culture had not been broken),he also was educated in America and having lived there for a long time. So, Ang Lee is highly skilled in keeping a delicate balance between Western and Eastern cultures. In my opinion, Rethinking profoundly of culture problemes was most important motifs in almost all his films. Obviously,The cultural intentions in his films are thought-provoking and have a world-wide meanings as well.

The film production process of Ang Lee can be divided into three parts or three phases, which correspond well to his three streams of cultural thoughts and three cultural ideals.

1、 Examining Chinese traditional culture by observing China

from a western perspective: *Pushing Hands, The Wedding Banquet, Eat Drink Man Woman.*

Ang Lee says goodbye to the father generation who represents the traditional culture authority. These films reflect the modern challenges from western culture faced by the traditional patriarchy: in *Pushing Hands*, the old father who came from China, lived with his son, but he couldn't communicate with his American daughter-in-law and grandson, finally he left home angrily; in *The Wedding Banquet*, the old father helplessly accepted his beloved son's homosexual identity in silence and in the end of film, he put up his hands at the airport security check point, this is an interesting and meaningful gesture which underlies the meaning of compromise and surrender; in *Eat Drink Man Woman*, the old father who lost his sense of taste because of his unhappy life, though he had it recovered later.

In this phase, Western values gain the upper hand in the cultural conflicts in those films which with local Chinese theme.

2、 Reflecting on western culture by observing the west from a Chinese perspective: *The Ice Storm, Riding with the Devil, Hulk, Sense and Sensibility.*

In these phase, Ang Lee's four films were all about western theme.

in *The Ice Storm*. Ang Lee views and reflects on American family culture by standing on the viewpoint of oriental ethics spirit. In the end

of the film ,everyone in the family all hope to love each other again.

In *Riding with the Devil.*, he reproduced the history of American Civil War on the ground of “The Others “, expressing a non-mainstream character’s viewpoint.

Hulk, is a reflection on technical rationality.The Hulk,as protagonist in the film, is a metaphor about science and technology.An Lee maybe want to tell us,we shoude use science and technology carefully.

In all of these American theme films, Ang Lee shows his underlying standard while presenting the American culture, which is the approval to the oriental culture, particular to the harmony value and family ethics culture.

3、 Beyond the confrontation between China and the West: *Crouching Tiger, Hidden, Dragon, Lust and Caution, Life of Pi.*

From the beginning of the new century, Ang Lee tries his best to overstep himself, realizes self-transcendence, as his cultural understanding tended to be more tolerant and inclusive.

In *Crouching Tiger, Hidden Dragon*, the protagonist undergone the western-styled betray, emotional conflict and value, which is presented in an oriental aesthetic mode.

Lust and Caution and *Life of Pie* point to the human nature, and they surpass the conflict between ethnic and culture by using universal sensibility and the value of emotion.

All in all, director Ang Lee who belongs to the whole world expresses his thinking for the alien culture and researches for the ideal of culture fusion by using image or by using melodramas and genre films, specifically. These thinking and researches go through his 30-year -film process and go on to be deep and perfect.

In sum, director Ang Lee addresses global audience and expresses his exploration of foreign culture and cultural integration by adopting images, or to be more specific, melodramas and genre films. His 30-year film career is full of such deep-thinking and exploration, which approach toward an almost perfect end.

Ang Lee' films condense his reflections on clashes and conflicts between Chinese and Western culture, and embody a kind wish of mutual benefits and harmonious coexistence.

In a word, Ang Lee is an assiduous cultural idealist and practitioner.

李安：文化融合的理想主义者和践行者

现今世界的主题是文化融合与包容，是文化交流中的取长补短，求同存异。

李安有深厚的中华文化的濡养，又在美国接受教育和长期生活，因而在中西文化之间游刃有余。他在电影中表达的文化意向耐人寻味，并具有世界性意义。

李安的电影创作可以分为三个阶段，恰好相对应于他的三次文化思考和三种文化理想。

一、以西观中，审视中华传统文化：《推手》、《喜宴》、《饮食男女》

李安对作为传统文化威权象征的父一代告别。表现了传统父权所面临西方文化的现代挑战：《推手》中离家出走的父亲，《喜宴》中对同性恋儿子的默许和安检处举手“投降”，《饮食男女》中老父亲味觉的丧失与重新获得。

这几部中国本土题材电影的文化冲突中，西方价值占上风。

二、以中观西，反思西方文化：《冰风暴》、《与魔鬼共骑》、《绿巨人》、《理智与情感》

《冰风暴》以东方伦理精神审视、反思美国家庭文化。《与魔鬼共骑》以他者的立场再现美国南北战争的历史，通过电影非主流的人物视角来完成。《绿巨人》是对科技理性的反思。在这几部美国题材的电影中，对美国文化的呈现是以对东方文化（特别是家庭伦理文化和和谐观）的赞许为潜在标准的。

三、超越中西对立：《卧虎藏龙》、《色戒》、《少年派》

进入新世纪，李安实施自我超越，他对文化的理解更趋于博大宽容。《卧虎藏龙》在东方美学化呈现中，主人公却经历着西方式的反叛，西方化的情感冲突与价值观。《色戒》、《少年派》以普适性的感性、情感价值指向超越了种族与文化的对立，直指人的本性。

总之，属于全世界的导演李安用影像——具体说来是情节剧电影、类型电影的方式——表达了他对异质文化的思索和文化融合理想的探求。这种思索与探求贯穿了他的三十余年的电影历程，而且不断深入，渐趋圆融完美之境。

李安的电影凝聚了他对中西文化碰撞与冲突的思考，寄寓了取长补短、共存共荣的良好愿望。

李安是一个孜孜不倦的文化理想主义者和文化践行者。