Preface

The main aim of this thesis is to analyze the films of Lee Ang. With the success of his movie "Crouching Tiger, Hidden Dragon", Lee Ang became an 'A' class director at international level. When discussing Lee Ang’s films, a key issue that we cannot avoid is the categorization of his films. Are his films Taiwanese, Asian American, or simply Asian films? In this thesis, I will argue that neither of the above mentioned category is sufficient in the discussion of Lee Ang’s films. At the same time, Lee Ang’s films problematize the idea of national cinema. Therefore, I will propose that we should analyze Lee Ang’s films from a transnational perspective. Only by doing so can we accurately understand the complexities and richness of Lee Ang’s films.

An introduction of the aims and issues will be considered in this thesis Chapter 1.

Following this, an analysis in Chapter 2 will be made for the films of Lee Ang. This chapter will identify and analyze the characteristics of his films. The analysis aims to discover the diversities and richness of his films.

The subsequent chapter will discuss the issue of national cinema. The concept of "imagined community" by Benedict Anderson will be used as a starting point to analyze the issue of national cinema. Problems of the concept of national cinema in the 21st century will then be discussed.

In Chapter 4, a discussion on the problems that are associated with categorizing Lee Ang’s films will be attempted. When this is done, we will realize the impracticality of using the idea of national cinema to categorize Lee Ang’s films.
Chapter 5 proposes the idea of analysing Lee Ang’s films from a transnational perspective. This perspective is examined in terms of the production, distribution, and the consumption of his films. This thesis also proposes to classify Lee Ang as “Transnational Chinese”. This reinforces the notion that his films transcend national boundaries.

Chapter 6 will conclude the thesis with a summary of the main arguments and points of view.