A RHETORICAL ANALYSIS OF CROUCHING TIGER, HIDDEN DRAGON

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A RHETORICAL ANALYSIS OF CROUCHING TIGER, HIDDEN DRAGON

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Abstract

of

A RHETORICAL ANALYSIS OF CROUCHING TIGER, HIDDEN DRAGON

by

Nai-Jen Chi

This thesis employs Kenneth Burke’s cluster analysis to examine Ang Lee’s martial arts film Crouching Tiger, Hidden Dragon (USA, 2000). This Mandarin film achieved extraordinary success in the United States, where it was the first foreign-language film to be nominated in ten categories and the first Asian film to be nominated for best picture at the Academy Awards. The goal of this study is to find out how the values can be communicated, through one visual artifact and two different narratives – the Mandarin dialogue and the English subtitles. The analysis finds that the disconnection of Taoism between the Mandarin dialogue and the English subtitles results in the interpretation of the movie from a philosophical to a romantic perspective. The study also uncovers that there are similarities in the idea of moderation in the Mandarin dialogue and the English subtitles, which shows that the persuasiveness of narratives, regardless of the language differences and the structures employed, is subject to values.

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____________________
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Chapter 1

INTRODUCTION

“What if we stopped asking whether cinema can be some sort of magic door opening onto absolute time, and instead asked about cinema’s role in the construction of different temporalities in different societies, politics, cultures, classes and so forth?” (Berry, 2009, p. 113)

Understanding cultural differences is an essential issue in Communication Studies. Many scholars are now aware that intercultural communication is inevitable and necessary due to technological development, economic globalization, widespread population migration, and the development of multiculturalism (Chen & Starosta, 2005; Komolsevin, Knutson, Datthuyawat, & Tanchaisak, 2011). As more individuals or groups from different cultures interact with one another, confronting cultural barriers have become commonplace. One of the keys to effective intercultural communication involves the realization that the different values, behaviors, and attitudes exist across cultures. Cinema is an extremely important cultural vehicle for exploring social reality. Studying the symbolic universe that is created in film helps one understand the worldview of others.

The relationship between cinema and culture is synergistic. Cinema is a product and also a former of culture. Film, as a cultural mirror, projects collective images of a culture’s contemporary attitudes, philosophies, values, and lifestyles while influencing them (Benson, 1974; Rushing & Frentz, 1978). While much research has focused on
issues concerning the adaptation of literature into film, few have examined the translation of narratives through the rhetorical perspective and cross-cultural lens.

Strond’s (2003) research uses narrative analysis to explore the cross-cultural appropriation that occurs through the translation from the Bhagavad Gita (the ancient Hindu philosophical narrative) to the novel and film adaptation of the Bhagavad Gita, both entitled The Legend of Bagger Vance. His study argues that the original narrative is significantly changed in order to penetrate into Western communication, and concludes that culture does affect how narratives are translated and adapted. This study will expand on Strond’s idea to investigate how the subtitles of the non-American film Crouching Tiger, Hidden Dragon (USA, 2000), directed by Ang Lee, are designed to meet the needs and expectations of the Mandarin-speaking audience in Asia and the U.S. American audience, and how they operate in similar ways within these two very different cultures.

**Purpose of Study**

Since there are differences between the Mandarin dialogue and the English subtitles of the film Crouching Tiger, Hidden Dragon (hereafter CTHD), as might be expected, some essential information is lost in its untranslated and untranslatable terms. For example, in Mandarin, “Crouching Tiger Hidden Dragon” is pronounced “Wo Hu Cang Long (臥虎藏龍).” This is a Chinese idiom that suggest complex and profound meanings. In addition, two main characters are literally named “Little Dragon” and “Little Tiger.” However, the two characters’ names are translated into two English names, “Jen” and “Lo.” Without knowing the metaphoric symbolism of the Chinese idiom, Crouching Tiger, Hidden Dragon is just a novel and exotic title for the U.S. American audience. Even after watching this film, the U.S. American audience may still
not understand what the title is supposed to mean. What strikes the U.S. American audience as exotic novel is almost a maxim to the Mandarin-speaking audience.

A movie title is important because it is the audiences’ first impression of a movie. However, movie titles are hard to translate due to the fact that the process is not just translating words from one language to another, but a cultural and historical transformation (Nelson, 2007). When a title like *CTHD* with Chinese mythical origins is translated literally, it makes no sense and tells the U.S. American audience nothing about the film. The executive producer of *CTHD*, James Schamus, has indicated:

I am reading *Beowulf* right now, which is about 1,200 years old, and even it has to be translated into contemporary English to be understood. When somebody says something in this film [*CTHD*], the Chinese character that is written down, that attaches to that, has roots that are 5,000 years old, if not older. The Chinese embedded in every word of this movie has layers and layers of culture and meanings. They simply don’t exist to a Western ear. It is one of the truly delicious ironies of this movie that although I co-wrote it, I’ll never fully understand all of its meanings (Sunshine, 2000, p. 130).

James Schamus, an Academy Award-nominated screenwriter, producer, and film executive and an associate professor in Columbia University’s School of the Arts, has collaborated with Ang Lee for 11 films, including *The Ice Storm* and *Brokeback Mountain*, since 1992 (Schamus, 2006). Although Schamus does not read or speak Chinese, he wrote the first version of *CTHD*’s screenplay based on Ang Lee’s understanding of Chinese writer Wang Dulu’s *wuxia* novel (Chang, 2002; Wittmershaus, 2000). Schamus wrote *CTHD*’s screenplay in English initially because they needed
sponsors in the United States. After Schamus’ completed the first version of the
screenplay, the other two Taiwanese scriptwriters translated the English screenplay back
into Chinese and heightened terms with Chinese cultural nuances that Schamus was not
aware of. In an interview, Schamus says:

I was culturally tone deaf. So, it was a shock, I think, when my Chinese
collaborators got the script and realized a Martian had written a Chinese movie…
It was just as big a shock for me when I got (fellow screenwriter) Hui-Ling
Wang’s rewrite back and realized just how far off the mark I’d been and how
much more still had to be done to make the film work… And then it was really
rewriting the script so many times, translating back to English, back to Chinese,
writing it and, of course, finally rewriting the film one last time in the form of the
subtitles and at that moment, through discussion…realizing how little of the movie
I understood. [The film’s] meanings remain embedded in the Chinese language
and culture (Wittmershaus, 2000, para. 7, 21).

The translating process takes a long time. If the terms or concepts that contain Chinese
culture are regarded as too complicated for the English-speaking audiences to understand,
Schamus would change or simplify them (Chang, 2002). Schamus explains, “It gives me
some [other language] to bounce off of. They’ll go back into Chinese and translate things
I’d translated into English, and their translation has nuances or windows on the meaning
that weren’t available in English, so I’ll go back and change the English” (Wittmershaus,
2000, para. 23). He promised Lee that he was going to write the dialogue in the
international subtitle style and make it functional for international audiences
(Wittmershaus, 2000). With the goal in mind, the three scriptwriters and director
translated the screenplay back and forth through months and months of the process (Chang, 2002). Therefore, the fact that CTHD can be appreciated globally is not an accident but an elaborate design.

Narratives that contain cultural meanings do change the audiences’ perspectives of the film; therefore, it is worthy to analyze how the rhetor builds the narrative structure in different languages. The objective of this thesis is to first approach the subtitles as a narrative, and compare it with the original dialogue, and then examine how, despite one visual artifact, two different narratives of cultural values can be communicated. Cluster criticism is employed as the methodology to examine the two media.

The Artifact: Crouching Tiger, Hidden Dragon

Background of Crouching Tiger, Hidden Dragon

In 2000, CTHD won four British Academy Awards, including Best Costume Design, Best Film that is not in the English Language, the Achievement in Direction, and the Achievement in Film Music (British Academy of Film and Television Arts, 2000). In the following year, it was nominated for ten Academy Awards, winning four for Best Foreign Language Film, Best Cinematography, Best Art Direction, and Best Music Original Score (Academy of Motion Picture Arts and Sciences, 2001). Asian audiences were extremely excited that the film won the Best Foreign Film because it was the first time that an Asian film had won this award.

CTHD not only did well with movie critics, but also at the box office. This film is the first and so far the only foreign language film to break the US$100 million mark in the U.S. box office, and in total, it grossed more than US$200 million worldwide (Box Office Mojo, 2001). It broke the box office records of foreign language films in many
Western countries, and opened with the leading box office position in Eastern countries (Wu & Chan, 2003). Moreover, since then, this kind of Asian martial arts film has started to be recognized worldwide, and further enhanced Hollywood’s image as a global industry player. In the years following the release of CTHD, Hollywood abundantly remade Asian countries’ films, such as The Ring (Gore Verbinski, 2002; Ringu, Hideo Nakata, 1998), The Grudge (Takashi Shimizu, 2004; JU-ON: The Grudge, Takashi Shimizu, 2002), The Lake House (Alejandro Agresti, 2006; Il Mare, Hyun-seung Lee, 2000), and The Departed (Martin Scorsese, 2006; Infernal Affairs, Wai-keung Lau and Alan Mak, 2002) (Feng, 2008). American film viewers and critics call this phenomenon the “Asian invasion” in Hollywood (Pham, 2004).

It is not easy for non-American films to break into the U.S. film market due to the fact that “the Hollywood cartel has dominated the production, distribution, and exhibition of movies domestically and around the world” (Seagrave, 2004, p. 1), and that most U.S. Americans are not used to reading subtitles as well. It is surprising that CTHD, a classic Oriental film, was loved, appreciated, and earned much praise in the United States. One of the reasons that CTHD was successful in the United States was attributed to its director, Ang Lee.

Lee is a well-known international film director, producer, and screenplay writer. His films are full of diverse topics and genres: from action to romance, from homosexual issues to family conflicts, and set in countries such as Taiwan, the United States, and the United Kingdom. Lee’s films often try to transcend geographical and historical boundaries due to his cross-cultural background. He is a second generation Chinese in Taiwan. After he graduated from National Taiwan University of Arts in 1975, he
immigrated to the United States and continued his studies in Illinois and New York. Lee once said that he always felt like an outsider while growing up. He is an outsider in Taiwan because his parents are outsiders who emigrated from China to Taiwan; he is an outsider in China because he has never lived in mainland China; and he is an outsider in the United States (Bragg, 2003). Nevertheless, being an outsider makes him a cultural mixer.

From 1992 to 1994, Lee had a chance to make three movies: *Pushing Hands* (1992), *Wedding Banquet* (1993), and *Eat Drink Man Woman* (1994) that are connected by a similar theme. These three films are tragicomedies which portray immigrants’ cultural dilemmas in the United States (Sheng-mei, 1996). During that time, Lee started to work with the Western crew and tried to make globally-focused films. Lee’s regular collaborator, James Schamus, the co-writer and executive producer of *CTHD*, for example, has been working with him since *Pushing Hands* (1992) until his latest work *Taking Woodstock* (2009). In 1995, Lee was invited to direct his first English language cinema, *Sense and Sensibility* (1995). At first, Lee and the crew did not get along well. Most the actors in this movie were experienced and talented actors such as Emma Thompson, Alan Rickman, Kate Winslet, and Hugh Grant. They were not sure if Lee, a native Taiwanese director, could deal with Jane Austen’s classic novel. Unexpectedly, Lee conquered the cultural and language barriers. *Sense and Sensibility* (1995) turned out to receive many nominations and awards in international film festivals. After the success of this film, Lee continued to direct two American films, *The Ice Storm* (1997) and *Ride with the Devil* (1999). *The Ice Storm* (1997) was Lee’s first feature on an entirely American subject exploring middle class families experimenting with casual sex and

With his experiences in making movies in the United Kingdom and the United States, by the time Lee made *CTHD*, he had learned how to sell his films to English-speaking audiences very well. In addition, the cast and crew of *CTHD* were diverse. They came from Taiwan, China, Hong Kong, Malaysia, and the United States, and many of the Asian cast and crew have worked in Western cultural industries as well. While filming *CTHD*, they communicated in English and in different Chinese dialects. The process of filmmaking itself was already international; therefore, there is no doubt that the film set its goal to sell internationally.

**Plots of Crouching Tiger, Hidden Dragon**

Traditionally, when people in the United States talk about *kungfu* or *wuxia* genre, they think of Asian actors coming together to fight, and there is usually no complicated storyline. However, *CTHD*, adapted from Chinese writer Wang Dulu’s novel, is not a typical *kungfu* or *wuxia* film. According to Ang Lee, its concept is more like “*Sense and Sensibility* with martial arts” (Sunshine, 2000, p. 10). *CTHD* is actually an epic romantic love story set in the Qing Dynasty in 19th century China. In the following paragraph, the characters’ names and particular terms are based on the English subtitles.

Li Mu Bai (played by Chow Yun Fat), one of the greatest warriors of his time, is deeply in love with his longtime good friend, Yu Shu Lien (played by Michelle Yeoh), a female warrior. However, they have never admitted their feelings to each other because Yu Shu Lien was once engaged to be married to Li Mu Bai’s brother-by-oath, Meng Si
Zhao. After Meng Si Zhao was killed in a battle while saving Li Mu Bai’s life, Li Mu Bai and Yu Shu Lien felt obligated to respect the memory of Meng Si Zhao.

One day, Li Mu Bai asks Yu Shu Lien to give his Green Destiny sword to their old friend Sir Te (played by Lung Sihung) in the city of Beijing because he has decided to leave Giang Hu (martial arts underworld) to follow a new path in life. In Sir Te’s house, Yu Shu Lien meets Sir Te’s guests Governor Yu (played by Li Fa Zeng) and Yu’s beautiful young daughter Yu Jen (played by Zhang Ziyi). Yu Jen (hereafter Jen) seems like an innocent, obedient young girl, but she is actually rather upset about her impending arranged marriage. She tells Yu Shu Lien that she always yearned for freedom and has a Giang Hu dream. In fact, Jen is a skillful but uncontrolled fighter. She has secretly learned martial skills since she was a child from an evil villain, Jade Fox (played by Cheng Pei Pei), who murdered Li Mu Bai’s master many years ago.

After meeting Yu Shu Lien in Sir Te’s compound, Jen is very attracted to Li Mu Bai’s Green Destiny sword. That night, she masks herself and after stealing the sword from Sir Te’s compound, she runs away. Li Mu Bai and Yu Shu Lien soon find out that Jen is the masked thief; yet, they do not tell others but investigate Jen privately to protect the reputation of her family.

Jen has a secret lover, Lo (played by Chang Chen). In the past, the younger Jen and her family were once robbed while traveling in the western deserts. Lo was the bandit leader, also called the “Dark Cloud.” Lo kidnapped Jen and they fell passionately in love afterward and lived happily in the desert until Lo set Jen free and sent her back to the city of Beijing. Lo assured Jen that they will be together someday with the saying,
“A faithful heart makes wishes come true.” Jen gave Lo her jade comb and told him to return it to her when they are together again.

One night, Lo sneaks into Jen’s room and asks her not to marry anyone else. He wants to bring Jen back to the desert. The next day, the Governor’s security finds Lo and tries to arrest him. Yu Shu Lien and Li Mu Bai show up and help Lo to escape. Li Mu Bai sends Lo to the Wudan Mountain and tells him to wait there. Meanwhile, Li Mu Bai and Yu Shu Lien find Jen while she is defeating the local martial warriors with the Green Destiny sword at a town. Yu Shu Lien tries to take the Green Destiny sword back from Jen but is harmed by the powerful sword. Li Mu Bai saves Shu Lien and takes the sword from Jen easily in three moves. Li Mu Bai offers Jen to be his disciple. He is willing to teach her martial arts in the Wudan Mountain. However, Jen refuses the offer. Li Mu Bai throws the Green Destiny into the river. Jen dives after the sword and is knocked unconscious. At this moment, Jade Fox arrives, rescues Jen and brings Jen back to her cave.

Later, Li Mu Bai follows them to the cave and, realizing Jen’s been drugged by Jade Fox, uses his martial arts skills to detoxify Jen. Jade Fox suddenly appears and uses poisoned arrows to shoot at Li Mu Bai. Li Mu Bai kills Jade Fox, but one poisoned arrow hits his neck. Jen knows where to find the antidote to the poison and offers to save Li Mu Bai as he has saved her. Although Jen runs out of the cave to get the antidote to save Li Mu Bai’s life, it is too late. At the final scene, Li Mu Bai finally confesses his love for Yu Shu Lien with his last breaths and dies in Yu Shu Lien’s arms.

Jen later goes to the Wudan Mountain and spends one last night with Lo. The next morning, Lo finds Jen standing on a balcony overlooking the edge of the mountain.
Reflecting upon the legend that they spoke about in the desert, she asks him to make a wish. He complies, wishing for them to be together, back in the desert. Jen then leaps over the side of the mountain and into the clouds.

*Cultural History of Wuxia Genre*

Since *CTHD* is a *wuxia* genre film, this section will discuss the cultural history of *wuxia* genre. *Wu* in Mandarin Chinese refers to a knight’s physical prowess in martial arts. *Xia* represents a chivalrous hero who defies legal and social conventions in quest of personal ambitions, individual freedom, loyalty, courage, truthfulness, honor, and justice (Liu, 1967). The compound term *wuxia* literally means “martial arts chivalry” or “martial arts heroes.” The concept of *wuxia* is unique because it is a blend of martial arts and the philosophy of *xia*. *Xia* in Chinese has the similar concept of Western knights or warriors, who aim to fight against social injustice. However, as Lo (1990) indicates, the spirit of *xia* has been influenced by different Chinese philosophies like Moism, Taoism, Confucianism, and Buddhism. Due to its cultural roots, the inherent idea of *wuxia* is hard to translate into other languages.

*Wuxia* is a distinct genre in Chinese literature and is in the popular culture of many Chinese-speaking areas, such as Hong Kong and Taiwan (Stephen, 2009). Although *wu* and *xia* stories have their roots in more than 2,000 years of history, the word *wuxia* as a genre first appeared at the end of the Qing period (1644-1911). According to Lee (2003), “*Wuxia* fiction reached maturity in the late Qing dynasty, offering people an imaginary world away from the harsh reality caused by political turmoil and economic as well as social upheaval” (p. 283). That is to say, the *wuxia* world is an imaginary world for people to project their desires.
One compound term used frequently in *wuxia* fiction is *Giang Hu* (literally means rivers and lakes). *Giang Hu* refers to a sub-community or an alternate universe in which the context of the *wuxia* genre is set. *Giang Hu* is a fantasized space in opposition to the disciplined world of home, country, government or the ruling authority (Lee, 2003).

Each *wuxia* novel has its own *Giang Hu* setting. The warriors and knights travel and wander in the *Giang Hu* where it is ruled and sustained by certain ethical principles and behavioral codes (Glaessner, 1974). The rebellion heroes who live in *Giang Hu* protect the weak and the poor against evil (Lee, 2003). Since China has had an unhappy history of corrupt and tyrannical regimes, the *wuxia* and *Giang Hu* imagination are thus in essence a wish fulfillment.

*Wuxia* fiction hit its climax from the 1920s to 1940s. Chinese filmmakers in the mid-1920s were adapting popular *wuxia* fiction novels to the cinema. The new distinguished film genre is called *wuxia pian*, meaning, *wuxia* film, that includes the harnessing of *qigong* (light art) energy to cast flying swords, perform weightless leaps and project bolts of energy from the hands (Gravestock, 2006). The early development of *wuxia pian* in China was an attempt to show Chinese audiences that Chinese filmmakers, like Hollywood and European filmmakers, could also transpose their own culture and fictional works to the big screen (Rosen & Zhu, 2010).

Due to the turmoil of the Japanese invasion from 1938 to 1945, and following the Chinese Civil War from 1945 to 1949, Chinese martial arts came to a halt in China for approximately two decades (Lynch, 2010; Wells, 2011). It was not until the 1970s that martial arts fiction and films were revived in Hong Kong, Taiwan, and in Chinese communities overseas. Garcia (2001) explains:
Almost all postwar martial arts films that constitute the genre have been produced by and for the Chinese communities outside mainland China. And to this end they can be read as films of mythic remembrance, an emigrant cinema for an audience seeking not only its identity and links with an often imaginary cultural past, but also its legitimization (para. 7).

A diaspora is created when a group of people disperses from their original homeland and resettles in other locations willingly or unwillingly (Klein, 2004). Most well-known martial arts writers such as Jin Yong, Gu Long, Wang Dulu; martial arts stars such as Bruce Lee, Jacky Chan; and the martial arts directors such as King Hu, John Woo, and Ang Lee are all Chinese diasporas who have grown up either in Hong Kong or Taiwan. These Chinese diasporas cannot go back to the mainland China; therefore, the wuxia imagination that depicts ancient Chinese culture and history provides them with a Chinese identity. Ang Lee, as one of Chinese diasporas who has never lived in China admits that his desire to direct a martial arts film comes from nostalgia for classical China:

The film [CTHD] is a kind of dream of China, a China that probably never existed, except in my boyhood fantasies in Taiwan. Of course, my childhood imagination was fired by the martial arts movies I grew up with and by the novels of romance and derring-do I read instead of doing my homework. That these two kinds of dreaming should come together now, in a film I was able to make in China, is a happy irony for me (Sunshine, 2000, p. 7).

Understanding the producers’ rationale to make a film with the wuxia genre is important because their political attitudes and personal values may affect the way they build a story.
The *wuxia* film in the United States owes its origins of its defining characteristics to Hong Kong *kungfu* films. The Hong Kong cinema industry has achieved international recognition with the *kungfu* genre since the 1970s by releasing numerous films in the United States including those starring Asian American superstar Bruce Lee. In contrast to *wuxia* films which depict swordplay and are mostly set in ancient Chinese dynasties, *kungfu* films of Hong Kong are developed by “incorporating martial arts techniques that were usually thought of as a southern style of more recent historical period” (Szeto, 2011, p. 20). According to Szeto (2011), the phrase *kungfu* in Cantonese means accomplishment or skill cultivated through long and hard work, and *kungfu* films emphasize more on the body, training, and fist fighting. However, since the *kungfu* and *wuxia* film overlap in significant ways including the common theme of the heroic deed, the two genres now are both collectively recognized as Asian martial arts film in the United States.

Although martial arts films have their own traditions in Chinese folk culture, they have always been in the process of transformation. Some *wuxia* writers have put new elements, such as fantasy, magic, and romance, into the narrative and enriched this genre over time (Lo, 1990). For instance, *CTHD* is based on the Chinese writer Wang Dulu’s *wuxia* fiction in the early twentieth century. Wang’s *wuxia* fiction has his own hybrid style that, unlike the traditional *wuxia* novel, focuses more on the fight scenes than on the characters’ inner worlds or humanistic concerns (Lee, 2003). Ang Lee, the director of *CTHD*, once reveals:

With *Crouching Tiger*, for example, the subtext is very purely Chinese. But you have to use Freudian or Western techniques to dissect what I think is hidden in a
repressed society – the sexual tension, the prohibited feelings. Otherwise you don’t get that deep. Some people appreciated it; others don’t because it twists the genre. It’s not ‘Chinese.’ But to be more Chinese you have to be Westernized, in a sense. You’ve got to use that tool to dig in there and get at it (Yi, 2011, p. 2).

To sum up, before analyzing how the cultural values are communicated in the film through rhetorical strategies, one should keep in mind that CTHD is neither a typical kungfu movie that people associate with physical fighting nor a traditional Chinese wuxia movie. It combines Eastern and Western elements and focuses on inner strength and romantic choreography.

**Review of Relevant Literature**

*Previous Studies in Rhetoric*

Western civilization has historically thought that the formal study of rhetoric began in around the fifth and sixth centuries B.C.E., in the ancient city-states of Greece and their colonies (Brummett, 2006). Since then, rhetorical criticism has had a long and distinguished history as an art. From Plato, Aristotle and Cicero through Perelman, Burke, Richards, Toulmin, Foucault, Habermas, Farrell, Weaver, Grassi, and many other rhetorical critics have contributed to the art of rhetoric. Rhetoric is invented by humans. It is “an action human beings perform” and “a perspective humans take” (Foss, Foss, & Trapp, 2002, p. 16). Rhetoric both reflects and affects our views. For example, President Ronald Reagan’s eulogy of the Challenger was lost affected how the U.S. responded to the tragedy. It also reflected something of the U.S. mindset as well.

Humans use symbols to communicate with one another, and they view and construct the world rhetorically. For instance, people use narratives as frameworks to
build a coherent worldview and interpret reality. According to Walter Fisher (1987), humans are essentially storytellers. Fisher (1985) claims that narration is the foundational and conceptual configuration (or paradigm) of all forms of human communication, and human’s reason is best appealed to through narratives.

Indeed, when people use the word “rhetoric,” it is frequently defined as the art of narratives, the study of writing or speaking as a means of persuasion, or discourse and verbal communication. However, rhetoric is not only an instrumental use of language. The rhetorician Kenneth Burke (1966) defines rhetoric as the ways in which humans “may influence each other’s thinking and behavior through the strategic use of symbols” (p. 3). Burke focuses on motives for action rather than just meanings within a textual system. He argues that the motives are developed in and taken from, rather than reflected by, discourse. Birdsell and Groake (1996) further claim that non-oratorical text can be considered rhetoric by saying:

Visual images can, of course, be vague and ambiguous. But this alone does not distinguish them from words and sentences, which can also be vague and ambiguous. The inherent indeterminacy of language is one of the principal problems that confront us when we try to understand natural language argument. This is why historians endlessly debate the interpretation of historical documents, law courts struggle continuously with the implications of written and spoken claims, and personal animosities revolve around who said what and what was meant (p. 4).

As Burke (1964) states, “when an art object engages our attention, by the sheer nature of the case we are involved in at least as much of a communicative relationship as prevails
between a pitchman and a prospective customer” (p. 106). Therefore, non-verbal communication such as visual artifacts can be defined in a way that is similar to verbal communication based on its ability to engage people’s attention to evoke responses.

Burke’s (1969) broad interest in symbolic action has inspired communication scholars to think about the symbolic in various ways. Contemporary theorists encourage a variety of perspectives on rhetorical analysis of symbols from traditional concern for verbal texts to all of their forms, including metaphorical language, archetypal myth, narratives, graphical and visual symbols, body language and expression, group phenomena of symbolic convergence, music, sculpture, painting, dance, architectural styles, and other artificial messages (Burke, 1996; Foss, Foss, & Trapp, 2002). Earlier scholars have demonstrated that all symbols can persuade and that they are forms of rhetoric.

Since the artifact in this thesis is cinema, which “first and foremost is a visual art, first and foremost directs itself to the eye, and that the picture far, far more easily than the spoken word penetrates deeply into the spectator’s consciousness” (Dreyer, 1991, p. 128), the next section will review the literature of visual rhetoric.

**Visual Rhetoric**

Beginning in the 1970s, the field of rhetoric started to apply theory and criticism to the study of visual rhetoric. Scholars attempt to identify and describe the process of what people see. Worth and Gross (1974) explore “symbolic strategies” which ask how people can use images to discover stories, and what they discover. Lester (2003) indicates:

A photograph always has many stories to tell: the subjects within the picture’s frame, how the photographers made the image, and what happened after the
picture was taken and published. But one of the most important stories a photograph, or any visual message, tells is the one the viewer makes up. The way you interpret an image is the story of your life (p. 205).

Visual rhetoric is the term described as a form of communication that uses images for creating meaning, knowledge, or constructing an argument. The word “visual” included “visualizing,” a mental construction of internal images, and also refers to conventional two- and three-dimensional images (Hill & Helmers, 2004). Lester (2003) defines visual communication as “any optically stimulating message that is understood by the viewers” and defines a visual message as “any direct, mediated, or mental pictures” (p. 400).

Foss (2005) further explains that not every visual image is visual rhetoric. A visual object as a communicative artifact must be “symbolic, involve human intervention, and be presented to an audience for the purpose of communicating with that audience” (Foss, 2005, p. 144). Scott (1994) provides a more general definition of visual rhetoric: “Rhetoric is an interpretive theory that frames a message as an interested party’s attempt to influence an audience” (p. 253). Although visual rhetoric does not work in the same ways and through the same constructs as verbal rhetoric, rhetorical theory can inform and explain visuals and visual persuasion.

The visual communication scholars focus on a wide scope of different media, such as photographs, drawings, graphs, tables, and motion pictures in which visual elements are used to express ideas or emotions and influence people’s attitudes, opinions, and beliefs (Hill & Helmers, 2004). Foss (2005) in her article Theory of Visual Rhetoric summarizes the scholarly studies of visual rhetoric. For example, Campbell (1989) examines the 1982 film The Year of Living Dangerously to illustrate how an explicit
argument may be implicitly enacted in a rhetorical artifact. Rosenfield (1989) uses visual artifacts such as repose, emblem, allegory, and ornamentation to analyze New York City’s Central Park. Olson (1990) investigates the rhetorical function of Benjamin Franklin’s commemorative model, *Libertas Americana*, and examines the epideictic, deliberative and apologetic functions of the model. Rasmussen and Downey (1991) apply four Vietnam War films to discuss the dynamics of dialectical disorientation as a rhetorical form that creates uncertainty and ambiguity. Blair, Jeppeson, and Pucci (1991) use the Vietnam Veterans Memorial to analyze function of public commemorative monuments. Kaufer and Butler (1996) study the design arts from the designs of buildings and machines to software and interfaces. Dickinson (1997) studies contemporary landscapes of memory like the town of Old Pasadena. Edwards and Winkler (1997) explore the rhetorical function of Joe Rosenthal’s 1945 photograph of the flag-raising at Iwo Jima as it is appropriated in recent editorial cartoons. These scholars apply rhetorical perspectives and theories from discourse to visual imagery to generate insights in this field.

A large area in visual rhetoric is the exploration of the notion of visual communication and its persuasiveness of messages in advertising (Barry, 1997, 1999; Durgee, 2003; McQuarrie & Mick, 1999, 2003; Miller, 1998; Morrison & Vogel, 1998; Reynolds, Gengler, & Howard, 1995; Pieters, Rosbergen, & Wedel, 1999; Strahan, Spencer, & Zanna, 2002; Suh, 1999). Scott (1994) maintains that pictures are reflections of reality, and argues that advertising images are a sophisticated form of visual rhetoric because they are capable of representing concepts, abstraction, actions, metaphors, and modifiers. Messaris (1997) further divides the functions of advertising images into three
parts: images as simulated reality, images as evidence, and images as implied selling proposition; and then examines how people actually make and interpret visual images in advertising. The results show that the three parts present a formulated theoretical statement about the persuasive elements of visual images in cinema, video, and television as well.

Some scholars not only study the relationship between the advertising images and audiences, but also examine the cultural impact of advertising images (Cutler, Javalgi, & Erramsilli, 1992; Frith, 1998; Hitchon & Jura, 1997; Jeon & Beatty, 2002). The findings overall indicate that visual messages must be culture-bound, or the audiences will not respond appropriately. As O’Donnell (2005) says, “cultural studies theories understand that many meanings can be made from a single scene because viewers observe and interpret images and supporting dialogue through the lens of their own cultural experience” (p. 522).

In recent years, with the explosion of technology, the cultural spectacles are often captured through digital media with the moving image (Gronbeck, 2008). People now are living an increasingly visual society. More people watch movies and television rather than read newspapers and books. In television commercials, magazine advertisements, and billboards, images are primary and words are secondary. The Internet, such as YouTube, Flickr, and social networking sites are saturated with moving images as well. The moving images, in conjunction with words and sounds, have the power to move people and offer multiple accesses for people to know and order the world (Barbatsis, 1996; Barbatsis & Guy, 1991). The audiences experience the verbal and visual text simultaneously (Mitchell, 1995).
Numerous works have examined the connection between images and text (Jewitt & Oyama, 2001; Ledema, 2001; Morreale, 1984; Stormer, 2008; Young, 2009). Harry (2005), within a cultural studies framework, incorporates rhetorical visual criticism that draws on the methods of Kenneth Burke, with a political-economy perspective, and an ideological interpretation to analyze how visual elements contribute to meaning making in the television text of the CBS situation comedy Pearl. The study suggests that certain cultural ideologies tend to be connected with specific televisual storytelling genres, and concludes that although the viewers can understand Pearl without the spoken text, the verbal text brings into clearer focus as to what visual text has already accomplished.

Unlike traditional print images, “the new media employ the montage principle of film to create a unique reality dominated by simulations or representations that give the appearance of reality” (Foss, Foss, & Trapp, 2002, p. 313). Critics who study cinema now have to consider all the cinematic elements as parts of rhetoric. The following section will discuss the functions of media and film.

**Media and Film**

Of course, the scope of visual rhetoric also includes more complicated forms than simply still pictures. Cinema is one of the most sophisticated mixtures of visual, auditory, and verbal stimulus which demand active and complex interpretation (Alcolea-Banegas, 2009). It is an extraordinarily specific and sensory medium, and a new way for literature to be communicated to an audience through multi-sensory means. Visual and auditory elements can reduce a plot to only a couple of sentences. As the dramatic media project collective pictures and narrative, cinema can persuade intentionally or unintentionally.
The rhetorical scholar Benson (1974) in his article, *Joe: An Essay in the Rhetorical Criticism of Film*, justifies that film necessarily embodies rhetorical tokens. He states:

I take the rhetorical of filmic images to encompass the messages which emerge from the interpenetration of visual images and their context, context being understood to arise from such fundamentals as repetition, juxtaposition, duration, in short, any situation in which it is possible to speak of the dialectical relationships within a film and between a film and its audience. What makes the analysis rhetorical is its focus on the way the contextual relations provide clues as to how audiences are likely to apprehend the imagery (Benson, 1974, p. 612).

In producing film, filmmakers illuminate the values of themselves or society. Benson (1974) believes that through the study of films, critics can reveal a filmmaker’s communicative intent.

The following scholars acknowledge the validity of film as rhetorical object (Brock & Scott, 1980; Campbell, 1974; Tompkins, 1969). Brummett (1985) claims that film functions as a “rhetorical conduit to channel motivations directly and powerfully from the film to real experience” of the audience (p. 252). Harrington (1973) believes that the society is visually illiterate. People do not usually understand the way in which visual media communicate. Therefore, it is the rhetorical critics’ work to reveal a filmmaker’s rhetorical strategies and techniques to make sense of themselves and the audiences. Hendrix and Wood (1973) summarize other critics’ views and conclude that:

Just as orators arise to meet our social crises, film makers continue to show us their representations and interpretations of social reality, and thus influence our
perceptions and attitudes. Film has become one of the most significant media for communicative transactions in our time (p. 122).

From the rhetorical lens, all the cinematic elements, including music, movement, acting, images, and narrative, are regarded as rhetorical forms. Alcolea-Banegas (2009) explains:

A film is a symbolic, human, and communicative act, because (1) it establishes an arbitrary relationship between image and some (imaginary or real) referent; and (2) it is created by human beings to be communicated to other human beings that will be interpreting it (p. 265).

Cinema contains implicit or explicit political leanings, sexual orientations, religious beliefs, ethical values, and other allusions that reflect the producers’ attitudes. It identifies with, persuades, or reaches audiences’ minds through symbols.

Since the 1970s, rhetorical scholars have approached theories from literary rhetoric to the media rhetoric. In Brock and Scott’s (1980) publication, Methods of Rhetorical Criticism, the film rhetorical criticism was first included in its second edition. In this edition, the editors contain Rushing and Frentz’s (1978) studies on the film Rocky. Rushing and Frentz (1978), following the path of Merritt (1975), and Frentz and Farrell (1975), use Rocky as an artifact to discuss the relationship between societal values and the motion picture. They argue that Rocky manifests a particular pattern of value change that has specific symbolic import, and therefore, reflects a social value model of rhetorical criticism.

Many others have critically focused on the rhetoric of film during the time as well. Benson (1974) discusses the rhetorical failures in the film Joe because of the
character’s inadequate moral base. Kimberling (1982) uses Burkean methodology to explore the impact of *Jaws*, and suggests that the filmmaker assess the psychological needs of the audiences and then reinforces the needs and values through the film. Davies, Farrell, and Matthews (1982) explore the identities of the nature of film expression and the psychological aspects of the cinema as a major means of communication media. Frentz and Hale (1983) use the inferential model method to examine the science fiction film *The Empire Strikes Back*, and find that a specialized audience, such as children, responds to the underlying messages within the film rather than viewing it as an action experience. Brummett (1985) discusses Kenneth Burke’s theories regarding the effect of films on audiences, and examines five examples of motion pictures about haunted houses to determine their symbolic potential as equipment for living.

Since the 1980s, other rhetorical studies have focused on fiction films by applying a mythic perspective. Myths, as Hart (1990) asserts, are “master stories describing exceptional people doing exceptional things that serve as moral guides to proper action” (p. 305). Rowland (1990) in *On Mythic Criticism* indicates that some critics seek to identify the myths that shape society. For instance, Rushing (1985) argues that the motion picture, *E.T.*, like other fantasy films, uses transcendent myth as a way of expressing the perennial exigence and the rhetorical response. She shows how myth is used in the story of *E.T.*, and the ways which certain mythic concepts are treated, even distorted, as the hero moves from one stage of consciousness to the next: “*E.T.* is above all a symbol of wholeness, a model of merged contradictions. In him, even temporal boundaries are eliminated, creating a true paradox” (Rushing, 1985, p. 39). Moreover, Rushing (1986) combines the concept of rhetorical narration with Kenneth Burke’s
dramatistic pentad of the definitional cultural myths to analyze the film *The New Frontier*, and argues that identifying cultural myths are rhetorically meaningful in relation to social consciousness when both are viewed as evolving teleologically.

A number of other works that apply mythic methods to films include: Frentz and Rushing (1993) show how the archetypal and political symbolism of the film *Jaws* are located within the frontier myth; Vaughn (1995) uses the films *Alien Trilogy* to analyze the myth of gender identity; and, McMullen (1996) discusses the impact of the frontier myth on the American consciousness by examining the film *Witness*.

However, Rowland (1990) charges earlier critics who apply the mythic perspective to a variety of rhetorical acts with misusing the term “myth” and argues that rhetorical critics must strive for precision in their works. In Rowland’s opinion, narrative as a myth defines a good society; helps citizens solve problems; and satisfies certain archetypal structural requirements. Solomon (1990), Osborn (1900), Brummett (1990), and Rushing (1990) respond to Rowland. They agree on the point that narratives must fulfill a “narrow functional/structural” definition to qualify as a myth, but they find Rowland’s functional/structural definition too confining. Although these studies fail to properly employ the mythic method to film criticism, they open the door for the following rhetorical scholars to include media criticism of film in their analyses.

In recent years, it has been common for rhetorical critics to apply various methods to film criticism. For example, Daughton (1996) uses elements of gender studies, feminist criticism, and media criticism to examine the rhetorical structure of the film *Groundhog Day*. This study shows that the filmmaker packages social concerns and issues within the narratives of the film. Stroud (2001) uses narrative analysis to examine
the narrative structure of *The Matrix*, a futuristic science fiction film where humans have lost control of technology and are enslaved by it, and suggests that people’s uncertainties about technology bring about worries of isolation, which are demonstrated in the film. Steiner (2001) exhaustively reviewed the film *The Apostle* for its representation of evangelical Christian faith. He uses Kenneth Burke’s ideas regarding rhetorical functions of representation as a framework for the study. The argument is made that this film misrepresents the evangelical faith and practice, even though it is praised by many of that persuasion for its honest character portrayals.

More recently, studies affirm the rhetorical functions of film. Tierney (2006) utilizes a modified form of Nakayama and Krizek’s (1999) strategic rhetorical framework, extending its application beyond individual discourse to film. The study examines three Asian martial art films: *Kill Bill*, *The Last Samurai*, and *Bulletproof Monk*, and identifies four recurrent Whiteness themes in these films: first, Western characters are able to master Eastern martial arts with ease and surpass the skill of Asian characters; second, Western characters often take the role of the protagonist winning battles with Asian antagonists; third, the consequences of repeated visions of Western characters defeating Asians have an impact beyond entertainment; and last, this communicates White superiority over others even in their particular cultural context.

However, ideological frames are not limited to actions. Gournelos (2007) uses landscape as a visual and conceptual framework to examine ideological implications of three of the largest film franchises over past twenty years: *The Lord of the Rings*, *Matrix*, and *Terminator* trilogies. The study focuses on how imagery and narrative construct visions of politics in the United States that deviate from their surface level messages. By
discussing these three trilogies through their rhetorical strategies, the results find the ideology of the United States, and the increasingly blurred lines between progressive and reactionary agendas.

Pepper (2008) draws on the theory of visual rhetoric, principles of Eisensteinian montage, and Hariman and Lucaites’ notion of iconic images to analyze the opening sequence of Oliver Stone’s film JFK. The author indicates that while some previous examinations of JFK have discussed the rhetorical strategies of the film’s narratives, very little work has been done to explore how the iconic images work to inform the narrative’s argument on a visual level. The study examines the film by taking three elements, including image, music, and voice-over into account, and finds that when these filmic elements are collided together, the photographs no longer operate with the same meaning. This research shows that only when the meaningful images are combined with the music and dialogue that rhetorical argument of a film will be realized, and thus the narrative and ideology are best supported.

Lee (2010) adopts Hart (1990) and Foss’ (1996) formulations of narrative criticism as a guide to analyze the rhetorical meanings of the narrative elements, including narrators, setting, characters, events, and temporal order, contained within the film Cape No. 7. The film created the highest box office record in Taiwanese cinematic industry in 2008. By applying a narrative approach, Lee (2010) interprets the intercultural, interracial, and interpersonal issues contained in Cape No. 7, and decodes the narrative representation, structure, and order presented in this film. The paper suggests that the story of Cape No. 7 is an unsophisticated romance that contains all the popular elements to attract an audience, especially the younger generation. By taking a
step further to critically examine this film, the plots, the dialogues, the backgrounds of the characters, and even the use of languages in Cape No. 7, Lee is able to show the unique social experiences and various historical memories among different ethnic (and sub-ethnic) groups in Taiwanese society.

In conclusion, films can show us a great deal and the rhetorical critic has the potential to illuminate underlying themes contained within film content. These studies all use a rhetorical lens to look for the intentional or unintentional values and ideologies of filmmakers, and examine how they use the images and narratives together to induce emotions and passions with the intention of touching audiences. As Rushing and Frentz (1978) point out, cinema is like the consciousness of society which symbolizes and reinforces societal and cultural events. The literature review in this section illustrates that through rhetorical film criticism, critics are able to reveal underlying values of society and culture, and decode how they communicate with audiences. This paper will show how, despite one visual artifact, two different narratives of cultural values are communicated in the film Crouching Tiger, Hidden Dragon.
Chapter 2

METHODOLOGY

Rhetorical theory is described as “the systematic presentation of the art of rhetoric, descriptions of rhetoric’s various functions, and explanations of how rhetoric achieves its goals” (Herrick, 2001, p. 7). By analyzing how the values are communicated in the two media – the Mandarin dialogue and the English subtitles – of CTHD, Kenneth Burke’s cluster criticism proves relevant and insightful. In this chapter, I will first provide a brief overview of Burke’s ideas about rhetoric, cluster criticism, and cluster-agon analysis. Then I will offer a justification for the use of cluster criticism as the methodology to decode a cinematic artifact. Finally, I will provide the procedure of the analysis.

Cluster Criticism

Kenneth Burke has been a key figure in the communication studies field. His work crosses the disciplines of philosophy, literature, linguistics, rhetoric, sociology, and economics. With an interest in language, symbol use, and human acts, starting in the early 1920s and extending to the 1960s, Burke has made immense contributions to the study of rhetoric and the practice of rhetorical criticism in publications such as Counter-Statement (1931), Permanence and Change (1935), Attitudes toward History (1937), The Philosophy of Literary Form (1941), Grammar of Motives (1945), A Rhetoric of Motives (1950), The Rhetoric of Religion (1961), and Language as Symbolic Action (1966) (Foss, Foss, & Trapp, 2002; Herrick 2001; Wolin, 2001). Burke’s rhetorical theory contains his thoughts about the nature of humans and the human being’s connection to rhetoric, and about the role rhetoric plays in human affairs.
Burke (1950) defines rhetoric as rooted in “the use of words by human agents to form attitudes or induce actions in other human agents” (p. 41). He follows Aristotle’s lead in suggesting that rhetoric’s basic function is persuasion, but he also argues that persuasion’s very condition of possibility is identification. He suggests, “you persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his” (Burke, 1950, p. 55). Whenever one person attempts to persuade another person, identification occurs. The concept of identification, according to Burke (1950), is that:

A is not identical with his colleague, B. But insofar as their interests are joined, A is identified with B. Or he may identify himself with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so. Two persons may be identified in terms of some principle they share in common, an identification that does not deny their distinctness. To identify A with B is to make A consubstantial with B (p. 20).

That is to say, in this relationship, even though A identifies with B, however, they are isolated and divided from each other. A and B are not identical or conjoined in any actual sense. An identification is not an identity but a commonality; it is something they have in common or they believe it to be so. Identification is the different grounds of commonality. “A is ‘substantially one’ with a person other than himself. Yet at the same time he remains unique, an individual locus of motives. Thus he is both joined and separate, at once a distinct substance and consubstantial with another” (Burke, 1950, p. 21). He writes, “Identification is compensatory to division. If men were not apart from one another, there would be no need for the rhetorician to proclaim their unity” (Burke,
People spend time devising language and symbols as dependent strategies to help them identify with others, achieve their goals, and gain cooperation from them. From Burke’s point of view, identification, or consubstantiation, is the mode by which individual existents establish a sense of identity and the mode by which they establish a relation to one another (Davis, 2008).

This doctrine opens a possibility to rethink the rhetors and their audiences. As Burke (1950) says:

We might well keep it in mind that a speaker persuades an audience by the use of stylistic identifications; his act of persuasion may be for the purpose of causing the audience to identify itself with the speaker’s interests; and the speaker draws on identification of interests to establish a rapport between himself and his audience (p. 46).

With the framework, one can ask about the strategies the rhetor uses to bring together common interests and drive an interpretation of reality. In this way, the rhetor’s agency is constituted through those strategic moves and interpretations. Burke develops several investigative tools that aim to uncover a rhetor’s perspective.

Cluster criticism is one of the useful techniques for uncovering a rhetor’s motives and attitudes. Burke (1973) identifies the cluster method as the “statistical” means of examining literature, poetry, and rhetoric (p. 20). While not a statistical method in the sense used by the social sciences, this method provides a descriptive analysis of rhetorical performance that allows for the application of subsequent critical and evaluative tools. Burke (1973) explains the central idea of cluster analysis:
The work of every writer contains a set of implicit equations. He [rhetor] uses “associational clusters.” And you may, by examining his work, find “what goes with what” in these clusters – what kinds of acts and images and personalities and situations go with his notions of heroism, villainy, consolation, despair, etc. (p. 20).

He claims that by analyzing key words as part of a respective cluster of related terms, critics can know how rhetors view reality (Burke, 1950, 1959, 1973). In other words, cluster criticism attempts to discover “the structure of motivation” that underlies a rhetorical artifact, which Burke believes could be observed “by noting what subjects cluster about other subjects” (Burke, 1959, p. 232). For Burke, the context in which a rhetor places words is as important as the choice of words. He adds, “By charting cluster, we get our cues as to the important ingredients subsumed in ‘symbolic mergers.’” (Burke, 1950, p. 55).

In many circumstances, a rhetor may not be conscious of associating certain terms. As Burke (1973) indicates, a rhetor is “perfectly conscious of the act of writing, conscious of selecting a certain kind of imagery to reinforce a certain kind of mood, etc., he cannot possibly be conscious of the interrelationships among all these equations” (p. 20). He emphasizes that motives do not exist prior to a situation, but rather are an interpretation of the situation. Therefore, cluster analysis helps reveal how terms create meaning and establish identifications between the rhetors and audiences.

Oravec (1989) explains that “to effect the transfer of motives from the substructural to the superstructural level, a transfer of motives occurs in language” (p. 188). As Oravec (1989) observes, an analysis of associational clusters in discourse may
uncover the power of the text in constructing a rhetor’s identity. Critics may also find out a pattern of meanings in an artifact which is not immediately obvious and perhaps contrary to the meaning perceived on initial examination (Foss, 1996). Foss (1999) points out that “once a critic knows how a rhetor has described a situation, the critic is able to discover that rhetor’s motives for action in the situation” (p. 336). Since this thesis will explore how different motivational structures and cultural visions are represented in the two forms of the cinematic artifact by analyzing the narratives, one should know that Burke’s cluster criticism is important as it allows the critic to study the language choices and associations between and among the terms. Burke (1966) claims that language has the power to move others to action, which enables the audience to identify with the rhetoric. As such, the use of language within a rhetorical text is purposeful.

However, unlike narrative criticism that is typically applied in the study of narrative texts, cluster criticism can be applied to study artifacts containing visual and narrative elements. It allows one to find emerging themes (clusters) in the text, and these themes or clusters can be used to construct meaning. Cluster criticism has been used to examine the rhetoric of American presidents (Berthold, 1976), Burke’s own eight major philosophical books (Crowell, 1977), the coverage of the Soviet Union (Corcoran, 1983), institutional establishment rhetoric (Foss, 1984), painting (Reid, 1990), feminist literature (Marston & Rockwell, 1991), eating disorder therapies (Cooks & Descutner, 1993), and many other various research topics.

A case study conducted by Pullum (1992) perfectly illustrates how to use cluster analysis. Pullum (1992) employs this methodology to analyze the rhetoric of the Jewish
televangelist Jan Bresky. The study aims to find out what worldview Bresky wants the audience to accept and how he persuades them to accept it. By interpreting the predominant terms and their concomitant cluster of terms in Bresky’s five representative videotaped sermons appearing on cable television, his book *Common Sense Religion for America*, undated pamphlet *Spiritual Judaism*, and his articles that appeared in the Jewish Media Relations Council’s monthly newsletter, the study concludes that Bresky’s purpose for his preaching is not try to convert people of other faiths to the Jewish religion, but make the world a more tolerable place in which to live, and lead people to have inner peace. Pullum (1992) successfully uses cluster analysis to discover insight into the values and interests of Bresky, and determines how the speaker identifies these personal values and interests with his audiences. The study can be a useful guide for this thesis.

In conducting a cluster analysis, the first step is selecting the key terms of the artifact. The significance of a term is identified by determining its frequency and intensity (Foss, 1996). One term frequently appears in the artifact means that the term is used over and over again in the artifact, and thus, can likely to be a key term. Defining “intensity,” Foss (1996) states, “A term may not appear very often in a rhetor’s work, but it may be extreme in degree, size, strength, or depth of feeling conveyed” (p. 65). Based on Rueckert’s (1982) guidelines, after identifying the key terms, the critic notes and verbal combinations, and equations that link important terms with other terms, look for the associational clusters among terms and examine the themes, ideas and patterns within the clusters for clues about the artifact’s underlying structure of motivation.
Cluster-agon Analysis

To provide a more elaborate scheme for analyzing associational clusters, Burke discusses cluster-agon analysis to discover god terms and devil terms. Weaver (1953) gives an explanation of the relations between god terms and devil terms. The god term is “that expression about which all other expressions are ranked as subordinate and serving denominations and powers” (Weaver, 1953, p. 214). God terms instill ideas with positive values or meanings. On the other hand, the devil term, which instills other ideas with negative or low values, revolves around opposite key terms. As Mechling and Mechling (1983) describe:

Humans best perceive meaning through difference, through opposition, and it is the story of the Fall [account of Adam and Eve’s free-will choice] that establishes distinctions between God and Satan, good and evil, vice and virtue, appropriate and inappropriate behavior, obedience and disobedience to the code, responsibility and irresponsibility (p.22).

Where there is a god term, there are often one or more devil terms as well. In cluster analysis, these categories become clear. When a person identifies with others, the person typically uses language in the form of god terms or their opposite, devil terms. Burke (1969) says that “a God term designates the ultimate motivation, or substance, of a Constitutional frame” (p. 355). God terms, as one might define, are those terms that help people identify with one another, while devil terms allow for the division and the lack of identification to continue. In other words, god terms orient as significant clusters the ways that people identify with one another. The devil terms, on the contrary, are clusters of antonyms, binary oppositions, or metaphors depicting an imagery of conflict that
actually exists in a rhetor’s beliefs. Ruechert (1982) indicates that “the opposed principles represent the self’s choices, and the movement towards and away from them…represent the quest, the self’s journey toward unity of being” (p. 90). To further explain agons, Berthold (1976) continues:

Each opposition consists of a good [god]-term and a devil-term placed in some form of contraposition. No particular grammatical structure is common to all agons. Agons may involve direct opposition between terms, as when the speaker contrasts a good [god]-term and a devil term. Opposition may also be expressed by describing a form of competition between two terms. In addition, the speaker’s imagery may portray a direct opposition. Agons, like clusters, may be formed indirectly by opposing each other through mutual relationship to third terms (p. 304).

The agon, or oppositional term, is important and necessary to provide meaning and understanding by way of contrast. Foss (1996) asserts that an application of the agon analysis “allows the critic to interpret the results of the cluster analysis in order to discover how the symbols function for the rhetor” (p. 104). As a result of identifying opposition between key terms and their associational clusters, the critic usually is able to discover conflicts, tensions, contradictions, or a worldview within the artifact.
Film as an Artifact

In applying Burke’s cluster criticism to decode a film, one should also know the organizational structures of making cinematic stories. Stories help both tellers and audiences interpret and recreate reality, and thus have been a central part of society and cultures. According to Gabriel (2000), stories include narrative, plot, entertainment, personal experience, and sense-making. The function of stories is not just recounting events, but enriching, enhancing, and infusing them with meanings. They frequently move beyond entertainment, “seeking to educate, persuade, warn, reassure, justify, explain and console” (Gabriel, 2000, p. 32). Gabriel (2000) defines stories as “narrative with plot and characters, generating emotion in both the narrator and the audience through a poetic elaboration of symbolic material” (p. 239). Storytellers, different from reporters or journalists, are allowed to use rhetorical symbolic and narrative devices to twist and distort the facts for effect. That is to say, storytellers interpret the facts in order to resonate with their audiences. Due to the features of engagement with meanings rather than challenging facts, storytelling becomes a useful instrument to study human communication. As the mixed media form of art, however, cinema storytelling is different from other narrative forms. Corrigan and White (2012) indicate that the characteristics of narrative film including stories and plots, characters, diegetic and non-diegetic elements, and narrative patterns of time and space.

First of all, plot is the sequence of events that happen in a story. On the other hand, story is what the work is all about. According to the novelist E. M. Forster (1927), “[A story] can only have one merit: that of making the audience want to know what happens next. And conversely, it can only have one fault: that of making the audience
not want to know that happens next” (p. 35). A plot, Forster (1927) claims, “is also a narrative of events, the emphasis falling on causality” (p. 130). In other words, plot is what happens; story is what it is about. To study a film, it is essential to find out what the rhetor is trying to reveal behind the plot.

The second feature in the narrative film is characters. Characters become the central vehicle for actions once a movie starts. Corrigan and White (2012) indicate, “No matter how the ordinary and the extraordinary, the unique and the typical, are blended in characters, narrative traditions tend to construct character behavior, emotions, and thoughts as consistent and coherent” (p. 226). Walter Fisher’s (1985) theory of narrative paradigm explains the importance of consistency and coherency. Fisher (1987) believes that everyone has the same inherent ability to determine the narrative rationality based on narrative coherence and fidelity. Audiences examine the narrative coherence, also called narrative probability by asking if a story makes sense or has a meaning by three kinds of consistency: structural, material, and characterological coherence. Audiences check structural (argumentative) coherence, including the organization and sequencing of ideas, to see how all the parts of a story fit together. Material coherence (external consistency) refers to how a story is different from other stories and asks whether important ideas seem to be missing or distorted. Characterological coherence means the characters’ believability and trustworthiness. Audiences examine the characters’ decisions and actions in a story to determine if they are consistent or not. Then, audiences examine the narrative fidelity. Fidelity determines whether a story or the characters’ beliefs, values, actions, and behaviors match audiences’ personal experiences, and plugs into the world they live in. Audiences assess the truthfulness or reliability of a story by the logic and
good reasons (Fisher, 1985). That is, audiences evaluate a story as consistent to see if it fits their own lives, situations, and reality, or at least what they know about the world. If the characters’ behaviors are not consistent or do not reflect social and historical assumptions, the audiences will find it hard to identify with the narrative.

The third elements are diegetic and non-diegetic. Hayward (1996) defines the diegesis as “narration, the content of the narrative, the fictional world as described inside the story. In film it refers to all that is really going on on-screen, that is, to fictional reality” (p. 67). The diegesis includes the characters, places, and events shown in a movie. Thomas (2001) describes that “a film’s diegesis is the narrative world and all that happens within in – those aspects of a film which, at least in principle, are accessible to the characters – while the non-diegetic is all that falls outside it and is aimed exclusively at the viewer” (p. 97). The distinguishing feature between diegetic and non-diegetic is what is included within the imaginary world of the story, and whether it is visible onscreen or not. Corrigan and White (2012) claim that the notion of “diegesis is critical to our understanding of film narrative because it forces us to consider those elements of the story that the narration chooses to include or not include in the plot” (p. 231).

Through examining diegesis elements, one can analyze the reason why a diegesis elements is used or is taken off in order to find out the rhetor’s perspective.

Lastly, film has the ability to manipulate, expand, or contract time and space through a different mise-en-scène and editing scenes. Both mise-en-scène and editing are elements of constructing a movie. According to Corrigan and White (2012), the four basic categories of film are mise-en-scène, cinematography, editing, and sounds. The French word mise-en-scène is literally translated to mean “to put on stage” (Gibbs, 2003,
This term is used in the discussion of visual style which includes lighting, costumes, sets and settings, properties, actors, make-up, and other images or objects that appears before the camera (Gibbs, 2003). The cinematography is the creation of motion picture images. The basic unit of cinematography is the shot (Malkiewicz & Mullen, 2005). Cinematography is essential because it shows how the moving images are selected, and how they are framed, lit, tinted, and manipulated through effects. Editing refers to how filmmakers cut a movie. Orpen (2003) states that editing can be divided into three processes: “the selection of takes and their length; the arrangement and timing of shots, scenes and sequences; and their combination with the soundtrack” (p. 1).

Editing is an expression that creates or reflects key patterns through which audiences see the world (Corrigan & White, 2012). The forth filmmaking element is sound technologies. Unlike mise-en-scène, cinematography, and editing, sound technologies evolve more slowly in the film industry. However, most movies now include recorded dialogue, sound effects, music scores, narrations or voice overs. Sound is a sensual experience that cannot be underestimated because it helps to make the visual text more immersive (Corrigan & White, 2012). Through these fundamental elements, narrative films create new ways of telling stories. How the rhetor arranges the time and space in a film determines the meanings and values of events.

Filmmaking is a unique art form that combines audio and visual elements, and although Burke’s cluster criticism is mainly applied to verbal narrative studies, this paper will have to consider the visual cinematic components as one part of the narrative in order to deconstruct the cinematic artifact.
Methodological Justification

To discuss why differences exist between *CTHD*'s Mandarin dialogue and English subtitles, rhetorical approaches such as Ernest Bormann’s fantasy theme analysis can be applied to the study since the method is to determine and compare the rhetorical visions they communicate. Walter Fisher’s narrative analysis could also be useful under the paradigm as it can examine how the narrative coherence and narrative fidelity of the text influence audiences’ engagement in the content of the story and consequential behavior in order to discern the values that a certain group of audience finds as good or desirable.

However, cinema is constructed by a complex system of both verbal and visual rhetoric. Neither of these rhetorical approaches is able to deal with the multiple levels of artifact, and neither of them focuses specifically on the rhetors’ underlying values and worldview. Burke’s cluster criticism is applied to answer the research question posed in this study because it provides the most appropriate framework to reveal the interpretations of the cinematic text, and facilitates the determination and comparison of cultural values communicated in the two media using visual and narrative rhetoric.

Procedure

The artifacts for this study are the Mandarin dialogue and the English subtitles of the film *Crouching Tiger, Hidden Dragon* (USA, 2000). Although Sony Pictures Classics released a blu-ray version of *CTHD* in 2010 and made a few changes to the English subtitles, this study will apply the English subtitles of the original theatrical version (DVD). The DVD form of the film permits multiple viewing and stop action function for close examination.
Each cluster analysis of the two media is divided into the following sections:

1. The selection of key terms based on frequency and intensity. The charting of clusters around the key terms.

2. Analysis and interpretation of the clusters.

3. Findings and discussion.
Chapter 3

CLUSTER ANALYSIS

Introduction

This chapter will analyze the two media, the Mandarin dialogue and the English subtitles, with visual text of *CTHD*, using cluster criticism. Three processes are present in this chapter. First, the process begins with the identification of significant key terms. Since the artifact is a cinematic experience, both words and visual images may serve as “terms” in this cluster analysis. Key terms are selected based on frequency (the number of times a word or a visual element is used) and intensity (the sense of power or emotion evoked by a word or a visual element). The frequency of the dialogue and the subtitles is determined through the examination of the word count produced by Adobe Reader X (10.1.0) after eliminating insignificant words such as articles, conjunctions, and other grammatical parts of the dialogue and the subtitles. The DVD form of the film is used for examining the visual text. Once the frequency of the dialogue and subtitles is tabulated, the clusters around these key terms will be presented with examples and brief explanations. Cluster-agon analysis is conducted during this stage to discover what terms identify with and what terms oppose to other terms in the rhetoric. The second step involves the interpretation of clusters to find the connections and disconnections between the Mandarin dialogue and the English subtitles with the visual text. The third step is an overall discussion to compare and contrast the similar and different visions that are represented in the two forms of the cinematic artifact, *Crouching Tiger, Hidden Dragon.*
Identification Key Terms

A term that appears in more than 30 percent of the film is selected as a frequent term. While identifying frequent terms is essentially a subjective process, the 30 percent mark is chosen because this amount of time, more than 30 minutes out of the two-hour film, qualifies for Foss’ (2004) criteria of high frequency that “a term is used over and over again,” and is likely to be a key term in the rhetor’s thought and rhetoric (p. 73).

The second criterion to use in selecting the rhetor’s key terms is intensity. As Foss (1996) notes, “a term may not appear very often in a rhetor’s work, but it may be extreme in degree, size, strength, or depth of feeling conveyed” (p. 65). Thus, a term that is used significantly or symbolically in this artifact is regarded as an intense term. Based on the criteria, three terms emerge as central in this film. These three key terms, with the percentages that occupy this film in parenthesis and in chronological order, are Li Mu Bai (32%), green (65%), and Yu Jiao Long/Yu Jen (52%).

Li Mu Bai

The term Li Mu Bai occupies 32 percent of this film. Li Mu Bai is a key term because, although he is often found in association with other terms, he represents the main character of the story, and his name almost always carries a degree of intensity that marks out his importance. For example, when Yu Shu Lien gives Li Mu Bai’s sword to the wise elder Sir Te, he says, “This is Li Mu Bai’s personal sword, a great hero’s weapon. He is the only one in the world worthy of carrying it” (The English subtitles, line 67, 68). Later, while Yu Shu Lien tells Jen that the sword belongs to Li Mu Bai, Jen replies, “Li Mu Bai! The famous warrior?” (The English subtitles, line 122, 123). Based on other characters’ descriptions of Li Mu Bai with some awe, it can be assumed that the
name is used to represent a certain value. The Mandarin terms that cluster around Li Mu Bai are *the Bluish-green Destiny sword, Wudan terms, spiritual terms*, and *white*; the Mandarin agon terms are *Fox with jade-color-eyes, death terms*, and *black*. The English terms that cluster around Li Mu Bai are *the Green Destiny sword, Wudan terms, spiritual terms*, and *white*; the English agon terms are *Jade Fox, death terms*, and *black* (see Table 1.1). Examples and explanations are presented below.

As the protagonist Li Mu Bai’s holy weapon, the green sword is portrayed as an item that only a real master has the right to possess it. This sword in the English subtitles is named the “Green Destiny sword.” However, to be more specific, in Mandarin, it is the “Bluish-green Destiny sword.” The dialogue and the subtitles both only use “the sword” to refer to this particular sword. The image of the sword visually occupies the film one quarter of time from the beginning to the end, and almost always in association with the term Li Mu Bai.

Other major groups of terms that identified the term Li Mu Bai are the Wudan terms and the spiritual terms. The Wudan terms include “Wudan Mountain,” “Wudan School,” “Wudan sword arts,” “Wudan’s disciples,” “Wudan’s secrets,” and “Wudan manual.” The Wudan Mountain, located in the north-western region of Hubei province, was the sacred Taoist Holy Land in China (Wang, 2010). The term “Wudan,” most translated to “Wudang” in the West, generally refer to the Wudan Mountain and the Wudan School – the martial arts school. As a Wudan master, the spiritual terms including “enlightenment,” “training,” and “meditation” also frequently cluster around Li Mu Bai. Li Mu Bai is “practicing deep meditation” at “Wudan Mountain” because for a “Wudan fighter,” “training is everything” (The English subtitles, line 10, 11, 16). When
Li Mu Bai meets Jen, he sees her martial arts potential. He asks Jen to be a “Wudan disciple,” and is willing to teach Jen “the secrets of Wudan’s highest martial arts” – “the Wudan manual,” but Jen declines the offer (The English subtitles, line 378, 468, 491).

Another expression that clusters around the term Li Mu Bai is the color of white. The word “Bai” in the name Li Mu Bai means “white” in Mandarin. Although the word “white” is not directly translated into the subtitles, the image of this character on the screen, as the famous warrior and the hero, is portrayed as a white knight. Li Mu Bai always dresses plain light-colored robes of a single pure color without any decorations. This white image is displayed more obviously when Li Mu Bai shows up at night or fights with his enemy, Jade Fox, who only wears dark costumes.

Burke (1957) calls opposing terms “agons” and states that opposing terms frame and emphasize key terms. The agon terms that cluster around Li Mu Bai are Jade Fox, the death terms, and black. The villain of this story is named “Jade Fox” in the English subtitles. Yet, in the Mandarin dialogue, her name is “Fox with jade-color-eyes,” which does not contain the word “jade.” The term “jade-color” is a kind of green that is in between azure and bluish-green color. Chinese-speaking people often suffix the word “jade-color” to jade, or use the word to describe the color of sky or lakes. Both the dialogue and the subtitles use “the Fox” to refer to the antagonist as well.

The death terms includes “kill,” “killer,” “murder,” “murderer,” “bloodshed, poison,” and “avenge.” The Fox has slept with Li Mu Bai’s master for the purpose of learning the Wudan manual. However, after sleeping with the Fox, Li Mu Bai’s master still refuses to teach the Fox the Wudan secret. The Fox then uses the “Purple Yin poison,” a poison needle, to “murder” Li Mu Bai’s master and steals the secret manual
(The English subtitles, line 372, 965). For years, Li Mu Bai wants to “avenge” his master’s death (The English subtitles, line 51). At the end, Li Mu Bai uses the sword to kill the Fox, but the Fox also uses the same poison needle to kill Li Mu Bai (The English subtitles, line 967). The two enemies are both dead.

As a devil term in contrast to the god term Li Mu Bai, the Fox is depicted in the color black. Unlike Li Mu Bai, the Fox in her two battle scenes wears a plain black costume. In addition, the mise-en-scène around the Fox tends to be dark. While the Fox reveals her true identity as the killer on the screen, there is one shot taken with the dark moon and black ravens flying out of trees, emphasizing her black image as a devil term. I will return to these terms and analyze them more fully in subsequent sections. For now, the clusters associated with Li Mu Bai are summarized in Table 1.1.

Table 1.1

Terms that Cluster around Li Mu Bai (32%)

<table>
<thead>
<tr>
<th>The Mandarin Dialogue</th>
<th>The English Subtitles</th>
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<tbody>
<tr>
<td>Identified Terms</td>
<td>Agon Terms</td>
</tr>
<tr>
<td>Bluish-green Destiny sword</td>
<td>Fox with jade-color-eyes</td>
</tr>
<tr>
<td>Wudan terms</td>
<td>Death terms</td>
</tr>
<tr>
<td>Spiritual terms</td>
<td>Black</td>
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<tr>
<td>White</td>
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Green

The green term occupies this film for 65 percent of the time. One reason that green is selected as a key term is because it forms the largest cluster in this film. Another reason is that green is used intensely in this film. For instance, in the desert scene, the rhetor creates a diegetic space that is full of red; however, there is an eye-catching green item, a green jade comb, that frequently appears six times in the red scene, and not one time is it used for brushing hair, which is supposed to be the original function of a comb. A case like this makes us to pay attention to the color usage in the film. The Mandarin terms that form around the idea of green includes Fox with jade-color-eyes, the jade comb, the Bluish-green Destiny sword, and the bamboo forest; the Mandarin agon terms are Xin Jiang, the red robes, and the wedding. The English terms that form around the idea of green includes Jade Fox, the jade comb, the Green Destiny sword, and the bamboo forest; the English agon terms are the desert, the red robes, and the wedding (see Table 1.2). Examples and explanations are presented below.

Although the Fox mostly wears dark-colored costumes, the Mandarin term “Fox with jade-color-eyes” and the English term “Jade Fox” both contain the element of green due to the fact that the most popular and common color of jade is green. The Mandarin term “Fox with jade-color-eyes” or “the Fox” appear in the dialogue 28 times (The Mandarin dialogue, line 54, 196, 226, 299, 301, 302, 304, 315, 321, 333, 362, 364, 371, 385, 393, 415, 424, 424, 465, 481, 498, 546, 559, 709, 724, 943, 945, 947); the English term “Jade Fox” or “the Fox” appear in the subtitles 25 times (The English subtitles, line 51, 199, 225, 290, 292, 295, 299, 308, 313, 327, 349, 368, 392, 408, 417, 460, 476, 495, 550, 563, 710, 722, 937, 939, 941). In addition, Jen’s family name “Yu” in Mandarin
means “jade” as well. The fact that these two vicious female characters are both related to the green jade is worthy to be analyzed to further understand the reason for such an arrangement.

The other prop in this film that is associated with the color green is Li Mu Bai’s sword. The sword is named the “Bluish-green Destiny” in Mandarin and is translated to the “Green Destiny” in English. Despite that, the “bluish-green” in Mandarin is a different word from “green,” it is one kind of green. Besides, the veins on the sword are bluish-green; thus, when the sword is drawn at night, there is bluish-green sparkles emanating from the sword. This green sword is regarded as a significant term because it frequently appears 14 times, and is often shot at a close range to imply that it is a significant and unique prop.

If the idea of green is not obvious enough through the Fox, the jade comb, and the sword, it is strongly emphasized in the “Scene 20 Young Master Long” and “Scene 25 Li vs. Jen.” In “Scene 20 Young Master Long,” Li Mu Bai and Yu Shu Lien sit together in a pavilion in front of a green bamboo forest. In “Scene 25 Li vs. Jen,” Li Mu Bai and Jen fight above another green bamboo forest. These two bamboo scenes occupy approximately eight percent of this film and display an overwhelming green element on the screen. The green used in these scenes will be further investigated.

The agon idea of the term green in this film is the term red. In contrast to the green bamboo scenes, the fundamental color of “Scene 18 Dark Cloud” and “Scene 19 Come With Me!” is warm red. “Scene 18 Dark Cloud” set in Xin Jiang desert is full of yellowish-red hues. Additionally, the bandit leader in Xin Jiang, Lo, is always wearing crimson robes. After Jen has sex with Lo, she no longer wears her white costume and
starts to wear crimson robes too. The term “Xin Jiang” in Mandarin means “New Frontier,” or “New Territory.” Xin Jiang is a desert that is located in the northern and western regions of China that borders the former Soviet Union. It is known as the Silk Road during the Han Dynasty (Dillon, 2004). This Xin Jiang desert scene occupies 17 percent of the film, approximately 20 minutes long, and is the only flashback scene in this film. The scene right after the desert scene is Jen’s wedding scene – “Scene 19 Come With Me!” Red is the prevailing color in Chinese weddings, and consequently, this scene is full of red. Jen’s bridal sedan chair is red. Jen and the people in the wedding march are all dressed in red as well.

A summary of the green term’s clusters can be seen here, in Table 1.2.

Table 1.2

Terms that Cluster around the Green Term (65%)

<table>
<thead>
<tr>
<th>The Mandarin Dialogue</th>
<th>The English Subtitles</th>
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<tbody>
<tr>
<td>Identified Terms</td>
<td>Agon Terms</td>
</tr>
<tr>
<td>Fox with jade-color-eyes</td>
<td>Xin Jiang</td>
</tr>
<tr>
<td>Jade comb</td>
<td>Red robes</td>
</tr>
<tr>
<td>Bluish-green Destiny sword</td>
<td>The wedding</td>
</tr>
<tr>
<td>Bamboo forest</td>
<td></td>
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</tbody>
</table>
Yu Jiao Long/Yu Jen

The term Yu Jiao Long/Yu Jen is selected as a key term because the character occupies 52 percent of this film, and the name in English and Mandarin contains different meanings that are worthy to be analyzed. The English name “Yu Jen,” in fact, is a catchier name made up by the screenwriters for the English-speaking audiences to easily recognize. Jen’s Mandarin name is pronounced “Yu Jiao Long,” which means “Jade Delicate Dragon.” The term “dragon” is used frequently and symbolically in the dialogue. For example, while Li Mu Bai explains to Yu Shu Lien why he wants to make an exception for Jen to become a Wudan disciple, he says, “I’m afraid she’ll become a poisoned dragon” (The Mandarin dialogue, line 564). Here, the term “dragon” is not only used as a metaphor, but also directly refers to the character’s name. The different name in the English subtitles versus the Mandarin dialogue highlights a cultural gap where the rhetor communicates with the audience through different symbols. The Mandarin terms that cluster around this term are dragon and tiger, the jade comb, freedom terms, and affectionate terms; the Mandarin agon terms are Confucian terms and marry. The English terms that cluster around this term are the jade comb, freedom terms, and affectionate terms; the English agon terms are good value terms and marry (see Table 1.3). Examples and explanations are presented below.

“Yu” in Mandarin literally means jade; “Jiao” in Mandarin means pretty, charming, delicate, and squeamish; and “Long” means dragon. Accordingly, Jen’s Mandarin full name is “Jade Delicate Dragon.” Her nickname in Mandarin is “Little Dragon.” Chinese-speaking people tend to prefix “little” to family members or close friends’ names to show intimacy. Similarly, Jen’s lover Lo has a Mandarin name that is
pronounced “Lo Xiao Hu,” which literally means “Lo Little Tiger.” The subtitles only show his family name “Lo” instead of his first name “Little Tiger.” Due to the fact that two characters are named “dragon” and “tiger” respectively, the terms “tiger” and “dragon” appear in the Mandarin dialogue for 33 times (The Mandarin dialogue, line 293, 455, 564, 575, 576, 580, 585, 610, 676, 703, 714, 715, 716, 720, 723, 734, 743, 753, 754, 757, 779, 826, 829, 879, 880, 888, 900, 954, 963, 1019, 1023, 1024, 1027), but only four times in the English subtitles and are not directly referring to these two characters.

Another term clustering around Jen is her jade comb. This comb does not only visually appear on the screen, but also in the narratives. When Lo first sees Jen in the desert, she is holding her jade comb. Lo grabs the comb so Jen chases after him and says “Give me back my comb!” (The English subtitles, line 601). Afterwards, the development of Jen and Lo’s relationship is closely associated with the comb. In the desert scene, this comb term appears eight times in the Mandarin dialogue (The Mandarin dialogue, line 598, 602, 603, 605, 613, 638, 645, 656), and appears six times in the English subtitles (The English subtitles, line 596, 601, 612, 639, 647, 657).

Other major groups of terms that cluster around Jen are the freedom terms and the affectionate terms. The freedom terms include “free,” “freely,” “freedom” and “roam.” The affectionate terms include “love,” “feelings,” and “happy.” And the agon terms that cluster around Jen are the Confucian terms and marry. Jen, as an aristocrat and the daughter of Governor Yu, is supposed to marry another aristocrat picked by her family to benefit her father’s career; however, she states her opinion by saying “to be free to live my own life, to choose whom I love...that is true happiness” (The English subtitles, line 257-259). She resents restriction and believes that in becoming a fighter in Giang Hu,
she will “be totally free;” thereupon, she runs away from her wedding (The English subtitles, line 131).

The term *Giang Hu* is particularly used only in the *wuxia* genre. “Giang” literally means rivers and “Hu” means lakes. When “Giang” and “Hu” compound into “Giang Hu,” it refers to a sub-community or an alternative universe, which is opposite to the disciplined world of home, country, government, or the ruling authority. “Giang Hu,” most of time, refers to a fantasized space or a lifestyle. However, when “Giang Hu” is illustrated on the screen, it is set in the inns, deep mountains, islands, bamboo woods, or temples to help the audiences visualize its concept. Although the world of *Giang Hu* is made up of individuals and their relationships, certain values such as loyalty and honor are still the main values (Dilley, 2007). Like Yu Shu Lien tells Jen, *Giang Hu* also has rules such as “friendship,” “trust,” and “integrity” that one has to follow (The English subtitles, line 132). However, as a runaway bride and a sword thief, Jen apparently is not a person with “integrity” and “trust.” She also ends her “friendship” with Yu Shu Lien easily. While Yu Shu Lien blames Jen for ruining their peace, she answers, “What do I care? You were never a real friend anyway” (The English subtitles, line 889, 890).

Due to that fact that Jen considers her own “freedom” and “love” more important than the social norms, the terms “friendship,” “trust,” and “integrity” are grouped as the good values terms that oppose to her values. The Mandarin agon terms that cluster around Jen are not grouped as the good value terms but as Confucian terms because the two Chinese compound words “trust/integrity” and “morality/etiquette” contain the central ideas of Confucianism, and are not directly translated into English.
I will return to these terms and further examine them in the later sections. The clusters around Yu Jiao Long/Yu Jen are summarized for now in Table 1.3.

**Table 1.3**

*Terms that Cluster around Yu Jiao Long/Yu Jen (52%)*

<table>
<thead>
<tr>
<th>The Mandarin Dialogue</th>
<th>The English Subtitles</th>
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<tbody>
<tr>
<td><strong>Identified Terms</strong></td>
<td><strong>Agon Terms</strong></td>
</tr>
<tr>
<td>Dragon and tiger</td>
<td>Confucian terms</td>
</tr>
<tr>
<td>Jade comb</td>
<td>Marry</td>
</tr>
<tr>
<td>Freedom terms</td>
<td></td>
</tr>
<tr>
<td>Affectionate terms</td>
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Interpretation of the Clusters

Having identified the key terms and the ideas that cluster around them, a more thorough analysis of these clusters will be featured in this section in order to explore the motivational structures present in the film.

Li Mu Bai

The image of Li Mu Bai, as a renowned swordsman and a hero in this story, is portrayed as a god term. However, the Wudan terms and the spiritual terms that cluster around Li Mu Bai reveal that Li Mu Bai is not only a skillful martial artist, but also a Taoist practitioner of morality. Compared to the Shaoling style of martial arts which stands for outer strength, the Wudan style focuses more on signifying inner strength (Sunshine, 2000). According to Preston (2009):

Zhang San Feng established the Wudan school of Taoism. He created the arts of Taiji Quan [Tai Chi Chuan] and Wuang school of Kung Fu, the internal school based on the law of Taiji. The creator of Taiji Quan advocated that Confucianism, Taoism, and Buddhism should all be blessed religions which are totally different from evil sects. Although each has different origins and separate founders, the three have the same purpose, which is to improve personal character and be altruistic. Confucians tend to benefit social order, Buddhists try to enlighten people, and Taoists focus on longevity. Zhang also insisted that benevolence and the practice of qigong makes one immortal (p. 158).

As a Wudan master, Li Mu Bai, hence, is the representation of the traditional Chinese values: Confucianism, Buddhism, and Taoism. He believes that to be a real hero, one should not only practice martial arts, but also have mental integrity.
As an image that embodies Chinese morality, Li Mu Bai lives by the traditional social code and lives for the community. According to the Confucian notions, “the highest virtues for women are faithfulness to one’s husband during marriage, remaining loyal to his memory, and not remarrying after his death” (Lee, 2010, p. 170). No matter whether this Confucian norm is still believed in modern society or not, it makes sense that Li Mu Bai, in his time, does not allow himself to do immoral things: to be romantically involved with his brother-by-oath’s fiancée, Yu Shu Lien, at least not to do it before he leaves the community. The character setting explains why Li Mu Bai and Yu Shu Lien have to hide their feelings. The interactions between Li Mu Bai and Yu Shu Lien tend to be obscure. For instance, when Li Mu Bai first visits Yu Shu Lien in the opening scene, he walks slowly into the house. Yu Shu Lien’s maid drops her parcels and runs excitedly into the house to tell Yu Shu Lien that Li Mu Bai is coming. The maid’s action shows the viewer that Li Mu Bai is an important guest to Yu She Lien. Yu Shu Lien comes out from her room to meet Li Mu Bai right away; and the moment she pops up in the living room, she holds her body slightly stiff, tries to look calm, and not in a hurry. After greeting each other, there is an awkward pause. The editing of the first scene immediately shows that Li Mu Bai and Yu Shu Lien have something more to their relationship but they cannot express in obvious ways. In the following scenes, when these two characters chat with each other, they make facial expressions of happiness, sadness, or anger very cautiously. The mise-en-scène creates an atmosphere of self-repression, and this repression can be resonated with audiences who are accustomed to being restricted by the old Confucian codes.
Since the clusters frame Li Mu Bai as a heroic Taoist follower, his life goal is naturally to be enlightened through training and meditation. The term “training” used in the Mandarin dialogue has more elements than it appears in the English subtitles because it is associated with Mandarin terms such as virtue, correct, and discipline in the dialogue. As an illustration, when Li Mu Bai tries to teach Jen how to use the sword well, he gives a brief lesson. The English subtitles display, “Real sharpness comes without effort. No growth without assistance. No action without reaction. No desire without restraint… You need practice. I can teach you to fight with the Green Destiny, but first you must learn to hold it in stillness” (The English subtitles, line 478-483, 488-489). However, in the Mandarin dialogue, Li Mu Bai is quoting part of a lesson from the classic scripture of Taoism, Tao Te Ching, written by the Chinese Taoist philosopher, Lao Tzu, chapter nine, and states that Jen needs “training” and to practice “martial virtues” to be able to understand how to defeat movement with stillness. This chapter discusses the balanced philosophy of Taoism by saying:

To fill to the brim is to be out of balance.
Wherefore it is better to stop before overfilling.
To over-sharpen a sword is to be out of balance,
Wherefore its edge will not last long.
To line a hall with gold and jade is to be out of balance,
Wherefore no one can guard them.
If wealth and rank make a man haughty and clinging,
He will surely bequeath misfortune upon himself.
If success is achieved and honor bestowed,
Quietly withdraw from your position.

This is the way of heaven (trans. 2004, p. 31).

The Taoists sage believes that there are two basic distinctions in nature, such as female and male, sun and moon, dark and light, and balance is the basic characteristic underlying the opposing forces. Simpkins and Simpkins (1999) states:

Yin [female] and yang [male] brings a dynamic balance of forces of movement and rest, activity and passivity, so that the balance point returns to center. The unity of opposite emerges. In many applications of Taoism, this unity is the source of guidance, the criterion, the standard by which correctness can be evaluated when reason is brought to bear on things (p. 58).

From Li Mu Bai’s point of view, Jen acts without discipline, balance, and true reflection. She needs to practice martial virtues and learn to live in balance first in order to use the sword well. After Li Mu Bai chases Jen into the bamboo forest, the former stands on the top of the tree still, and the latter is unsteady. This scene, visually corresponding to Li Mu Bai’s verbal lesson to Jen, reveals the philosophy of balance to the viewers through visual action.

The basic principle of yin-yang balance which is the foundation of Taoist ethics is well illustrated by Tai Chi. In Chinese, Tai Chi means The Supreme Ultimate, the universe. According to Svoboda and Lade (1995), Tai Chi is:

Symbolically composed of the primal forces of Yin and Yang, represented as black and white respectively, forming a unified circular whole. Within each colored half there is a contrasting spot indicating there are no absolutes and that both forces only exist in relation to each other, just as there is a nighttime only in
relationship to daytime. The moving interface between the two halves denotes their vital nature and nurturing tendency, which in extremes can cause transformations to occur. The symbol also indicates the tendency of Yin-Yang towards balance, for their overall appearance is one of equal strength (p. 15).

In this film, the idea of yin-yang balance, the black and white, are revealed visually constantly. For instance, while the Fox and Jen fight with Li Mu Bai, the female characters often dress in plain black costumes and the male character always dresses in light-colored robes. The use of colors is an illustration of the Tai Chi Diagram.

According to Burke (1973), the critic is able to find “what goes with what” in associational clusters – “what kinds of acts and images and personalities and situations go with his [rhetor’s] notions of heroism, villainy, consolation, despair, etc.” (p. 20).

Through listing terms that cluster around Li Mu Bai, one can see that the protagonist Li Mu Bai is portrayed as the hero and Li Mu Bai’s enemy, the Fox, is portrayed as the villain in this story. Berthold (1976) further explains, if a cluster analysis describes “what goes with what,” agon analysis describes “what is vs. what” (p. 304). In this case, the Fox functions as an agon term of Li Mu Bai. In many cultures, the animal fox appears in folklore as a symbol of trickery, and is a bewitching and cunning character. Although the Fox is called “Fox with the jade-color eyes” in the Mandarin dialogue, when the camera takes a close shot of her eyes, they seem gloomy rather than reflecting a bright green jade color. It shows that there is an irony in this character. From Li Mu Bai’s perspective, the Fox is an evil figure, a person without discipline and integrity.

However, there is a character twist to the Fox. Indeed, the Fox previously killed Li Mu Bai’s teacher, but Li Mu Bai’s teacher is at least partially responsible for his own
death, too. The reason is simple. According to Claire-King (2012), “unlike Buddhism, which sees natural human desires (e.g. the desire for sex, desire for food) as the source of suffering, Taoism sees human desire as natural, and as healthy and empowering when kept in balance” (p. 96). Nevertheless, the Wudan School asks its practitioners to minimize their desires in order to be enlightened and achieve immortality. Every Wudan practitioner has to practice the Tao and internal martial arts at the Wudan Mountain. Believing that Wudan practitioners can concentrate more on their training without sexual distractions, the Wudan School only accepts male students. Consequently, the Wudan manual is only learned by male disciples. Li Mu Bai’s master actually slept with the Fox at the Wudan Mountain. In fact, the Fox had been promised the Wudan manual for her favors, but afterwards, Li Mu Bai’s master changed his mind, and refused her. He broke the Wudan principle and is evidently not as righteous as people thought of he was.

With this understanding of Wudan principles, the fact that Li Mu Bai wants to be Jen’s master is viewed as inappropriate. Jen’s doubts about Li Mu Bai’s intentions are reasonable; especially since she knows the history of the Fox and Li Mu Bai’s teacher. Thus, it is not surprising that Jen’s reply to Li Mu Bai’s offer is that “Wudan is a whorehouse! Keep your lessons!” (The English Subtitles, line 496, 497). Without knowing the strict Wudan principle, it is hard to understand why the idea of being Li Mu Bai’s disciple would disgust Jen. She is worried that Li Mu Bai will be like his master. Jen is probably correct on this. Li Mu Bai has a different side of his personality that he does not show explicitly. He has powerful desires and strong emotions such as love, hatred, and grief in his mind but he represses them, which makes him the antithesis of the balanced philosophy. Hence, his death at the end of the story is not that unpredictable.
Since Li Mu Bai dies at the end of the story, audiences do not know whether or not he would have become like his teacher. His good reputation remains intact in this film.

Another predominant term that clusters around Li Mu Bai is the sword. The sword in the dialogue is named “Bluish-green Destiny,” and is translated to “Green Destiny” in English. The difference between “Bluish-green Destiny” and “Green Destiny” in English is not only its color. It is certainly not a mistake to gloss the Mandarin term “bluish-green” as “green.” Although the word “bluish-green” in Mandarin does associate with green plants and springtime, it can refer to blue, grey, or black according to the context (Qian, 1995; Welch, 2008). It is used to describe the green of the mountain, the blue of sky or of the sea, and can also be used to describe blood stasis, pain, and the somber facial complexion (Wiseman & Ye, 1998). In this film, it is used along with the term “destiny.” The term “destiny” in Mandarin, although contains the meaning of destiny or fate, is defined as dark, obscure, dismal, deep, the netherworld, or limbo as well (Derun & Jiande, 1999). When Chinese-speaking people pick this term, it usually tends to refer to the perception of “doomed fate” rather than “destiny.” Based on the denotations of these two Mandarin terms, the term “Bluish-green Destiny” brings a sense of foreboding to its audiences.

A sword is important for a swordsman because it is a practical tool for a hero against evil deeds, especially for a Taoist practitioner. According to Huang, Lu, and Chang (2010):

Swordplay is a major technique on Wudang Mountain, as the straight sword is used in many Daoist rituals. Since Wudang Mountain is a Daoist holy site, the sword is commonly seen tool. Originally the sword was a focusing tool for the
priest when performing traditional rituals and ceremonies. Gradually it was used more and more as a weapon that the Daoist monks could always carry with them (p. ix).

The Tao, “the way,” will be manifested in the sword for a Taoist swordsman. As Sit Te indicates, “A sword by itself rules nothing. It comes alive only through skillful manipulation” (The English subtitles, line, 159, 160). Li Mu Bai as a master swordsman, has internalized the sword, and thus he can use any object like a twig as a sword to defeat others. Although the plot shows the audiences that Li Mu Bai wants his sword back from Jen, the true story is that Li Mu Bai does not really care about the sword. He gives the sword to Sir Te as a gift at the beginning. Then, after the sword is stolen, he only chases Jen because he wants to be her teacher. In one scene, when Li Mu Bai takes his sword back from Jen next to a river, he even throws the sword into a deep pool just because Jen is unwilling to become his disciple. The action says that without walking the path of Tao with Li Mu Bai, Jen is not allowed to possess the sword. The sword becomes a spirit sword, and the man and the sword become one. Therefore, if this sword is not used properly and if the person who holds the sword does not have the integrity, virtue, and discipline, a vicious cycle would occur.

It is essential that the bearer of the sword be one who has internalized the Tao and made it part of who they are. Li Mu Bai does not need the sword because he is the sword. Jen and Yu Shu Lien desire the sword for the same reason. The sword represents Li Mu Bai and his influence in the Giang Hu world. Jen needs the power to achieve her Giang Hu dream. However, after Jen steals the sword and uses it to beat up other martial artists in the tavern, she also brings the person Li Mu Bai back to Giang Hu. This is why
Yu Shu Lien is anxious to track her down and take the sword back. Yu Shu Lien wants Li Mu Bai to quit Giang Hu and have a peaceful life with her. She notices that Jen is a threat to her relationship with Li Mu Bai. While Jen and Yu Shu Lien fight in Yu Shu Lien’s house, Jen touches the sword slowly and carefully, Yu Shu Lien shouts “Don’t touch it! That’s Li Mu Bai’s sword” (The English subtitles, line 897, 898). Yu Shu Lien says it out of envy and anger. For Jen and Yu Shu Lien, the fighting is not only for the sword and the power, but also for the man Li Mu Bai, even though no one admits that. The sword here can be viewed as a tool for these two female characters to express their unspoken feelings and hidden wishes.

In the terms that cluster around Li Mu Bai, “the sword” and “the Fox” are translated differently in Mandarin and in English. It is reasonable that the English subtitles have to be more concise than the Mandarin dialogue because of the language structural differences and the subtitles’ characters limit. Of course, the nuanced character of these two terms would unavoidably decrease in intensity when translated into English. However, as Burke has told us, audiences are moved when they are brought to identify with others. The shared terms used in the Mandarin dialogue and the English subtitles such as the Wudan terms, the spiritual terms, the death terms, and black and white, come together to construct the image of Li Mu Bai as a Chinese Taoist figure and a moral person. An audience acquaints with the Tao would readily and very powerfully identify with this image of Li Mu Bai. Rhetorically, they would find themselves drawn toward him as archetype of their own specific values and world view.

On the other hand, for the audiences whose belief system is not consonant with the Taoist philosophy, they may not fully understand these Taoist terms and symbols, and
thus they would look at this story from a diffident framework. Excluding the element of Taoism, these symbols can still be rhetorically effective somewhat because the themes of revenge, a traditional hero (white knight) defeating a monstrous villain (black night), and tragic death, have a universal feel. Even these audiences can feel the draw of the general archetypes and can identify with the story even when it is less deep. To borrow a term from Fisher (1987), as long as audiences have even general terms to identify with, they will find the narrative probability, even when the audience cannot identify with every structural, characterological and material aspect of the message. In CTHD, the rhetor is able to set up an arena where audience identification can occur based on these general types so that the message is powerful even when the details are missed.

Green

Burke’s cluster criticism helps us to find out “what subjects cluster about other subjects” (Burke, 1959, p. 232). In most circumstances, the rhetor is not conscious of associating certain terms. Since the colors green and red are used frequently, intensely, and oppositely in this film, the terms that cluster around these two colors are thoroughly examined in order to discover the rhetor’s inner motive.

In Eastern traditions, “colors have feminine (yin) and masculine (yang) qualities” (Weisenberger, Sherwin, & Romaine, 2009, p. 24). Every color has a yin or yang element to it. “Red is the most yang of all the colors,” and green and blue are usually yin colors unless they are very bright (Ziegler & Lawle, 2003, p. 91). In this film, the green terms such the Fox and Jen’s jade comb are closely associated with the female characters. The greenness is the ultimate yin-ness, and is a power that the yang character Li Mu Bai lacks. According to Feely (2010), “yin and yang are two phases of a cyclical movement,
alternating between day and night. The sun is in the heaven, therefore the heaven is yang and the earth is yin” (p.168). Li Mu Bai, the representation of yang in this film, tracks the Fox for the purpose of avenging his teacher’s death, keeps asking Jen to be his disciple, and cannot quench his desire to be with Yu Shu Lien. From this perspective, one positive assumption that can be made is that the rhetor believes Li Mu Bai has strong passion within him but tries to resist them. In getting rid of the green sword and repressing his desires for women, the yin power destined to become a failure because it does not follow the balanced philosophy.

Another case in point is the use of “Xuan Piu move.” “Xuan Piu move” is Li Mu Bai’s personal move. “Xuan Piu” in Mandarin literally means mysterious female or the Great Mother. There are two examples from the Mandarin dialogue that show the term “Xuan Piu” is closely related to Li Mu Bai and Li Mu Bai’s sword. First, when Yu Shu Lien shows the sword to Jen, she says, “The Wudan Xuan Piu move, however, calls for Li Mu Bai’s sword” (The Mandarin dialogue, line 129). This certain move works the best using the green sword. In addition, while Li Mu Bai asks Jen to be his disciple, he says, “I’ve always wanted a disciple to inherit the Xuan Piu move” (The Mandarin dialogue, line 494, 495). The Taiwanese screenwriter Wang borrows the term “Xuan Piu” from the Chinese philosophical literature, Tao Te Ching, chapter six. In this chapter, Lao Tzu (trans. 1992) explains “Xuan Piu” as:

The spirit of the valley never dies. It is called the mysterious female. The gate of the mysterious female is the root of heaven and earth. Chu Hsi said, ‘The female is one who receives something and, with it, creates. This creative principle is the most marvelous thing in the universe (p. 54).
This paragraph describes that the Tao as akin to Mother Nature that never dies or end. The term “Xuan Piu Move,” implies that every man will return to Mother Nature, and it is natural. This term, once again, illustrates that yin and yang have to be united, to be balanced, no more or less. Due to the fact that term is derived from Taoist literature and is difficult to be translated, it is used only once in the English subtitles as Li Mu Bai asks Jen “where did you learn that Xuan Piu move?” (The English subtitles, line 393).

Up to now, by concentrating on the terms that cluster around Li Mu Bai and the terms that cluster around the green term, one theme that is hidden behind the plot is gradually revealed: the importance of integrity and balance. The rhetor uses the idea of Taoist yin and yang as an illustration to present a balanced lifestyle, and argues that to achieve a balanced life one needs to have morality and integrity. As pointed out previously, audiences “make choices about the truth, coherency, effectiveness of narratives, and whether or not one should adhere to the story, based not on the arguments advanced, but by the values that the individual holds” – in short: what they are called to identify with (Young, 2005, p. 135). An audience that does not understand Mandarin and Taoism doctrine would accept the idea of balance revealed in this film because the relationship between integrity and balance is similar to the ancient Greek philosophers’ value of moderation, which rests at the heart of the earliest views of rhetoric.

In ancient Greece, moderation is the last of the four Platonic virtues. “The temple of Apollo at Delphi bore the inscription Meden Agan (Nothing in Excess)” (Miniter, 2009, p. 178). Doing something “in moderation” means not doing it excessively. The philosopher Aristotle’s moral philosophy is referred to as virtue ethics based on the theory of the golden mean. Aristotle believes that an individual’s acts are right and
virtuous if they are the means of two extremes (Turow, 2009). For example, courage is
the middle ground between cowardice and foolhardiness, and honorable pride is the mean
there is a vice, thus virtue is a state of character. Aristotle in his great treatise,

*Nicomachean Ethics* articulates:

By virtue I mean virtue of character; for this [pursues the mean because] it is
concerned with feelings and actions, and these admit of excess, deficiency and an
intermediate condition. We can be afraid, e.g., or be confident, or have appetites,
or get angry, or feel pity, in general have pleasure or pain, with too much and too
little, and in both ways not well; but [having these feelings] at the right times,
about the right things, towards the right people, for the right end, and in the right
way, is the intermediate and best condition, and this is proper to virtue. Similarly,
actions also admit of excess, deficiency and the intermediate condition. Now
virtue is concerned with feelings and actions, in which excess and deficiency are
in error and incur blame, while the intermediate condition is correct and wins
praise, which are both proper features of virtue. Virtue, then, is a mean, in so far
as it aims at what is intermediate (trans. 1985, p. 1106b 16-28).

Since Aristotle states that virtue lay between the overdoing and underdoing, and not
every action, but the right action in conformity with right reason is a virtuous action. One
would question how people would know what things one should do or should not do in
order to become moderate. Aristotle explains:
The things that come about in accordance with the excellences count as done justly or moderately not merely because themselves are of a certain kind, but also because of facts about the agent doing them – first, he does them knowingly, secondly if he decides to do them, and decides to do them for themselves, and thirdly if he does them from a form and unchanging disposition (trans. 2002, p. 1105a 29-34).

That is to say, “it is the role of man’s rational faculty (logos) to find the proper measure for actions and emotions” (Eterovich, 1980, p. 28). To define it briefly, virtue is a state of character, gained by rational choice, lying in a middle way relative to individuals. The choice of means is decided in an individual’s mind. Consequently, one is responsible for one’s good and bad, and virtuous and vicious actions (Eterovich, 1980). The concept of an individual making a rational decision to be virtuous is absolutely not new to English-speaking audiences due to that fact that it has been a core idea in the Western rhetorical tradition.

This concept of decision making then brings the analysis to another function of the green color used in this film. In examining the terms that formed around the idea of green such as the Fox, the comb, the sword, and the bamboo, this study discovered that these terms are closely associated with things that the characters wish for. First of all, the Fox is the first person who gives Jen a Giang Hu dream. The Fox teaches Jen martial arts so that Jen dared to escape from her family. Jen’s jade comb also brings her far away from her home to the desert. The sword represents a power that Jen yearns for as well as a tool for Jen to roam in the Giang Hu world. In addition, there are two bamboo scenes that are full of the color green showing the similar function. In “Scene 20 Young Master
Long,” Li Mu Bai and Yu Shu Lien sit beside a green mountain and a green bamboo forest. They talk about their feeling for each other and their future. Li Mu Bai tells Yu Shu Lien that “I want to be with you... just like this. It gives me a sense of peace” (The English subtitles, line 784-786). In “Scene 25 Li vs. Jen,” Li Mu Bai and Jen discuss what true heart is and Li Mu Bai tries to persuade Jen to be his disciple. Jen asks, “what do you know about a true heart? What do you want?” and Li Mu Bai answers, “what I’ve always wanted, to teach you” (The English subtitles, line 914-916). These two green scenes have a topic in common: the characters talk about things that they want, things might or might not happen in the future, and the need to make a decision.

A structure that the rhetor builds is unfolded here. The color green is used to indicate the subjunctive – the uncertainty or possibility. In contrast to the green scenes, the color red in the dessert, the only flashback scene in this film, and the wedding scene right after the desert scene, correlates red with things that happened in the past and things that have already been decided. There are no more options. The choices have already been made and are unchangeable. The red (the color of yang) is used in parallel to the green (the color of yin) to indicate the indicative – the certainty or facts. In the red scenes, the characters have no choice. It is a space that has been closed. On the other hand, the characters still have chances in the green scenes. The green moment is the moment when the characters have the opportunity to make choices. Li Mu Bai considers whether he should be with Yu Shu Lien or not, and Jen considers whether she should follow Li Mu Bai to walk the path of Tao or not. The green sword and the jade comb are two options for Jen to decide. To choose the sword, she has to obey the Tao. To choose the jade comb means that she decides to follow her passion to be with Lo. Every time the
characters make a choice, the plot and their life are brought to another page. Through a series of decision making, Li Mu Bai and Jen, as two extremists – one is too much logos and supresses pathos, the other is too much pathos and will not yield to logos – are both unconsciously seeking a way to achieve a better and a balanced life eventually. They seek to moderate their own extremes.

The process of decision making, of course, relies on creating identification with a certain value system, and is one of the central subjects that the rhetorical study deals with. The study of rhetoric in ancient Greece and Rome has played a central role in politics and law, but it cannot connect “is” to the rhetor’s “ought” without bringing the audience to identify with some value. Discerning right from wrong is an essential part of the rhetorical way in the Western Tradition. Chinese rhetoric that applied in this film is found to share similar functions with Western rhetoric. They both enable people to understand the processes of communication, make better decisions, and then become better human beings. As Foss, Foss, and Trapp (2002) indicate, humans create our realities through symbols and construct the world in which we live through our symbolic choices. Although the Mandarin terms and English terms are slightly different in this major group of terms, the colorful visual text works perfectly along with each of the narrative to lead the critic to discover a strong association between the balanced philosophy of Taoism and Aristotelian doctrine of the mean, and further investigating that rhetoric is always based upon values. Through rhetorical criticism, here, the study finds the value that goes beyond culture and language.
Yu Jiao Long/Yu Jen

According to Weaver (1953), a devil term is “the counterpart of the god term” (p. 222). The cluster “Yu Jiao Long/Yu Jen” is in opposition to “Li Mu Bai.” Yet, this cluster is not a complete devil term due to Jen’s multiple identities. The rich visual images that are associated with Jen indicate her complicated characteristics. The first time Jen appears on screen, she wears a Manchurian cheongsam (traditional Chinese dress) with a huge red flower accessory on her hair. The Qing Dynasty, which replaced the Ming dynasties in China in 1644, was founded not by the Han Chinese, who formed the majority of the Chinese population, but by Manchus from Manchuria, modern Northeastern China (Tanner, 2009). Therefore, royal members in the Qing Dynasty are mostly Manchurians. Her Manchurian cheongsam shows that she is one of the royal members. Later, when Yu Shu Lien visits Jen, she is practicing calligraphy. In ancient China, only intellectuals or rich people are able to learn the art of calligraphy. These images that display her noble identity all appear during the day time. At night, when she is alone in her room, she wears white pajamas, which unfolds showing her sexy, tender, and delicate figure. Occasionally, she wears a black costume and mask to do her secret missions. After she escapes from her own wedding, she even wears a man’s costume to roam around in Giang Hu. Why is she so changeable? The following analysis will considering the clusters that gather around the term “Yu Jiao Long/Yu Jen.” As mentioned earlier, Yu Jen’s Mandarin name is pronounced “Yu Jiao Long,” meaning “Jade Delicate Dragon.” She is also called “Little Dragon” in the Mandarin dialogue. Lo’s Mandarin name is pronounced “Lo Xiao Hu,” meaning “Lo Little Tiger.” The terms “dragon” and “tiger” are selected as significant Mandarin key terms due to that fact that
these terms present the characters’ social status, characteristics, and their symbolic use in this film.

First of all, the name “Jade Delicate Dragon” indicates this character’s social status. The term “Yu” in Mandarin means jade. For thousands of years, Chinese jade has been used as a medium for carved sculptures and jewelry. According to Yu (2011):

[The Chinese] have respected, honored, revered, loved, and cherished jade for over 8,000 years. Chinese jade art, veiled in mystery and carrying spiritual sustenance, is rooted deeply in traditional Chinese culture and has played a role in Chinese social life like no other form of art (p. 1).

The ancient Chinese people believe that this precious stone can improve health, fortune, and general well-being. Hence, jade has become a symbol of immortal life, authority, and fortune. Both Yu Jiao Long’s surname “Jade” and her personal jade comb indicate her high social status. It is proper for her, a noble Manchurian, to carry a jade comb.

A bandit, in contrast, usually would not own this kind of precious comb. Like Jen says to Lo, “It [the jade comb] means a lot to me. A barbarian like you wouldn’t understand” (The English subtitles, line 641). English-speaking audiences may think that she calls him a “barbarian” because he is a bandit who lives in the desert, but it is because he is a nomadic man who lives in “Xin Jiang.” Due to the fact that “Xin Jiang” is not a familiar place to English-speaking audiences, the subtitles call it “the West” or “the desert” instead. Unlike the Hans or Manchus who live in the cultivated areas, the nomadic people of Xin Jiang do not follow the Confucian, Taoist and traditional Chinese value system. Therefore, from ancient Chinese people’s point of view, these nomadic people are considered to be uncivilized and do not possess morality and etiquette. An
exquisite jade comb in the Xin Jiang desert is like a royal Manchurian in the nomadic people’s new frontier, it does not fit. Regardless of whether Jen stays in the desert, wearing a nomadic robe and trying to blend in with Lo’s life after having sex with him; she does not belong to that world after all. After she goes back home in Peking (also known as Beijing, the capital of China), Lo then keeps her jade comb as their love token. This jade comb becomes a symbol of the person Jen as well as her social and family responsibilities.

Second, the names “dragon” and “tiger” strongly reflect the characters’ personalities. Yu Jiao Long’s first name “Jiao Long” means “Delicate Dragon.” Accordingly, she is called “Delicate Dragon” or “Little Dragon” in the Mandarin dialogue. Dragon is a mythical animal, a concept, a conviction, and a belief held by the Chinese (Bates, 2007). Chinese folklore has countless of entertaining stories of the sacred and beneficent beast (Hayes & Sec, 2003).

Ever since ancient times the Chinese have considered the dragon as immortal and omnipresent. It is the symbol of China and has been for many centuries. It has been the symbol of monarchy and supreme power, and yet it has always belonged to the people as well (Bates, 2007, p. viii).

The image of dragon, as a royal symbol, is used on royal clothing, banners, and even as architecture in the construction of the emperor’s dwellings in ancient China (Thorbjarnarson, Wang, & Schaller, 2010). Based on the connotation contained in the term “dragon,” Chinese-speaking audiences are able to associate the character Jen with the “hidden dragon” of the film title. She is from a royal (dragon) family, and she masks (hides) as a thief to steal Li Mu Bai’s sword. Since she represents the “hidden dragon,”
the “crouching tiger” is not surprisingly represented by her lover – “Lo Little Tiger,” who lives in the desert far away from the capital.

The dragon and tiger are two of the twelve animals in the Chinese zodiac. The Chinese believes that people born in the year of the dragon are “energetic, popular, fun-loving, honest and brave” (Mah, 2009, p. 6). People born in the year of the tiger are considered to be “captivating, extreme, and rebellious” (Wu, 2005, p. 48). Although “Little Tiger” is not an aristocrat like “Little Dragon,” he is not a common person either. He is the “Dark Cloud” (“Cloud that covers half a sky” in Mandarin) and the leader of robbers in the western desert. Both “Little Dragon” and “Little Tiger” are arrogant, passionate, wild, headstrong, and skillful fighters. Their characteristics perfectly match the images of the powerful animals, and these two animals reinforce their characteristics as well. Their names match characterological coherence to Chinese-speaking audiences and people who are familiar with the Chinese zodiac.

Third, the terms “dragon” and “tiger” are used symbolically when they are put together as an idiom “crouching tiger hidden dragon.” This Chinese idiom is definitely worthy to analyze because it is the title of this film. Chinese and English titles have fundamental structural differences. The Chinese-speaking audiences put a lot of expectations on a title because it presents the theme of a movie conventionally. If a title is not relevant to a movie’s theme, audiences may determine that the title is not a good one. Unlike English titles that use more casual words and mostly nouns, Chinese movie titles are more formal and tend to use idioms or set phrases (Liu & Xiang, 2006). Therefore, as a Chinese movie, this title is assumed to point out the theme of this film.
Usually, the phrase “crouching tiger hidden dragon” is a common expression that reminds us to never underestimate “the mysteries, the potent characters that lie beneath the surface of society” (Sunshine, 2000, p. 76). However, from the Taoist perspective, “tiger and dragon have been the primary symbols of yin [female] and yang [male], respectively” (Little & Eichman, 2000, p.130). For this reason, the dragon-tiger metaphor is often used to refer to “the human mind and to human desires, which ‘like furious tigers and dragons’ are constantly active, restless and difficult to control” (Liu, 1994, p. 143). In other words, the terms “dragon-tiger” is a Chinese metaphor of human desires such as longing, aspiration, or urge. This conclusion can be supported by the remaining terms that cluster around Jen.

The terms that cluster around the little dragon Jen include the freedom terms and the affectionate terms such as “love” and “happy.” On the contrary, the terms that are in opposition to Jen are the Confucian terms and marry. According to the Confucian notions, people need to “control human desires properly and subdue them by an appropriate socio-political order” (Sato, 2003, p. 370). Nevertheless, Jen does not accept what her family has arranged for her. She resents the restriction and believes that to be happy is to be free in Giang Hu or the desert, which are opposite to family and country. She considers that her own love and feelings as more important than her social responsibility; therefore, she escapes from her wedding on the wedding day itself. Jen, who follows her heart and feelings, does represent human impulse. As Ruecker (1982) states, “the implicit or explicit opposition of terms constitutes the conflict necessary to drama” to become the oppositional terms (p. 87). In this case, Jen’s oppositional term Li Mu Bai, should represent self-control, which has been proved earlier in this section. I
will further use the following narratives and visual description as examples to make the argument firmer.

Since Jen is a symbol of human desires, Li Mu Bai’s action of chasing Jen can be seen as chasing his own mind’s hidden dragon and hidden desire. In “Scene 25 Li vs. Jen,” the bamboo scene, both Li Mu Bai and Jen wear white clothes, which reflect the topic of their conversation: seeing the true heart. Li Mu Bai chases after Jen and says, “I only let you go because I wanted to see the real you” (The English subtitles, line 913). However, Jen accuses Li Mu Bai of being an “old Giang Hu” who is too sophisticated to see the true heart (The Mandarin dialogue, line 919). Indeed, as a Wudan practitioner whose goal in life is to be enlightened, Li Mu Bai has learned to detach from natural human desires. Jen is the one who accepts her own true feelings. This is the reason that Li Mu Bai is attracted to Jen. For a very long time, he represses his desires of love until the wild dragon Jen arrives, and everything tips off-balance. In this scene, the tension between Li Mu Bai and Jen is purely sexual. Li Mu Bai’s inner desires are aroused while chasing Jen. Therefore, Jen is bold enough to ask him “Is it me or the sword you want?” (The English subtitles, line 935). The moment Jen throws the question to Li Mu Bai, apparently, is the moment for Li Mu Bai to decide whether to continue to pursue enlightenment, or to follow his human desires. At the end of the film, we discover how he will answer this question.

Furthermore, the idiom “crouching tiger hidden dragon” appears only once in the Mandarin dialogue in “Scene 20 Young Master Long” while Li Mu Bai and Yu Shu Lien have a conversation in a pavilion in front of a green bamboo forest. Li Mu Bai and Yu Shu Lien, in contract to Jen and Lo, tend to control emotions. Not until this scene do Yu
Shu Lien and Li Mu Bai directly express their feelings. The table below is the selected Mandarin dialogue translated by me, the English subtitles, and the visual descriptions (see Table 2.1). From the table, the differences between the two narratives are displayed.
Table 2.1

Selected Narratives of “Scene 20 Young Master Long”

<table>
<thead>
<tr>
<th>Yu Shu Lien: Have some tea.</th>
<th>Yu Shu Lien: Have some tea.</th>
</tr>
</thead>
<tbody>
<tr>
<td>As Shu Lien passes a cup of tea to Li Mu Bai, their fingers touch and they look embarrassed. Li Mu Bai pulls his hand back right away.</td>
<td>As Shu Lien passes a cup of tea to Li Mu Bai, their fingers touch and they look embarrassed. Li Mu Bai pulls his hand back right away.</td>
</tr>
<tr>
<td>Li Mu Bai: Shu Lien... The things we touch have no permanence. My master would say there is nothing we can hold on to in this world. Only by letting go can we truly possess what is real.</td>
<td>Li Mu Bai: Shu Lien... The things we touch have no permanence. My master would say there is nothing we can hold on to in this world. Only by letting go can we truly possess what is real.</td>
</tr>
<tr>
<td>Yu Shu Lien: Mu Bai, not everything is an illusion. My hand, wasn’t that real?</td>
<td>Yu Shu Lien: Not everything is an illusion. My hand, wasn’t that real?</td>
</tr>
<tr>
<td>Li Mu Bai: Your hand, rough and callused from practice. All this time, I’ve never had the courage to touch it.</td>
<td>Li Mu Bai: Your hand, rough and callused from practice. All this time, I’ve never had the courage to touch it.</td>
</tr>
<tr>
<td>Li Mu Bai takes Yu Shu Lien’s hand and presses it to his face gently.</td>
<td>Li Mu Bai takes Yu Shu Lien’s hand and presses it to his face gently.</td>
</tr>
<tr>
<td>Li Mu Bai: Shu Lien, crouching tiger and hidden dragon are in Giang Hu, so are human hearts; swords and knives harboring unknown perils, so do human relationships. I tried sincerely to give the Bluish-green Destiny sword away, but it brought us more troubles.</td>
<td>Li Mu Bai: Giang Hu is a world of tigers and dragons, full of corruption... I tried sincerely to give it up but I have brought us only trouble.</td>
</tr>
<tr>
<td>Yu Shu Lien: To repress one’s feelings only makes them stronger.</td>
<td>Yu Shu Lien: To repress one’s feelings only makes them stronger.</td>
</tr>
<tr>
<td>Li Mu Bai: I can’t repress my desire. I want to be with you. Just sitting like this. It gives me a sense of peace.</td>
<td>Li Mu Bai: You’re right, but I don’t know what to do. I want to be with you, just like this. It gives me a sense of peace.</td>
</tr>
</tbody>
</table>

(The Mandarin Dialogue, line 766-788)

(The English Subtitles, line 767-786)
The content of the English subtitles seem to say that the Giang Hu world is full of “tigers and dragons” and corruptions, and that is why Li Mu Bai wants to retire from Giang Hu. Without any clue of “tigers and dragons,” English-speaking audiences may only guess what they refer to. For audiences who are familiar with Chinese language, the idiom is commonly used to describe people who look ordinary but have excellent martial arts skills. Or, due to the high frequency of the two characters’ names, audiences may link this sentence to the fact that there are fierce and skillful martial artists like Little Tiger and Little Dragon in Giang Hu. However, Li Mu Bai in Mandarin says, “crouching tiger and hidden dragon are in Giang Hu, so are human hearts; swords and knives harboring unknown perils, so do human relationships” (The Mandarin Dialogue, line 779-782). By saying that, he uses the idiom “crouching tiger and hidden dragon” as a metaphor of human desires, and these desires, for a Wudan practitioner who is supposed to detach from relationships, are as dangerous as “swords and knives” (The Mandarin dialogue, line 781). As Yu Shu Lien replies, “To repress one’s feelings only makes them stronger,” Li Mu Bai understands that he cannot repress his desire to be with Yu Shu Lien anymore. The main point of the conversation is no longer about Giang Hu, the sword, Little Tiger or Little Dragon, but their inner desires and true emotions.

Going back to the opening scene of this film, the question that Li Mu Bai does not explicitly reply to is now expressed. When Li Mu Bai returns from his meditation in the Wudan Mountain and visits Yu Shu Lien, Yu Shu Lien asks him whether or not he was enlightened. He replies, “No. I didn’t feel the bliss of enlightenment. Instead...I was surrounded by an endless sorrow. I couldn’t bear it. I broke off my meditation. I couldn’t go on. There was something...pulling me back” (The English subtitles, line 23-
Yu Shu Lien then asks him what it is. Rather than giving a concrete answer, Li Mu Bai only says “something in mind that I can’t let go of” (The English subtitle, line 31). As a Wudan master with high self-control, to break away from meditation means that he failed the training. Li Mu Bai is aware that something has gone wrong. The Wudan School and the society have taught him certain skills and values to lead him to a better life, but instead of feeling happy or satisfied, he feels sorrowful. He never fully enjoys the excitement of life. The answer gradually becomes crystal through the conflicting plots. At the end of this film, Li Mu Bai steps away from the values he has been pursuing so long, and decides to follow his heart. He experiences a life transformation. The “something” he cannot let go of is the most simple and natural human desire: to love. At the end of his life, he confesses his love to Yu Shu Lien and dies in the woman’s arms. The movie concludes with the fact that Li Mu Bai has found his moderation and harmony in love. The application of Taoist yin-yang balance is completed at the end of this film.

In these terms that cluster around Yu Jiao Long/Yu Jen, the disconnections between the Mandarin dialogue and the English subtitles are “dragon,” “tiger,” and the “Confucian terms.” Aware that the connotations and denotations of these terms refer to traditional Chinese philosophy and English-speaking audiences would not fully understand such terms, the rhetor selected replaced terms such as “dragon” and “tiger” with “Jen” and “Lo.” The rhetor also decreased the intensity of the Confucian terms “trust/integrity” and “morality/etiquette” that have a powerful influence on Chinese women’s behavior, in order to avoid confusing English-speaking audiences and keep the English narratives consistent, which has only a trace of Taoism. Although, as mentioned earlier, reducing the Taoist elements would not harm the story as a complete one;
however, the disconnection would result in a different perspective of this film for the audiences. The gap is clear in the ending scene.

At the final scene “Scene 28 Wudan Mountain,” after spending one last night with Lo, Jen leaps off the mountain and floats into the mist, resulting in an ambiguous end to Jen’s fate. The first reaction that comes to the audience is a shock. The audience may wonder if it is an expression of guilt, an act of redemption for Li Mu Bai’s death, or an attempt to compensate for past misdeeds. These are possible guesses. Nevertheless, through examining visual images that cluster around Jen, it is found that Jen is confused about her identity. Her costumes, as we have seen, show that the character’s personality is unsteady. Through this film, she has constantly reversed her positions. Her social status, gender, and ethnicity are hidden in different suits. At first, she is the Fox’s disciple and the thief. And then, she lives as a nomadic person in the desert. Later, she becomes Yu Shu Lien’s friend and rival. At the end, she almost becomes Li Mu Bai’s disciple and potential lover. As a devil term, she disagrees with the traditional values that Li Mu Bai and Yu Shu Lien follow. She does not care much for Confucian values and social rules. As a god term that represents human love and desire, she also disagrees with Li Mu Bai’s agon term – the Fox. Unlike the malevolent terms surrounding the Fox such as “possessed,” “kill,” or “murder,” terms that cluster around Jen are less negative. All she wants is to be “free” and “happy” without restrictions. She is neither a traditional Chinese woman nor a traditional villain. Unfortunately, to survive in the society, one has to more or less abide the social norms or be completely self-centered. Realizing that the freedom she dreams about does not really exist anywhere, it is reasonable, whether she dies or not, for her to free herself from all relationships and social obligations.
Regarding agon analysis, Berthold (1976) indicates that the agon term can reveal the rhetor’s intentions. The term Jen is oppositional to the term Li Mu Bai. Li Mu Bai tries to attain the Tao for his whole life, but fails. Before he dies, he chose to confess his feeling to Yu Shu Lien, to choose her over enlightenment. Jen, on the other hand, has always followed her true heart. She thought that she would be happy being herself; however, after all the trouble she has caused, she finds that unbalanced freedom cannot bring her happiness. Through the conflicts, her position and Li Mu Bai’s are reversed. At the end, she accomplishes Li Mu Bai’s mission, to detach from human attachments and attain the Tao. As Ang Lee has said:

What is the Tao, the ‘way?’ Of course, if you can say it, it’s not the real Tao. It’s enigmatic, in that it can only manifest itself through contradictions, through the conflicts of the heart rather than through the harmony it seeks. At least that was my experience of the Tao while making the movie [CTHD]! (Sunshine, 2000, p. 7).

Jen becomes the one who walks the path of the Tao. If audiences view from the Taoist perspective and through this interpretation, Jen’s jump would be regarded as an image of liberation and spiritual transcendence. Jen and Li Mu Bai both, in their green moment, make a decision to correct their path to the intermediate.
Discussion

Through examining the key terms “Li Mu Bai,” “green,” and “Yu Jiao Long/Yu Jen,” I found that the conflict between Li Mu Bai and Jen is in fact the conflict between social restrictions and personal desires. The former represses feelings and emotions too much and the latter does not care about social norms enough. Both Li Mu Bai and Jen’s behaviors are too extreme and against the balance principle. From the conflicts, the messages around the Mandarin and English key terms come together to present an inner common theme – the importance of moderation.

For people who are not familiar with Chinese philosophy or culture, the Taoist terms may not stand out from the narratives or on screen. In order to fit the audiences’ worldview, the Taiwanese and American screenwriters back-and-forth rewrote and reconstructed these two approaches for months with an aim to write an “international subtitle” style, and thus the English terms are selected and edited elaborately (Sunshine, 2000, p. 63). For example, the terms emphasizing the idea of free will such as “freedom,” “freely,” “roam,” or “happy” that cluster around Jen are used more in the English subtitle than in the Mandarin dialogue. Also, the terms “fighter” and “warrior” are used in the English subtitles seven times to correspond to the Mandarin term “xia,” which means Chinese chivalrous heroes. The terms “trouble and glory” are used as replacements for the Chinese terms “Giang Hu gratitude/resentment,” the complicated relationship in Giang Hu. These English terms which contain Western notions help the audiences to identify with this traditional wuxia genre movie. Furthermore, audiences do not have to understand Taoism or Confucian doctrine to enjoy this film because the plot
of “social obligations versus free will” is universal. Ang Lee once compared *CTHD* to *Sense and Sensibility* (1995), indicating:

> I think at the core they’re a lot alike. There’s ‘sensibility,’ a passionate, romantic force; if you go overboard it can be destructive. On the other hand there is ‘sense’ – restraint, social code, obedience, repression. My films always seem to be about how these conflicts resolve themselves (Leung, 2001, p. 46).

Stories that portray people who come from different social status but fight for love are popular and archetypal.

However, the disconnection which the Mandarin dialogue and the English subtitles has to do with the Taoist elements, and this disconnection separates the film into two different categories. The most obvious gap is displayed in “Scene 20 Young Master Long” where Li Mu Bai dies. The selected Mandarin dialogue translated by me, the English subtitles, and the visual descriptions of this scene can be seen in Table 2.2.
Table 2.2

*Selected Narratives of “Scene 20 Young Master Long”*

<table>
<thead>
<tr>
<th>Chinese Dialogue</th>
<th>English Subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li Mu Bai: Shu Lien…</td>
<td>Li Mu Bai: Shu Lien…</td>
</tr>
<tr>
<td>Yu Shu Lien: Save your strength.</td>
<td>Yu Shu Lien: Save your strength.</td>
</tr>
<tr>
<td>Li Mu Bai: My life is departing. I’ve only one breath left.</td>
<td>Li Mu Bai: My life is departing. I’ve only one breath left.</td>
</tr>
<tr>
<td>Yu Shu Lien: Use it to meditate. <strong>Free yourself from this world as a Wudan practitioner has been taught.</strong> Let your soul rise to eternity with your last breath. Do not waste it for me.</td>
<td>Yu Shu Lien: Use it to meditate. <strong>Free yourself from this world as you have been taught.</strong> Let your soul rise to eternity with your last breath. Do not waste it for me.</td>
</tr>
<tr>
<td>Li Mu Bai: I’ve already wasted my whole life. I want to tell you with my last breath. I have always loved you. I would rather be a ghost, drifting by your side as condemned soul than enter heaven without you. Because of your love, I will never be a lonely spirit.</td>
<td>Li Mu Bai: I’ve already wasted my whole life. I want to tell you with my last breath. I have always loved you. <em>I would rather be a ghost, drifting by your side for seven days. Even if I was banished to the darkest place, my love will keep me from being a lonely spirit.</em></td>
</tr>
<tr>
<td>Yu Shu Lien cries, holds, and kisses Li Mu Bai. Li Mu Bai closes his eyes.</td>
<td>Yu Shu Lien cries, holds, and kisses Li Mu Bai. Li Mu Bai closes his eyes.</td>
</tr>
</tbody>
</table>

(The Chinese dialogue, line 997-1014)  
(The English subtitles, line 988-1008)

As one can see, the changes that the screenwriters have made may seem subtle, but they are extremely significant. In the Mandarin dialogue, Yu Shu Lien reminds Li Mu Bai of his life mission as a Wudan practitioner. Nevertheless, instead of freeing his soul to eternity, Li Mu Bai would rather to be a ghost drifting at Yu Shu Lien’s side for seven days. According to Buddhist beliefs:
The soul passed into intermediate state of existence upon death lasting between seven and 49 days. At the end of each seven-day period, the soul may be reborn, providing that karmic forces are sufficient. At the end of 49 days, the soul will be reborn in hell unless otherwise dispatched (Heine & Wright, 2008, p. 313). That is to say, after the seven seven-day periods are over, the destiny of the spirit’s reincarnation will be determined. That is a huge risk for Li Mu Bai to take; however, he believes that “my love [Li Mu Bai’s love]” will keep him from being a lonely spirit no matter where or what he will be (The Mandarin dialogue, line 1013). By saying that, Li Mu Bai dies with his wishes fulfilled. On the other hand, the English subtitles bring in the Gospel concept of the “condemned soul” and “entering heaven,” and the fact that Li Mu Bai will not be a lonely spirit is because of “your love [Yu Shu Lien’s love]” (The English subtitles, line 1007). The relationship is from an intrapersonal perspective (Mandarin dialogue) is changed into an interpersonal perspective (English subtitles). The Mandarin term selection shows Li Mu Bai’s self-transformation; the English term selection shows the romantic love is between Li Mu Bai and Yu Shu Lien.

Because of such differences, audiences who rely on subtitles to comprehend the film would tend to see a more romantic love story. Yet, the Mandarin dialogue offers the audiences a larger space to dig deeper; in fact, it deals with a task bigger than love. The Mandarin narrative discusses the topic of what a worthy life is and how to achieve it. The topic here, from a rhetorical perspective, is essential to human life. The goal that everyone should pursue, in Aristotle’s language, is called *eudaimonia* – “the flourishing life” or “the good life.” In the *Nicomchean Ethics*, Aristotle identifies the term *eudaimonia* with the ultimate end of human activity (trans. 1985). He explains:
Suppose, then, that there is some end of the things we pursue in our actions which we wish for because of itself, and because of which we wish for the other things; and we do not choose everything because of something else, since if we do, it will go on without limit, making desire empty and futile; then clearly this end will be the good, i.e. the best good (trans. 1985, p. 1904a18-22).

_Eudaimonia_ is the chief good because “it stands at the end of any such chain of questions while encompassing all the other good that stand as a means to it” (Volkman, 2006, p. 280). This is to say, an end is self-sufficient if it cannot be made better by the addition of other goods. Thus, in order to achieve _eudaimonia_, one should have all good things in the right proportion, and exercise virtuous activity in accordance with reason (Aristotle, trans. 1985). In other words, the good life is one’s personal vision of thinking reasonably, while conducting oneself with proper and moral values.

In the system of _eudaimonia_, “it is by practical reasoning that, in his view, human beings do, or ought to, work out how best to implement such a conception in their daily lives” (Cooper & Copper, 1986, p.xii). _Prohairesis_, commonly translated as “choice” or “will,” is a truly human act of crucial importance in moral life. An individual’s underlying moral character is critical for reasoning and making decisions. Agreeing with Aristotle, the Roman philosopher Cicero also claims that “good choices create good habits, making the extremes less undesirable, as everything falls into a harmony when a man actively uses wisdom, justice, courage, and moderation to be a philosophically moral man” (Miniter, 2009, p. 178). Ultimately, the purpose of the art of rhetoric is to facilitate human decision making. Rhetoric always has an “ought-to.” It is the use to persuade humans to see things certain way, have certain attitudes toward things, or do certain
things with the goal of living a good-life and becoming a better human being. Li Mu Bai and Jen’s final choices make them achieve a complete life. Thus, Li Mu Bai can say that his own love will keep him from being a lonely spirit; and Jen jumps off the mountain by herself. This film perfectly illustrates the process of negotiating a world of symbolic interaction in order to move toward a balanced, virtuous, and meaningful life.

In conclusion, Burke’s cluster analysis allows the critic to expose the rhetorical structure that may be obscured on the surface of a story, and understand the meaning behind specific terms and their prevalence within a rhetor’s work. From this analysis, I found that first, due to the disconnection of Taoist elements between the English subtitles and the Mandarin dialogue, the former leads audiences to view the movie as a romantic adventure, while the latter brings about a philosophical movie. Second, although there are differences between the languages and cultures, the English subtitles and the Mandarin dialogue both present the value of moderation to their audiences.
Chapter 4

CONCLUSION

As a Chinese movie with Mandarin dialogue, Ang Lee’s film *Crouching Tiger, Hidden Dragon* (USA, 2000) was surprisingly showered with critical acclaim, received at major international film festivals, and earned numerous nominations and awards in the United States. This phenomenon intrigued me to find out how a Mandarin film can be successful nationally and internationally. With the belief that the filmmakers elaborately designed the narratives to fit with different groups of audiences, this thesis aimed to use the rhetorical method of cluster analysis to discover how *CTHD* creates meaning and motive, and establishes identifications between the film’s symbols and the audiences.

Toward the end of chapter one, I introduced the cinematic artifact and the cultural history of *wuxia* genre, the Chinese martial arts genre. Then, I provided an overview of previous studies in traditional rhetoric, contemporary visual rhetoric, and media rhetoric.

In chapter two, I justified that by using Kenneth Burke’s cluster analysis, I will be able to answer the research question that I developed. This method involved selecting the key terms in the artifact, using as criteria of high frequency and high intensity. Moreover, to provide a more elaborate scheme, Burke’s agon analysis was also applied in this study to interpret the results of the cluster analysis in order to discover how the symbols function for the rhetor. I continued to justify that although cluster criticism has previously been used primarily for examining word-oriented texts, it can also be used for a broader range of texts. In doing so, this study searched for not only words but also visual images that cluster together to form meanings.
Through examining three key terms, “Li Mu Bai,” “green,” and “Yu Jiao Long/Yu Jen,” and terms that cluster around them, in chapter three, I discussed the structures and visions represented in the two forms of *CTHD*. The results showed that the Taoist elements in the Mandarin dialogue is decreased in the English subtitles on purpose, resulting in the interpretation of the movie as romantic rather than philosophical by audiences who use the English subtitles to comprehend the film. However, the analysis also found that the English subtitles and the Mandarin dialogue, with one visual artifact, both communicate the importance of moderation in life to their target audiences. The key terms, “Li Mu Bai” and “Yu Jiao Long/Yu Jen,” represent two opposite critical values under consideration in the decision. The key term “green” reveals how the values within the decision are conveyed and interacted with one another. With the prior discussion in mind, a conclusion can be drawn that the persuasiveness of narratives, regardless of the language differences and the structures employed, is subject to values. I will further discuss the conclusion in this final chapter, as well as explore suggestions for future research.

A value judgment is a judgment of the good or bad, and right or wrong of factual things. For example, the action of murder is regarded as wrongness because most people judge it as not a right thing to do based on their ethical values. The Scottish philosopher David Hume (1988) notes that there is a difference between descriptive statements (what is) and prescriptive statements (what ought to be). An “is” is what is naturally going on and how things are really going. An “ought,” on the other hand, is how things should be even if it is not happening that way. Hume (1888) explains this “is-ought problem” in his *Treatise of Human Nature*: 
In every system of morality, which I have hitherto met with, I have always remark’d, that the author proceeds for some time in the ordinary ways of reasoning, and establishes the being of a God, or makes observations concerning human affairs; when all of a sudden I am surpriz’d to find, that instead of the usual copulations of propositions, is, and is not, I meet with no proposition that is not connected with an ought, or an ought not. This change is imperceptible; but is however, of the last consequence. For as this ought, or ought not, expresses some new relation or affirmation, ’tis necessary that it shou’d be observ’d and explain’d; and at the same time that a reason should be given; for what seems altogether inconceivable, how this new relation can be a deduction from others, which are entirely different from it. But as authors do not commonly use this precaution, I shall presume to recommend it to the readers; and am persuaded, that this small attention wou’d subvert all the vulgar systems of morality, and let us see, that the distinction of vice and virtue is not founded merely on the relations of objects, nor is perceiv’d by reason (p. 470).

The notion of “ought” as an ethical obligation is related to the notion of an ethical value. The ethical values bridge the gap between “is” and “ought.” It is the moral system to help humans make decisions of what is the right and good thing, and thus what one ought to do.

However, one would question, what criteria create the moral system for humans? Hume (1902) argues that the moral judgment is an innate disposition and is experienced in human sentiment. Whenever one acts or makes a moral judgment, one is motivated by some feelings, not just by reasons and thoughts. For Hume (1975), human values remain
universal since morality is based on “some internal sense of feeling, which nature has made universal for the whole species” (p. 173). He further indicates that morality is based on a shared moral sense, which is shown by the fact that “the epithets sociable, good-natured, humane, merciful, grateful, friendly, generous, beneficent, or their equivalents are known in all languages and universally express the highest merit which human nature is capable of attaining” (Hume, 2006, p. 8). This view suggests that there are certain values and conduct that are universally accepted as ethical or unethical in all societies and in all eras. As Fisher (1985) says, “Socrates’ story is informed by the values of truth, the good, beauty, health, wisdom, courage, temperance, justice, harmony, order, communion, friendship, and oneness with the Cosmos,” and these are the values that “humankind historically professed and aspired to” (p. 359). This perspective explains why the basic value system in CTHD is universal, and thus has no problem to persuade audiences from different countries and cultures.

Aristotle in Book II of the Rhetoric describes that a rhetor is persuasive under three means: pathos, logos, and ethos (trans. 2010, p. 1356a). Pathos involves evoking an appropriate emotional response in the audience; logos is the appeal to reason that relies on logic or reason; and ethos refers to “the need for rhetors to portray themselves in their speeches as having a good moral character, ‘practical wisdom,’ and a concern for the audience in order to achieve credibility and thereby secure persuasion” (Cherry, 1988, p. 253). As Grimaldi (1988) indicates, a rhetor “must attend and adjust to the ethos of varied types of auditor if he is to address them successfully” (p. 186). Aristotle emphasizes that ethos is especially important in deliberative rhetoric. In Nicomachean Ethics, he states that all art, including rhetoric, aim to seek “some good” (trans. 2002, p.
As explains earlier in this study, in the Aristotelian view, the study of rhetoric is explicitly directed toward the end of *eudaimonia*, the good life, which is composed of narratives based on values. If Aristotle’s system of rhetoric is accepted, then that is to say, to be an effective rhetor, one has to have virtuous qualities and to know what is good in order to move and persuade the audiences (Porter, 1998).

Similarly influenced by Aristotelian rhetoric, but concerned primarily with questions of value in moral choice, Fisher (1980, 1984) employs his narrative paradigm as an approach to explore the morality of stories and the reasons offered to support the moral as valid. He claims that narratives can be evaluated for their rationality by applying principles of “narrative probability,” what constitutes a coherent story, and “narrative fidelity,” whether the stories the audiences experience “ring true with the stories they know to be true in their lives” (Fisher, 1984, p. 2; 1987, p. 65). Sellnow (2010) explains Fisher’s narrative fidelity by saying:

Fidelity is the degree to which the values offered in a story ring true with what we regard as truthful and humane… A story has fidelity when it provides good reason to accept its moral, which will ultimately guide our future actions. The good reasons emerge from the values embedded in the message, the relevance of those values to the decision made, the consequences that result from adhering to or defying those values, and the degree to which those values conform to the worldview and values of the audience (p. 38).

Additionally, Fisher (1987) suggests that there is a universal community, a permanent public existing over time that believes in ideal values such as truth and justice.
Therefore, it can be concluded that the audience judge fidelity based on whether a story’s reasons ring true with these ideal values by which one ought to live.

To sum up, rhetorical power is always based upon values. In this film, the value of moderation is found to be universal, and one that fits what it means to have moral virtue for the two groups of audiences, and thus these elements make them adhere to the story. The cluster analysis in this thesis not only helps to provide a better comprehension of the film *CTHD*, but also shows that the rhetorical method is able to discover how this film creates meaning and motive, and how it establishes connections between the film’s symbols and audiences. By uncovering hidden meanings in this film, the critic learns why and how various messages are produced and their effects. Cluster analysis gives the critic a deeper understanding of the strategic use of communication, and how it can help one improve one’s ability as a communicator.

Finally, there is one extension of study that this thesis did not analyze but it is worthy to be further investigated. In this study, I applied the English subtitles of the original theatrical version. However, Sony Pictures Classics released a blu-ray version of *CTHD* in 2010 and made a few changes to the English subtitles. It would be interesting for rhetorical scholars to discover what and why the filmmakers made such changes after the film has been released for ten years. Also, since cluster analysis has proved to be useful for texts with multiple layers in this study, other scholars can apply cluster criticism to a variety of other multiple texts such as songs, television shows, or websites.

For future studies, there are innumerous translated works that can act as artifacts. For example, it is common that non-Chinese movies and television shows in Chinese-speaking countries use Mandarin subtitles to communicate with the audience. There is an
even more interesting case in Singapore. Since Singapore has four official languages: English, Malay, Chinese, and Tamil, some Korean television shows broadcasted in Singapore are verbally dubbed in Mandarin, and the subtitles are in English. In this case, the original narratives can be interpreted into other two media, which provides a huge opportunity for scholars to analyze how rhetorical symbols function and why the audiences are persuaded. There can be little doubt that a willingness to reach across symbolic borders would provide rhetoricians years of fertile study.
# APPENDIX A

## Texts of the Narratives

The Mandarin Dialogue of *Crouching Tiger, Hidden Dragon* (USA, 2000)

<table>
<thead>
<tr>
<th>Line</th>
<th>Time</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>00:01:03,370 --&gt; 00:01:05,860</td>
<td>哟！李爺來啦</td>
</tr>
<tr>
<td>2</td>
<td>00:01:06,700 --&gt; 00:01:08,190</td>
<td>李爺來啦</td>
</tr>
<tr>
<td>3</td>
<td>00:01:22,050 --&gt; 00:01:23,540</td>
<td>秀蓮</td>
</tr>
<tr>
<td>4</td>
<td>00:01:24,280 --&gt; 00:01:25,680</td>
<td>秀蓮</td>
</tr>
<tr>
<td>5</td>
<td>00:01:28,070 --&gt; 00:01:31,150</td>
<td>秀蓮，李慕白來啦</td>
</tr>
<tr>
<td>6</td>
<td>00:01:36,110 --&gt; 00:01:37,260</td>
<td>李爺</td>
</tr>
<tr>
<td>7</td>
<td>00:01:38,310 --&gt; 00:01:39,960</td>
<td>一家裡好嗎？—挺好的</td>
</tr>
<tr>
<td>8</td>
<td>00:01:40,070 --&gt; 00:01:41,190</td>
<td>請進</td>
</tr>
<tr>
<td>9</td>
<td>00:01:52,610 --&gt; 00:01:55,000</td>
<td>慕白兄，好久不見</td>
</tr>
<tr>
<td>10</td>
<td>00:01:55,390 --&gt; 00:01:58,040</td>
<td>是啊！鏢局的生意怎麼樣？</td>
</tr>
<tr>
<td>11</td>
<td>00:01:58,120 --&gt; 00:02:00,050</td>
<td>還行，你好嗎？</td>
</tr>
<tr>
<td>12</td>
<td>00:02:00,120 --&gt; 00:02:01,110</td>
<td>好</td>
</tr>
<tr>
<td>13</td>
<td>00:02:05,640 --&gt; 00:02:08,220</td>
<td>道元真人年初從武當山路過這裡</td>
</tr>
<tr>
<td>14</td>
<td>00:02:08,300 --&gt; 00:02:10,460</td>
<td>說起你正在閉關修練</td>
</tr>
<tr>
<td>15</td>
<td>00:02:11,600 --&gt; 00:02:12,590</td>
<td>嗯</td>
</tr>
</tbody>
</table>
山上是清靜
有時候我真羨慕你
我光是忙著鏢局的生意，靜不下來
我破了戒，提早出關
為什麼？道人說這次的閉關對你非常重要
這次閉關靜坐的時候
我一度進入了一種很深的寂靜
我的周圍只有光
時間、空間都不存在了
我似乎觸到了師父從未指點過的境地
你得道了？
我沒有這種感覺
因為我並沒有得道的喜樂
相反的，卻被一種寂滅的悲哀環繞
這悲哀超過了我能承受的極限
我出了定，沒辦法再繼續
有些事⋯我需要想想
什麼事？
一些心裡放不下的事
你要出門了嗎？
有一趟镖要到北京已经收拾好了，

就要上路

有件东西…

麻烦你替我带给贝勒爷

青冥剑！把它送给贝勒爷？

是啊

贝勒爷一直是最关心我们的人

我还是不明白

这是你随身的佩剑

这么多年它一直都跟著你

跟著我惹来不少的江湖恩怨

你看它乾乾淨淨的，因為它殺人不沾血

你不是個濫殺無辜的人

所以你才配用這把劍

該是離開這些恩怨的時候了

離開？

之後呢？

乾脆和我一起去北京

我覺得你應該親手把劍交給貝勒爺

記得我們以前經常結伴去北京嗎？

我這趟下山，想先去給恩師掃墓
恩師遭碧眼狐狸暗算…

這麼多年了，師仇還沒報

我竟然萌生了退出江湖的念頭

我想我該去求他的原諒

既然是這樣

辦完了事，你到北京跟我會合

你來，我就等你

也許吧

可以了

各位爺，謝了

進城，交了貨歇著

進城！

進城！

謝天謝地，俞姑娘辛苦了

哪兒的話 人貨平安是我們跑鏢應該的

「雄遠鏢局」的招牌打俞師父起就

從來沒有砸過

您押了這幾趟，您父親在天之靈應該

放心了

那可不敢說

是怎麼回事，就怎麼回事
這是慕白的貼身佩劍
寶劍佩英雄
當今天下論劍法、論武德 只有慕白配使用這把劍
禮太重，我不能收
貝勒爺，這把劍惹了無數江湖恩怨
慕白說，他要從此離開這些恩怨
您不收下，恩怨不了
嗯，也是，我就替他管著吧
九門提督府玉大人到
更衣
是
多謝貝勒爺一直關照我和慕白的事
我不該多打擾，晚輩告辭了
別急著走你不是外人，在這兒住下
秀蓮啊！告訴我一件事
可別怪我多事
就因為你的爹是我的好友
我一直把你當成自己的女兒看待
貝勒爺有什麼話請儘管說
李慕白突然交出青冥劍又退出了江湖…
莫非他向你暗示些什麼
我不知道
不要害羞，你們的感情我是知道的
只是你們太小心翼翼
總是不敢向對方承認這份感情
白白的浪費多年的光陰
我跟慕白都不是膽怯的人
也許事情並不是您想的那樣
面對情字在大的英雄也是莫可奈何啊
下回遇了他，他要是再不肯明講
t 告訴我，我去跟他說
貝勒爺說就擱在這屋裡
貝勒爺的書齋，姑娘您…
我是府上今兒的客
是玉府的小姐
這是貝勒爺的書齋，姑娘您…
外頭人多我頭昏
想找個清靜的地方透口氣兒
小的是鐵府管事得祿 這也是貝勒爺的客
這麼沉？劍不就是片薄鐵嗎？
沉的是劍柄，劍身倒也不是薄鐵
劍走輕靈，兵器裡它算是最輕的

你沒摸過兵器就覺得它沉

誰說我沒摸過兵器，摸過的

我爹在新疆，家裡養有府兵

能摸他們的兵器，也玩兒

這劍套真好看

再好看也是凶器

刃上染了血，你就不會說它好看了

這把劍有四百年的來歷

真好看

你刚才說這把劍是歸…

原本是我恩兄李慕白的

現在他送給了貝勒爺

李慕白？我在新疆都聽說過他

大名鼎鼎的

可他為什麼把這把劍給了貝勒爺呢

說多了你也不懂

俞姐是使劍的吧

我使雙刀，劍法我略通一二

李慕白的武當玄牝劍法 真是得用這把劍

才行啊
是吧
在江湖上走来走去的是否很好玩？
走江湖，靠得是人熟，讲信，讲义
应下来的，就要做到
不讲信义，可就玩不长了
可我看书上说的都是挺有意思的
到处都能去，遇上不服气的就打
写书的不那么写，书就没法子卖了
我看你就像书里的人
洗不上澡，虱子跳蚤咬得睡不著觉
书里也写这个？
你知道我说的是什么
我就要嫁人了可还没过过我自己想过的日子
我听人说起过，恭喜了
嫁人是大事女人一辈子，总是要嫁人的
俞姐，还没嫁人吧？
你看呢？
没有，嫁了人还能跑来跑去的？
说你不懂事吧，又懂点事
玉大人，看看
長二尺九，寬一寸一
護手一寸，寬二寸六，厚七分
兩耳各一寸五
劍柄原鑲有七星
從劍的旋紋看⋯
是先秦吳國的揉劍法到漢朝就失傳了
貝勒爺真是博古通今哪
劍，要人用才能活，所謂劍法即人法
卑職願聞其詳
這京城內城還好說
無非是皇親國戚
各部的官員，加之八旗軍佈防嚴密，
各有轄區
這外城就雜了
三教九流，往來人等
玉大人整治京畿不能只眼看著朝廷
江湖上也要有所聯絡九門提督才坐得穩
剛柔相濟，方得治道
高師娘
我來好了
師娘坐
做了兩件水衣絲料的要不要換上？
放著吧
聽說你見到俞秀蓮了？
你知道她？
聽說她是道上的人
夫人不會讓你跟那路人混吧
我願意跟誰混就跟誰混
麻煩進了家，就真麻煩
我困了
那就睡吧
小姐長大了，要嫁人了
以後真不知道會怎麼樣
還不是一樣
好了吧？我困了
立秋了，我去幫你把窗子關好
天冷了
劉師傅
來人啊
快來！有賊
上房頂了
有人偷寶劍啦！
| 191 | 00:16:35,660 --> 00:16:37,150 | 上房頂了 |
| 192 | 00:16:37,740 --> 00:16:39,100 | 抓賊！快，抓賊！ |
| 193 | 00:16:39,180 --> 00:16:40,600 | 快搬梯子 |
| 194 | 00:16:41,970 --> 00:16:43,470 | 有賊呀 |
| 195 | 00:16:43,470 --> 00:16:45,960 | 看看有沒有在房頂上？ |
| 196 | 00:17:04,620 --> 00:17:06,800 | —抓住他… —給我剝了狐狸皮 |
| 197 | 00:17:06,860 --> 00:17:08,270 | 給我抓住他 |
| 198 | 00:17:09,000 --> 00:17:10,460 | 我給娘報仇 |
| 199 | 00:17:13,170 --> 00:17:15,500 | 你們還站在這兒幹什麼，快追啊！ |
| 200 | 00:17:18,540 --> 00:17:21,030 | 寶劍物歸原主，現在話還好說 |
| 201 | 00:17:26,710 --> 00:17:27,940 | 你是武當派的門人？ |
| 202 | 00:17:33,130 --> 00:17:35,860 | 我們是從外地來賣藝的，你弄錯了 |
| 203 | 00:17:36,020 --> 00:17:37,750 | 我正帶著閨女練功呢，走吧！ |
| 204 | 00:17:37,820 --> 00:17:38,950 | 爹 |
| 205 | 00:17:39,130 --> 00:17:42,690 | 練功？你以為我也是在練功的？ |
| 206 | 00:17:42,760 --> 00:17:44,420 | 人哪兒去了 |
| 207 | 00:17:56,040 --> 00:17:57,770 | 九門提督府？ |
| 208 | 00:19:39,780 --> 00:19:41,140 | 給我下來 |
| 209 | 00:19:56,400 --> 00:19:57,430 | 下來 |
| 210 | 00:19:57,860 --> 00:19:58,820 | 劍給我 |
| 211 | 00:21:13,080 --> 00:21:15,200 | 貝勒爺在廳裡候著哪 |
青冥剑是找不回来了。
可我敢赌，贼人与玉大人家有勾勾。
查他个底儿掉。
可我明明见著……退下。
玉大人看过青冥剑吗？
我想跟玉大人没有关系，
可是剑现在应该在玉府。
有人要陷害玉大人，这不是不可能的事情。
这件应该让慕白知道。
夫人您小心啊。
——怎么啦？
——玉夫人，有人在墙上乱贴东西。
给我看看。
是哪个跟这碧眼狐狸有仇放肆到府上来啦。
说的是天下第一枪……
还是杨家枪。
说的是第一枪……
还是我爹您哪！
快说。
大爺，我是真是不知道啊
許是離開了吧，前兩天還見著她呢
小姐，外頭有位俞秀蓮小姐求見
小姐正沒空呢
那就回了她
請俞姑娘進來
是
小姐，麻煩真是進了家了
我有客
俞小姐請
俞姐姐，你想死我了
想我幹嘛
沒事幹唄
練字啊
我寫俞姐姐的名字…練著玩兒
這「俞」寫起來真像「劍」
我看你轉手腕
書法劍法道理好像是相通的
大概是吧！我不知道
請
謝謝你抽空見我
聽說你大喜的日子快到了
想必正為這件事忙著吧
才不呢能，不想它最好
我什麼也不願意管
反正婚事由我爹娘決定
他們一到京城 就替我定下這門親事
娘說魯老太爺是朝內的大官又是
三代翰林
如果能跟魯家聯姻 對爹在北京大有好處
能跟這樣的名門望族結親這是福氣
是嗎？
我倒是喜歡像那些俠義小說裡的
英雄兒女
就好像你和李慕白一樣
結婚固然是喜事
要是能夠自由自在的生活
選擇自己心愛的人用自己的方式去愛他
那才算得上是真正的幸福
那…我給你講個故事
是你和李慕白的事兒？
是吧
我小時候家裡也給定過親

是嗎？

他的名字叫孟思昭

他跟李慕白也是拜把的兄弟

有一回，在一場打鬥裡

孟思昭為了救李慕白死在對手的刀下

這之後我們雖然又共同經歷了許多事

感情也日漸深厚

可是我們都堅持要對得起思昭和那一紙

婚約

你說的自由自在，我也渴望

但我從來沒有嘗過

可是你和李慕白誰也沒有錯啊

只怪那位孟大俠福薄，愛就愛了唄

我雖然不是出身於你們這樣的官宦人家

可是一個女人一生該服從的道德和禮教

並不少於你們

別說你們我們

我要認你這個姐姐

以後你跟我說話不許再這麼見外了
好，既然作你的姐姐就希望你真的得到幸福

千里迢迢啊！千里迢迢

你爹這回調到伊犁還是出不了新疆，這地方…

嬌龍…你聽著了嗎？

走吧

—你是誰？在幹嘛 —爹

別…您別拿朋友當外人兒

對那把劍我們父女倆一點兒也不上心

那你們盯著玉府幹嘛

我是找個人…碧眼狐狸

劉爺，不瞞您說我是陝甘的總捕頭

這碧眼狐狸犯了好幾樁案子

聽說混進了玉府

玉大人從新疆調北京

這碧眼狐狸一定跟著過來

礙著玉大人的面，又不能明拿只有想辦法把她引出來

這碧眼狐狸是公的還是母的 —母的

母的就交給我了 蔡爺，您就別操心了
得罪了，劉爺，您真的拿不住她

我內人也是武行中有名有姓的都被她害了

劉爺，您歇著，於公於私，這都是我的事

丸子熟了

該熟的都熟了

不行！爹先

走啦

寫著什麼？

今晚酉時黃土崗上，一決生死！

好，狐狸出洞了

請

秀蓮，你看誰來了

貝勒爺覺得這樣把嫌疑貿然指向玉府，十分不妥

但玉府裡確實有些蹊蹺我得徹底弄清楚

你發現了什麼？

碧眼狐狸？不可能

你早就懷疑她逃去了西域

可是沒有想到她藏身在北京

有什麼比逗留在玉大人府裡更安全的

師父的仇終於可以報了
慕白，還是謹慎一點

這事貝勒爺不許聲張⋯

原本只是公事公辦，都已經難了

再加上你的私仇豈不是會鬧得一團糟

再說這張貼紙也不見得可信難說不是個圈套

你看見是誰貼了嗎？

沒見著

上面明指碧眼狐狸在玉府

鐵爺說丟失寶劍那天晚上玉府附近有打鬥

當時你在場嗎？

我⋯沒有

聽說是護院劉泰保一路追他追到玉府

你查問過他沒有？

劉泰保啊？還沒有⋯

你也沒有佈置鏢師盯住玉府？

我早就差他們回去了

寶劍失竊的事你盡可以怪罪我

但是請你相信，我有我的法子

很快給你找回來

你誤會我的意思我並不在乎這把寶劍
你專程趕來北京處理這件事，怎麼能說是不在乎？

我來北京以前並不知道寶劍失竊的事。

那你來是……

我以為我們……已經講好了嘛。

打攪二位，李爺，您房間收拾好了。

多謝。

請得總管帶路。

說來，就得守信哪。

怎麼還聞不到騷味兒？

好啦！不要再裝啦。

蔡九，你這臭當差的。

你不給我活路，我也不讓你活。

嘿，你這個老太太怎麼張口就罵人哪？

要是你束手就擒也算你走了一次正道。

否則的話，我今天就銷了你的案。

爹，我要給我娘報仇。

小婊子！一起來送死。

你這個老狐狸，老成這樣了還嘴硬。

爹。
你這老狐狸害得我家破人亡
我今天殺了你…
小心她的點穴
香妹
蔡老狗
你們還有個打埋伏的
一爹…您沒事吧 一沒事
武當派早該剷除你這個妖孽
久違了，碧眼狐狸
你也許不記得我李慕白
不過，你一定不會忘記我師父江南鶴吧
當年我在九華山閉關練劍
你冒充道姑潛入武當盜走心訣，
毒害我師父
今天該是你償還這一段師門血債的時候了
你師父可憐太小看女人
即使入了房緯也不肯把功夫傳給我
叫他死在女人手裡，一點也不冤枉
你盜取武當絕學，十年練劍只練得一身
走火入魔的邪招
今天教你命送武當宗門劍法之下
對你，也不冤枉。
徒弟，來，該殺的都在這兒了。
快走。
狐狸還有徒弟？
不行！我得除掉那老蔡狗。
走。
你是誰？
青冥劍為什麼在你手裡？
你管得著嗎？
在下李慕白。
青冥劍是我的劍。
碧眼狐狸絕對不是你師父。
你這「玄牝劍法」從哪裡學來的？
隨便玩玩。
你師父是誰？
小婊子！你給我死。
爹。
—快走 —我要斬草除根。
快走！別跟他打。
走，快走。
爹。
爹

我爹，陝甘捕頭蔡九

這就是蔡九

按說京師命案應該由九門提督來處置

死者又是官差

你確定殺人者就在玉府？

我拿性命擔保

你們隨我來

這件事情得盡快的解決

玉府那裡我去辦

一定要查個水落石出

讓碧眼狐狸跟她的同黨都現出原形

太莽撞了

玉大人是朝廷的命官又掌管京城的治安

這件事足以毀掉玉大人一生的清譽

也會讓貝勒爺陷入兩難的局面

這事難辦

貝勒爺，您能不能找個什麼藉口…

把玉夫人和玉小姐請到府裡來坐坐？

哦？你是打算…
要抓老狐狸，最好從小狐狸著手
哎呀，真過意不去
買了料子還要我們挑，到底是福晉
我們嫁閨女，可讓你們費心了
福晉這兩天著了點涼，陪不了你們
聽說貝勒府上丟東西了
真是的，福晉身體又不合適
丟的東西，已經知道是誰拿了
其實拿了劍的人能自己把劍放回去
貝勒爺給面子，也就不追究了
那就好了
有時候，這下人手腳不乾淨也是挺煩人的
貝勒爺的意思是…
再好的人也有犯錯的時候
有的錯誤不僅是害了自己還連累了全家人
有時候這心也不能太軟
是啊好比說最近這裡出了個殺人的
貝勒爺就絕對饒不過他
城裡也會出這種事？
可不是
兇手就是當年毒害我恩兄李慕白師父的女賊。
昨兒夜裡把一個追捕她好多年的捕頭給殺了。
女賊有這麼大的本事，那倒新鮮。
怎麼？你說她殺的是個官差？
是位陝甘的名捕。
化裝成江湖賣藝的一路跟上北京城裡來的。
唉，我瞎說啊。
偷劍殺人會不會是同一個人？
應該是不至於。
這個盜劍人…很不尋常。
應該不會這麼傻的。
嬌龍給貝勒爺請安。
玉夫人安好。
這位是李慕白，有名的俠士。
玉夫人、玉小姐，幸會。
玉小姐就要出閣了。
福氣，福氣。
來了怎麼不進來呢。
給你守個門

外頭冷，進屋裡來吧

進來嘛兩個人就不怕打不過碧眼狐狸了

這麼晚了，還不歇著？

來還劍嗎？

高興就還，不高興就不還

你師父在哪？

你管不著

飛夠了？

天份不錯

只不過你們對武當心訣的領略理路不正

你需要良師的調教，重理劍法

想當我師父？誰知道你是不是浪得虛名

「李慕白」就是虛名

宗派是虛名，劍法也是虛名

這把青冥劍還是虛名

一切都是人心的作用

別到了廟裡就說和尚的話，出招！

那就快告訴我碧眼狐狸在哪裡

看招！

揣而銳之，不可長保
勿助、勿長
不應、不辯
無知無慾
「捨己從人」才能「我順人背」
教你一點做人處事的道理
下手吧
何必？
你還要修練，修武德
才能體會靜中之動的境界
才配得上用這把青冥劍
你為什麼要教我？
我一直在想找一個徒弟
能把武當派的「玄牝劍法」傳下去
你不怕我學會了殺了你
即為師徒，就要以性命相見
我相信碧眼狐狸未能泯滅了你的良心
武當山是酒館娼窯，我不希罕
該說你回來早呢，還是回來晚了
你怎麼還在這兒？
你殺了狗官差，不能再待在這兒了
我跟你說過了你會連累我們全家的
要不是你偷走了青冥剑，别人怎么知道我在这儿？

你不小了，你以为拿走了青冥剑是好玩的？

我有份儿，你就有份儿，咱俩一起走。

要是你真成了朝廷命官的夫人，你会憋死的。

天份也埋没了。

来，我们师徒两人……

我不跟你去做江洋大盗。

你已经是人人捉拿的江洋大盗了。

我只是想玩玩儿，我干嘛走，我走哪儿去。

哪儿都行。

想干什么就干什么。

谁想拦我们，就杀他个痛快。

就连你爹也一样。

你给我闭嘴。

这就是江湖，恩恩怨怨，你死我活。

很吓人，也很刺激吧。

对你，我已仁至义尽了。

仁至义尽的是我。

收你为徒是我这一辈子最得意的一件事。
你以為這幾年是你在教我《武當劍法心訣》嗎？
幸虧你識字不多
我依圖，你依字…原來你留了一手
那些字就算你知道也不能體會
你心裡明白
你的功夫就只能練到這裡了
我藏而不露，也只是怕你傷心
要不是李慕白那天試出了你的功力
我還真不知道你瞞了我這麼多
師娘
徒弟十歲起就隨你秘密練功
你給了我一個江湖的夢
可是有一天，我發現我可以擊敗你
你不知道我心裡有多害怕
我看不到天地的邊
不知道該往哪裡去
我又能跟隨誰？
你走上了這條道，怕的還在後面呢
劍回來了，高興嗎？
失而復得，才知道對它還是有依戀
已經不是你的劍了
你不是說要送給貝勒爺嗎？
是啊
不過我恐怕還得再借用一回
你要讓碧眼狐狸死在這把劍下
秀蓮，你掩護那女孩兒的時候
知不知道她是誰？
我的責任是要把劍找回來
還得顧及大家的顏面
我若是把所知的都說出來
不但毀了這位姑娘的一生更要連累她爹
你事情處理的很漂亮劍也要回來了
只是…
這女孩兒…昨夜我見著她了
我就知道你會疑心
她的心性需要約束
武藝更需要導正和進一步的修練
她是官家的千金不是我們這種江湖中人
慕白，這件事很快就會過去
你會殺掉碧眼狐狸她也會安安份份的
去嫁人
她不是那種人
她應該到武當山來做徒弟
武當山收女弟子嗎？
為她…也許破個例吧
如果不成，這姑娘將來恐怕成為一條毒龍
這不關我們的事，她就要嫁人了
就算武當肯收她
她丈夫…這位當朝的翰林恐怕也不會答應吧
唉！
交出了青冥劍以為可以從此退出江湖
沒想到又惹來了江湖上許多新仇舊恨
我也想過平靜的日子
真不知道該怎麼幫你
耐心點吧！秀蓮
別動！
小虎？
小龍
你不該來找我
最近你們家的屋頂半夜裡還真熱鬧
我好不容易才能進來
我不能再等了，小龍
我錯了，我不該讓你走
跟我回去，回新疆你就舒展了
想做什麼就做什麼
這些日子你一直在找我？
嬌龍啊，別擺弄它了
走這麼久都沒事
停！
半天雲
半天雲來啦
半天雲來啦…
保護小姐及夫人
快把簾子放下來，別讓他們看見你
不要害怕
不要碰女人
我說不要碰女人
走！
來呀…
來拿梳子
喂
你的媽媽沒事，快回去
她是我的，讓我來
來，梳子在這兒
還我梳子
歇手！停一下
還我梳子
你累了，你要休息
你的馬要喝水了，前面有水
上次來還有水的
你的名？
我是羅小虎 漢人們都叫我「半天雲」
我沒有那麼高，也沒有那麼大可是我很快
來
還我梳子
你喜歡…我可以做一把小弓弩給你
打獵很管用的
香噴噴的呱啦雞
你要吃東西了，知道嗎？
吃過東西，有力氣 我們再來打一打
好嗎？
慢慢的才會有力氣，不要急
你的脾氣很不好，這樣就好了
怕死就別裝漢子

你的脾氣還是不好

不過你說話了，告訴我你的名字

呸！

呸？漢人沒有這種名字的

別緊張

我有你一半壞你現在就不是這樣了

我知道你很想洗澡

水源很遠，路很難走

我替你把水背來了

洗好了，穿我的衣服

很乾淨的

放心

你聽我唱歌就知道我近了還是遠了

等你洗好了，心情就好了

不可以再打人

為一把梳子，值得嗎？

那是我的

它對我來說很珍貴

像你這樣的土匪，就沒用

不對，我可以用它挑馬蚤
告訴你，我是旗人

噢，你說的對

我猜錯了，我以為你是漢人

把梳子還給我

沒有人可以命令我

給我

小的時候…

有一天夜裡我看見天上落下千萬顆的星星

我想，它們部落到哪裡去了？

我是個孤兒，我就一個人去找星星

我想如果我騎馬到了沙漠的另一頭

我就可以找到它的

從那以後，我就一直在大漢中奔馳

後來小男孩兒變成了強盜

星星找不到，就搶我的梳子

在大漠中要活著，就要不斷的拚殺

大家要聯合起來，才有機會活下去

你的同伴就成了自己的家

那個「半天雲」的名字…

只是一個讓人更容易活下去的迷
所以你在心裡頭還是個小男孩兒，在尋找那些流星？

我是一個男人了

而且…

我已經找到最亮的一顆星了

你爸爸的人在找你

你爸爸還在找你

讓他們找吧

他們找來找去，是我的麻煩

你別送我回去

你自己決定吧

也許以後你會很煩，會不習慣…

你會想你的爸爸，想你的媽媽

如果我們有一個女兒不見了我們也會找的

我們的女兒也會想我們的

小龍

我要你做我的女人

我一定會幹一番事業

讓你的爸爸媽媽看得起我

我們有一個傳說…

如果誰敢從那個山上跳下來
很久以前有一個人，父母病了...
他就從山上跳下去
結果他沒有死，一點傷都沒有
後來他漂泊到一個地方去再也沒有回來
他知道他的願望實現了
真心的，就會實現
我問過老人們，他們說是...
心誠則靈
把它保存好
等我們重新相聚的時候再還給我
我會
如果你不還我，我會追到你
下一次我可不會對你這麼客氣了
可是我每前進一步就有人認出我來
我真的盡了力
我聽說你們去了北京
我怕再也見不到你了
所以我就來了
我不能讓你嫁人
你回去吧
小龍…
永遠永遠不要回來
就這樣？
就這樣
小姐，好像有什麼動靜吧？
沒有，是貓
你想碧眼狐狸會出現嗎？
她一定在附近盯著
我料她不至於傻到讓人發現
我們得留神
她遲早會想法子回到她的主子身邊
小龍！
小龍
小龍，跟我回新疆
什麼人？
不要拉我，放開我…
讓開
小龍
沒有人可以娶你
你是我的，跟我回新疆
小龍，跟我回新疆
<table>
<thead>
<tr>
<th>Time</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:14:58,460 --&gt; 01:15:00,570</td>
<td>快告訴我！碧眼狐狸在哪裡？</td>
</tr>
<tr>
<td>01:15:01,080 --&gt; 01:15:02,570</td>
<td>跟我來，快走！</td>
</tr>
<tr>
<td>01:15:05,980 --&gt; 01:15:08,870</td>
<td>你真以為她會拋下一切跟你回新疆嗎？</td>
</tr>
<tr>
<td>01:15:11,280 --&gt; 01:15:12,580</td>
<td>她是我的</td>
</tr>
<tr>
<td>01:15:12,980 --&gt; 01:15:14,140</td>
<td>不論她是不是你的…</td>
</tr>
<tr>
<td>01:15:14,290 --&gt; 01:15:15,870</td>
<td>你沒有命，說什麼也沒用</td>
</tr>
<tr>
<td>01:15:15,990 --&gt; 01:15:17,910</td>
<td>有魯家跟玉家的勢力盯著你</td>
</tr>
<tr>
<td>01:15:18,050 --&gt; 01:15:20,680</td>
<td>要抓你這個外地人是很快的事</td>
</tr>
<tr>
<td>01:15:21,290 --&gt; 01:15:22,510</td>
<td>豁出去了</td>
</tr>
<tr>
<td>01:15:25,160 --&gt; 01:15:27,490</td>
<td>如果你真的愛她，你不會這樣說</td>
</tr>
<tr>
<td>01:15:30,500 --&gt; 01:15:33,120</td>
<td>你難道不想再見嬌龍一面嗎？</td>
</tr>
<tr>
<td>01:15:35,510 --&gt; 01:15:36,430</td>
<td>好吧</td>
</tr>
<tr>
<td>01:15:36,750 --&gt; 01:15:40,690</td>
<td>我手書一封，你帶去武當山在那裡等候消息</td>
</tr>
<tr>
<td>01:15:43,640 --&gt; 01:15:44,780</td>
<td>好吧</td>
</tr>
<tr>
<td>01:15:52,590 --&gt; 01:15:55,850</td>
<td>唉！看來這江湖恩怨未了</td>
</tr>
<tr>
<td>01:15:56,120 --&gt; 01:15:58,980</td>
<td>想拿就拿，想還就還</td>
</tr>
<tr>
<td>01:15:59,060 --&gt; 01:16:02,950</td>
<td>我這裡連外城的庫房都不如</td>
</tr>
<tr>
<td>01:16:03,200 --&gt; 01:16:04,360</td>
<td>進來</td>
</tr>
<tr>
<td>01:16:06,300 --&gt; 01:16:07,360</td>
<td>講</td>
</tr>
<tr>
<td>01:16:07,530 --&gt; 01:16:08,790</td>
<td>玉嬌龍離家出走</td>
</tr>
</tbody>
</table>
聽說魯爺入洞房的時候新娘子不見了

玉府想探貝勒爺個信兒是不是願意幫著尋找一下

說是貝勒爺江湖上認識人多…

傳個話出去，一是容易找到二是別出什麼事兒

貝勒爺，這事就交給我們不勞您費心

侍候點什麼？

怎麼這麼髒？

打擾了

敢問尊姓大名，怎麼稱呼啊？

姓龍

原來是龍少俠，失敬…

在下「冀東鐵鷹爪」宋明

這位是我師哥「飛天豹」李雲

不知道龍少俠途徑懷安要到哪兒去啊？

哪兒好玩兒去哪兒

人生地不熟，我們哥兒倆幫你

調查調查地面兒

用不著你們操心

這位是真不懂是假不懂啊
135

不懂怎麼著？

不懂有不懂的規矩

敢問少俠跟武當派的李慕白是…

手下敗將

喝杯茶吧

秀蓮

我們能觸摸的東西沒有「永遠」

師父一再的說…

把手握緊，裡面什麼也沒有

把手鬆開，你擁有的是一切

慕白

這世間不是每一件事都是虛幻的

刚才你握著我的手你能感覺到它的真實嗎

你的手冰涼凉的

那些練刀練出來的硬繭…

每一次我看見，都不敢觸摸

秀蓮

江湖裡臥虎藏龍…

人心裡何嘗不是？

刀劍裡藏凶…

人情裡何嘢不是？
我誠心誠意的把青冥劍交出來
卻帶給我們更多的煩惱
壓抑只會讓感情更強烈
我也阻止不了我的慾望
我想跟你在一起
就像這樣坐著
我反而能感覺到一種平靜
客官裡邊請
要間乾淨的房
房間有的是
客官，吃點什麼？
花雕蒸鱖魚、干炸頭號裡脊
溜丸子，丸子小一點，芡粉少一點
再來一個翹子白菜湯二兩玫瑰露，溫過
客官，這得等，這要到大館子才有
那就快去呀
就是他
在下「鐵臂神拳」米大彪
路過此地，聽聞有高人在此特來請教
那在下就失禮了
哼！什麼鐵臂神拳
好厲害的點穴法

在下「花影無蹤」飛刀常

d 敢問這位與江南鶴可曾認識？

什麼雞鴨鶴？我從來不吃兩隻腳的東西

你們名字也太囉嗦，誰記得住

你…

你說李慕白是你的手下敗將

d 怎麼不知道江南鶴是他師父？

你是哪兒的？

在下「鳳陽山魁星五手」魯君雄

魯君雄…好個魯君雄

我聽到你的名字就想吐

你活該倒霉姓「魯」

要比劃就先拿你開刀

住手

你可認得江南靜玄禪師？

和尚不唸經跑到這裡開葷也該教訓

你到底是何人？

我呀…

我乃是…

他手裡有寶劍
第138回

我乃是瀟灑人間一劍仙
青冥寶劍勝龍泉
任憑李俞江南鶴
沙漠飛來一條龍
神來無影去無蹤
今朝踏破峨嵋頂
明日拔去武當峰
好言好語跟他請教他是一點兒規矩也沒有
出口傷人，出手傷人
道上兄弟都往這兒趕哪
要教訓這沒規矩的小子
他的劍實在厲害
我遊方四海從未見過如此無理之人
他硬說我和他的仇家「魯君佩」是兄弟
這魯君佩到底是什麼人哪？
是她丈夫
是她丈夫啊⋯⋯
鏢局離這兒不遠，是不是要回家看一看？
你們呢？
我到附近打聽一下，隨後就來
<table>
<thead>
<tr>
<th>Time</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:26:03,630 -&gt; 01:26:04,630</td>
<td>也好</td>
</tr>
<tr>
<td>01:26:04,630 -&gt; 01:26:08,450</td>
<td>我們今晚就在雄遠鏢局落腳先睡個好覺吧</td>
</tr>
<tr>
<td>01:26:08,580 -&gt; 01:26:09,660</td>
<td>好</td>
</tr>
<tr>
<td>01:26:34,730 -&gt; 01:26:36,460</td>
<td>頭兒回來啦</td>
</tr>
<tr>
<td>01:26:41,100 -&gt; 01:26:43,240</td>
<td>喲！頭兒回來啦</td>
</tr>
<tr>
<td>01:26:44,600 -&gt; 01:26:46,100</td>
<td>你們幾個…家裡都好吧？</td>
</tr>
<tr>
<td>01:26:46,100 -&gt; 01:26:48,830</td>
<td>都安在…大姐這一去怎麼去那麼久？</td>
</tr>
<tr>
<td>01:26:48,910 -&gt; 01:26:50,460</td>
<td>事兒趕事兒！還得走</td>
</tr>
<tr>
<td>01:26:50,610 -&gt; 01:26:51,630</td>
<td>阿偉，老婆生了？</td>
</tr>
<tr>
<td>01:26:51,710 -&gt; 01:26:52,640</td>
<td>生了個丫頭</td>
</tr>
<tr>
<td>01:26:52,710 -&gt; 01:26:53,570</td>
<td>丫頭好啊</td>
</tr>
<tr>
<td>01:26:53,640 -&gt; 01:26:55,920</td>
<td>能有大姐一個腳趾頭就知足了</td>
</tr>
<tr>
<td>01:26:57,120 -&gt; 01:26:58,170</td>
<td>吳媽</td>
</tr>
<tr>
<td>01:26:58,980 -&gt; 01:27:00,210</td>
<td>你回來啦</td>
</tr>
<tr>
<td>01:27:00,350 -&gt; 01:27:01,340</td>
<td>膀子還疼不疼？</td>
</tr>
<tr>
<td>01:27:01,420 -&gt; 01:27:02,550</td>
<td>好多了</td>
</tr>
<tr>
<td>01:27:02,620 -&gt; 01:27:03,640</td>
<td>那好</td>
</tr>
<tr>
<td>01:27:03,730 -&gt; 01:27:06,110</td>
<td>怎麼這一次這麼久才回來呀</td>
</tr>
<tr>
<td>01:27:07,130 -&gt; 01:27:09,750</td>
<td>吳媽，慕白今晚會來小住</td>
</tr>
<tr>
<td>01:27:10,630 -&gt; 01:27:13,030</td>
<td>我馬上給他收拾房間</td>
</tr>
<tr>
<td>01:27:43,360 -&gt; 01:27:44,620</td>
<td>俞姐姐</td>
</tr>
</tbody>
</table>
既然是找我，就得有個樣子

我只不過是求個乾淨衣裳又不是來做客

你本事挺大的，不必我給你吧

我也只是路過，想看看你，你…

姐…

好了，禍也闖了

也知道道上是怎麼回事了

你來，就是你心裡真有我這個姐姐

既然是這樣，道理得說清楚

可以不嫁，父母不能丟下

就是他們讓我嫁的

先讓爹娘放心

你與小虎的事，再看著辦

你知道羅小虎…

他是一片真心你們倆的事還有商量

歇一下，跟我回北京沒有商量不成的事

他在哪裡？

李慕白已經安排了

李慕白？

李慕白讓他去武當山了

你們都是一起的給我下套兒…我走
嬌龍，閉嘴，你憑什麼罵人
從一開始我就知道是你拿了青冥劍
我一路替你隐瞒，護著你和你的家人
你除了蔑視我，你拿什麼來報答？
李慕白沒有懲罰你，你反而一再惡言挑釁
我們祈求的一點平靜都教你給毀了，
你還不甘心？
這樣的姊妹不要也罷
我不在乎
朋友本來就是假的
只不過我懷疑做我的敵人你能撐多久
把劍放下
—上面有人 —什麼人…抓起來
有本事來拿
—上面有人 —什麼人…抓起來
有本事就別用寶劍
哼！打不贏怪兵器不好
去啊！隨便挑
我等著你
去啊
把劍給我
拿去
住手
你不配用這把劍
又來個教訓人的，看劍
到此為止
從今以後我認劍不認人
當日古寺留一步給你是要見你的本心
你們這些老江湖，怎麼見得到本心
為什麼非要纏著我？
還是那句話，我來教你心訣
好吧
三招之內你能拿回青冥劍…
我就跟你走
劍還我
拜師
做夢
那劍就沒有了
我知道那幫人早晚會把你逮回去的。

你爹娘是要面子的人哪能容你再進家門。

家有什麼好？

既然出來了，我們就到處走走。

你還是我的千金小姐。

人生一世，不就圖個痛快？

這下子好了我們可以做自己的主啊。

你我都是自己唯一的親人。

快躺下…別亂動。

這樣兒的姑娘，殺了算了。

下不去手。

慕白啊，也許能下得了手。

你要劍…還是要我？

你中了迷香。

碧眼狐狸在哪裡？

碧眼狐狸給她施了迷香。

碧眼狐狸往這邊走，我們跟來的。

小心。

師娘。
你的路已經到了盡頭
你也一樣
是毒針
雖然你死也不冤
徒兒不肖… 我要的是玉嬌龍的命
十年苦心
就是因為你一肚子的壞水
隱藏心訣…
讓我苦練不成
而你…卻是劍藝精進
什麼是毒？
一個八歲的孩子就有這種心機…
這就是毒
嬌龍…
我唯一的親…
唯一的仇！
你不能死
告訴我，你用的是什麼毒？
什麼毒…
你不能死
解方是什麼？
<table>
<thead>
<tr>
<th>Time</th>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:45:48,750 --&gt; 01:45:51,540</td>
<td>971</td>
<td>你不能讓他死，李慕白不能死</td>
</tr>
<tr>
<td>01:45:51,620 --&gt; 01:45:53,110</td>
<td>972</td>
<td>是九轉紫陰針</td>
</tr>
<tr>
<td>01:45:53,250 --&gt; 01:45:54,210</td>
<td>973</td>
<td>什麼？</td>
</tr>
<tr>
<td>01:45:54,820 --&gt; 01:45:58,150</td>
<td>974</td>
<td>紫陰針・毒走心脈……</td>
</tr>
<tr>
<td>01:46:01,060 --&gt; 01:46:04,980</td>
<td>975</td>
<td>一個時辰之後靜脈的血就會開始倒流</td>
</tr>
<tr>
<td>01:46:06,400 --&gt; 01:46:09,750</td>
<td>976</td>
<td>我師父江南鶴就是送命在紫陰針下</td>
</tr>
<tr>
<td>01:46:11,000 --&gt; 01:46:12,530</td>
<td>977</td>
<td>這毒沒解的</td>
</tr>
<tr>
<td>01:46:12,640 --&gt; 01:46:14,700</td>
<td>978</td>
<td>一定有解，一定能解</td>
</tr>
<tr>
<td>01:46:14,770 --&gt; 01:46:19,160</td>
<td>979</td>
<td>相生相剋，一物怎麼可能一物不能克一物</td>
</tr>
<tr>
<td>01:46:19,810 --&gt; 01:46:20,670</td>
<td>980</td>
<td>我知道解方</td>
</tr>
<tr>
<td>01:46:21,280 --&gt; 01:46:23,110</td>
<td>981</td>
<td>是從師娘那兒知道的</td>
</tr>
<tr>
<td>01:46:23,310 --&gt; 01:46:26,010</td>
<td>982</td>
<td>其實藥方並不難，只是很不容易配</td>
</tr>
<tr>
<td>01:46:26,280 --&gt; 01:46:27,680</td>
<td>983</td>
<td>需要時間</td>
</tr>
<tr>
<td>01:46:34,460 --&gt; 01:46:35,360</td>
<td>984</td>
<td>相信我</td>
</tr>
<tr>
<td>01:46:36,790 --&gt; 01:46:38,350</td>
<td>985</td>
<td>你們救了我</td>
</tr>
<tr>
<td>01:46:38,860 --&gt; 01:46:40,520</td>
<td>986</td>
<td>讓我救他吧</td>
</tr>
<tr>
<td>01:46:42,500 --&gt; 01:46:44,630</td>
<td>987</td>
<td>好吧，你快去</td>
</tr>
<tr>
<td>01:46:44,970 --&gt; 01:46:47,460</td>
<td>988</td>
<td>以我的內力，頂多只有一個對時</td>
</tr>
<tr>
<td>01:46:47,540 --&gt; 01:46:49,870</td>
<td>989</td>
<td>騎我的馬去，鏢局裡藥材不少</td>
</tr>
<tr>
<td>01:46:49,940 --&gt; 01:46:52,800</td>
<td>990</td>
<td>給吳媽看這個，她會幫你，快去！</td>
</tr>
<tr>
<td>01:46:53,140 --&gt; 01:46:55,870</td>
<td>991</td>
<td>守住真氣，我一定回來</td>
</tr>
</tbody>
</table>
有人闖進來啦

吳媽…

住手

這是俞姐的，俞姐叫我來的

讓她進來

慕白，守住氣

給我一點希望

秀蓮

別動氣

生命已經到了盡頭

我只有一息尚存

用這口氣，練神還虛吧

解脫得道、元寂永恆

一直是武當修練的願望

提升這一口氣到達你這一生追求的境地

別放下、浪費在我身上

我已經浪費了這一生

我要用這口氣對你說…

我一直深愛著你！

我寧願遊蕩在你身邊做七天的野鬼…

跟隨你
就算落進最黑暗的地方，我的愛也不會讓我成為永遠的孤魂。
他走了？
劍就托你送還貝勒府，去武當山，小虎在那裡等著你。
答應我，不論你對此生的決定為何，一定要真誠的對待自己。
心誠則靈，還記得你說的那個故事嗎？
許願吧，小虎，一起回新疆！
謝謝觀賞。
### The English Subtitles of *Crouching Tiger, Hidden Dragon* (USA, 2000)

<table>
<thead>
<tr>
<th>Line</th>
<th>Time</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>00:01:03,371 --&gt; 00:01:04,911</td>
<td>Master Li is here!</td>
</tr>
<tr>
<td>2</td>
<td>00:01:05,771 --&gt; 00:01:07,811</td>
<td>Master Li is here!</td>
</tr>
<tr>
<td>3</td>
<td>00:01:21,012 --&gt; 00:01:22,512</td>
<td>Shu Lien!</td>
</tr>
<tr>
<td>4</td>
<td>00:01:28,273 --&gt; 00:01:30,433</td>
<td>Li Mu Bai is here!</td>
</tr>
<tr>
<td>5</td>
<td>00:01:37,324 --&gt; 00:01:39,864</td>
<td>How’s everything? Fine. Please come in.</td>
</tr>
<tr>
<td>6</td>
<td>00:01:51,676 --&gt; 00:01:54,076</td>
<td>Mu Bai, it’s been too long.</td>
</tr>
<tr>
<td>7</td>
<td>00:01:54,256 --&gt; 00:01:55,376</td>
<td>It has.</td>
</tr>
<tr>
<td>8</td>
<td>00:01:55,716 --&gt; 00:01:58,006</td>
<td>How’s business? Good.</td>
</tr>
<tr>
<td>9</td>
<td>00:01:58,177 --&gt; 00:02:00,007</td>
<td>And how are you? Fine.</td>
</tr>
<tr>
<td>10</td>
<td>00:02:05,107 --&gt; 00:02:07,147</td>
<td>Monk Zheng said you were at Wudan Mountain.</td>
</tr>
<tr>
<td>11</td>
<td>00:02:07,318 --&gt; 00:02:10,098</td>
<td>He said you were practicing deep meditation.</td>
</tr>
<tr>
<td>12</td>
<td>00:02:11,988 --&gt; 00:02:13,448</td>
<td>The mountain must be so peaceful...</td>
</tr>
<tr>
<td>13</td>
<td>00:02:13,908 --&gt; 00:02:15,698</td>
<td>I envy you.</td>
</tr>
<tr>
<td>14</td>
<td>00:02:15,869 --&gt; 00:02:19,569</td>
<td>My work keeps me so busy, I hardly get any rest.</td>
</tr>
<tr>
<td>15</td>
<td>00:02:21,119 --&gt; 00:02:24,039</td>
<td>I left the training early.</td>
</tr>
</tbody>
</table>
Why? You’re a Wudan fighter. Training is everything.

During my meditation training...

I came to a place of deep silence...

I was surrounded by light...

Time and space disappeared.

I had come to a place my master had never told me about.

You were enlightened?

No.

I didn’t feel the bliss of enlightenment.

Instead... I was surrounded by an endless sorrow.

I couldn’t bear it.

I broke off my meditation.

I couldn’t go on.

There was something...pulling me back.

What was it?

Something I can’t let go of.

You’re leaving soon?

We’re preparing a convoy for a delivery to Peking.

Perhaps I could ask you
to deliver something to Sir Te for me.

The Green Destiny sword? You’re giving it to Sir Te?

I am. He has always been our greatest protector.

I don’t understand. How can you part with it?

It has always been with you.

Too many men have died at its edge.

It only looks pure because blood washes so easily from its blade.

You use it justly, you’re worthy of it.

It’s time for me to leave it behind.

So what will you do now?

Come with me to Peking.

You can give the sword to Sir Te yourself.

It’ll be just like old times.

First I must visit my master’s grave.

It’s been many years since...

Jade Fox murdered him. I have yet to avenge his death.

And yet I’m thinking of quitting.

I must pray for his forgiveness.
54 00:04:50,956 --> 00:04:55,496 Join me once you have finished.
55 00:04:55,667 --> 00:04:57,987 I can wait for you in Peking.
56 00:04:59,127 --> 00:05:00,617 Perhaps.
57 00:05:07,888 --> 00:05:08,918 Ok. Pass.
58 00:05:09,808 --> 00:05:10,668 Thanks.
59 00:05:10,849 --> 00:05:12,759 Let’s go into the city.
60 00:05:24,030 --> 00:05:26,700 Everything got here safely. I’m much obliged.
61 00:05:26,870 --> 00:05:29,900 Just doing my job.
62 00:05:30,081 --> 00:05:34,451 Sun Security has been the best since your father started it.
63 00:05:34,621 --> 00:05:38,831 You’re a credit to his memory.
64 00:05:39,002 --> 00:05:40,082 Thank you.
65 00:05:40,252 --> 00:05:42,292 I mean it.
66 00:06:17,916 --> 00:06:20,956 This is Li Mu Bai’s personal sword, a great hero’s weapon.
67 00:06:21,547 --> 00:06:23,507 He is the only one in the world worthy of carrying it.
68 00:06:30,187 --> 00:06:33,387 It’s too fine a gift. I cannot accept it.
69 00:06:33,568 --> 00:06:34,678 Sir Te...
70 00:06:34,858 --> 00:06:37,148 it has brought him as much trouble as glory.
71 00:06:37,778 --> 00:06:40,098 Help him to leave these troubles behind.
72 00:06:40,279 --> 00:06:43,029 Otherwise, he’ll never be able to start anew.
All right.

I’ll act as the sword’s custodian.

Governor Yu has arrived.

I must change.

You’ve always been so good to Li Mu Bai and me.

Please accept our thanks.

Please do not be such a stranger. You’ll stay the night as my guest.

Now, Shu Lien...

tell me something.

And forgive me for prying.

Your father was a great friend to me, and I think of you as my own daughter.

Please, Sir Te, what is it?

Li Mu Bai giving up his sword and his warrior days...

Maybe he’s trying to tell you something?

I don’t know...

Don’t be coy. I’ve always known about your feelings for each other.

All these years, it’s a shame...
...neither of you is brave enough to admit the truth to the other.

You're both wasting precious time.

I beg your pardon. Li Mu Bai and I aren't cowards.

When it comes to emotions, even great heroes can be idiots.

Tell me if Li Mu Bai is not more open the next time you see him.

I'll give him an earful!

Sir Te said to leave the sword in here.

Who are you?

I'm your guest today.

I am Governor Yu's daughter.

This is Sir Te's study. You are here to?

I was just looking for a quiet corner.

I am Sir Te's head servant.

And this is another of our guests.

It's heavy for such a thin piece of metal!

The handle is heavy. And the blade is no ordinary metal.

Still, the sword is the lightest of weapons.

You're just not used to handling it.
But, I have had much practice.

As a child in the West, a platoon lived with us.

They’d let me play with their weapons.

The scabbard is so beautiful.

Beautiful but dangerous.

Once you see it tainted with blood, its beauty is hard to admire.

It’s 400 years old.

Exquisite!

You said it belongs to...

My friend Li Mu Bai. He’s given it to Sir Te as a gift.

Li Mu Bai!

The famous warrior?

Why would he give his sword to Sir Te?

You’re too young to understand.

You’re a sword fighter too?

Yes, I am.

But I prefer the machete.

Certain moves, however, call for a sword.

Really?
It must be exciting to be a fighter, to be totally free!

Fighters have rules too: friendship, trust, integrity... Without rules, we wouldn’t survive for long.

I’ve read all about people like you.

Roaming wild, beating up anyone who gets in your way!

Writers wouldn’t sell many books if they told how it really is.

But you’re just like the characters in the stories.

Sure. No place to bathe for days, sleeping in flea-infested beds...

They tell you all about that in those books?

You know what I mean.

I’m getting married soon, but I haven’t lived the life I want.

So I heard. Congratulations.

It’s the most important step in a woman’s life, isn’t it?

You’re not married, are you?

What do you think?
No! You couldn’t roam around freely if you were.

You’re probably right.

Go ahead, Governor Yu.

2 feet 9 inches long.

1 inch wide.

The handle is 1 inch deep, 2.6 inches wide.

7 tenths of an inch thick.

With seven rubies missing from the hilt.

You can tell the design dates back to before the Chin era.

Engraved with a technique lost by the time of the Han Dynasty.

Your knowledge is remarkable, Sir Te.

A sword by itself rules nothing.

It comes alive only through skillful manipulation.

The Imperial Court isn’t the problem.

With royalty and officials everywhere, the Royal Guard keeps security tight.

But Peking is not like the West.

Here, you’ll find all sorts of characters.
Proceed with caution in your quest for law and order.

Don’t depend only on the court.

Contacts in the Giang Hu underworld can ensure your position.

Be strong yet supple.

This is the way to rule.

Governess...

Let me do it.

Please sit.

I’ve made you silk pajamas. Do you want to change into them?

Put them down.

I heard you met Shu Lien today.

Do you know her?

She’s one of those.

Your mother would not want you consorting with her kind.

I’ll socialize with whomever I please.

Don’t invite danger into your father’s house.

I’m tired now!

Go to bed then.
Miss has grown up, and is getting married soon.

God knows what the future will bring.

It’ll be just the same.

Enough! I’m tired.

Autumn is coming.

I’ll shut the windows for you.

Chilly, eh? Yes, Master Bo.

Someone help!

Stop him!

He’s on the roof!

The sword’s been stolen!

Stop thief!

Stop him!

It’s Jade Fox!

We must avenge Mother!

Do something! He’s getting away!

Return the sword and I’ll let you go.

You’ve been trained at Wudan?

You’re mistaken.

We’re just street performers. We were rehearsing.

Father!
You were rehearsing?
Who are you trying to fool?
Where did that thief go?
Governor Yu’s house!
Get down here!
Give back the sword!
Sir Te awaits you.
I’m sure the thief is in the Yu household.
How dare you imply?
Enough!
Has Governor Yu ever seen the sword?
Yes, though I doubt he’s involved in this.
But the sword could be in his compound.
Then someone’s trying to set him up.
We should inform Li Mu Bai.
What is it?
Madam Yu, someone’s put up posters.
Let me see.
Someone is after a Jade Fox.
Preposterous, looking for her here!
Where are they? I don’t know.
I haven’t seen them in two days.
There’s a Miss Shu Lien here to see you.
Miss is busy right now.

I'll tell her.

Show her in.

This spells trouble.

I have a guest.

This way please.

I’ve missed you.

How so?

I’m bored...

You’re doing calligraphy?

I’ll write your name.

Just for fun.

I never realized my name looks like “sword.”

You write gracefully. Calligraphy is so similar to fencing.

Maybe it is. I wouldn’t know.

Please.

Thank you for seeing me. I hear your wedding day is near.

You must be overwhelmed by the preparations.
I’m hardly doing a thing. The less I think of it the better.

My parents are arranging everything.

The Gous are a very powerful family.

My marrying one will be good for my father’s career.

You are fortunate to marry into such a noble family.

Am I?

I wish I were like the heroes in the books I read.

Like you and Li Mu Bai.

I guess I’m happy to be marrying.

But to be free to live my own life,

to choose whom I love...

That is true happiness.

Do you think so? Let me tell you a story...

About you and Li Mu Bai?

Yes.

Did you know I was once engaged to be married?

No, really?

His name was Meng Si Zhao.
He was a brother to Li Mu Bai by oath.

One day, while in battle,
he was killed by the sword of Li Mu Bai’s enemy.

After, Li Mu Bai and I went through a lot together.

Our feelings for each other grew stronger.

But how could we dishonor Meng’s memory?

So the freedom you talk about, I too desire it.

But I have never tasted it.

Too bad for Meng, but it’s not your fault, or Li Mu Bai’s.

I am not an aristocrat, as you are...

but I must still respect a woman’s duties.

Don’t distance us.

From now on, let’s be like sisters.

Then as a sister, let me wish you happiness in your marriage.

What a godforsaken place!

Can’t your father be appointed closer to civilization?
00:28:23,406 --> 00:28:24,606  Jen...

00:28:25,406 --> 00:28:27,006  are you listening to me?

00:28:55,570 --> 00:28:56,700  Let’s go.

00:29:21,133 --> 00:29:22,763  Who are you?

00:29:23,406 --> 00:29:26,013  Wait! I’m a friend!

00:29:29,724 --> 00:29:32,484  I don’t care about your sword.

00:29:32,644 --> 00:29:34,774  Why were you spying on the Yus?

00:29:34,944 --> 00:29:37,774  I’m looking for someone.  Jade Fox.

00:29:37,945 --> 00:29:41,365  I’m a police inspector from Shaan Xi, Gen
Su district.

00:29:42,285 --> 00:29:45,815  Jade Fox is a master criminal.  I hear she
infiltrated the Yus.

00:29:46,325 --> 00:29:50,115  She must have come with them when they
transferred here.

00:29:50,296 --> 00:29:54,706  But with Yu’s reputation, I can’t just go in
and accuse her.

00:29:54,926 --> 00:29:56,876  This Jade Fox is a woman?  Yes.

00:29:57,047 --> 00:30:00,047  Then leave her to me.

00:30:00,217 --> 00:30:02,757  Pardon me, but I doubt you can handle her.

00:30:02,927 --> 00:30:05,467  My wife was quite a martial arts expert.

00:30:05,638 --> 00:30:07,018  Jade Fox killed her.

00:30:07,188 --> 00:30:09,178  So you see,

00:30:09,358 --> 00:30:12,478  this is personal.  Leave her to me.
It’s ready.

I’m ready for anything!

Father gets first dip.

They’re gone!

What does it say?

“We’ll settle this at midnight on Yellow Hill.”

Good! The fox is out of her hole!

Shu Lien, look who’s here.

Sir Te believes it’s a ploy to cast suspicion on Governor Yu.

But something is going on at the Yu household.

What have you discovered?

Jade Fox?

Impossible!

You’d always suspected she’d fled to the West.

I didn’t think she’d dare come back to Peking!

Is there any place safer than under the nose of Governor Yu?
So I shall avenge my master’s death after all.

Be careful.

Sir Te requires discretion.

Official business is difficult enough.

Don’t let personal feelings make it worse.

And I don’t know...even this poster...

could be some sort of trap.

Did you see who posted it?

No.

It says Fox is hiding at Yu’s.

On the night of the theft there was a brawl near Yu’s.

Were you involved?

It was Bo, Sir Te’s man.

I hear he followed the thief to the Yus’.

Have you questioned him yet?

No, not yet...

But your men are watching over Yu’s compound?

No, I’d already sent them home.

You can blame me for losing the sword, but please trust that I’ll get it back soon
338 00:32:21,083 --> 00:32:23,073 using my own methods.
339 00:32:24,003 --> 00:32:25,913 That’s not what I meant.
340 00:32:26,084 --> 00:32:27,794 I don’t care about the sword.
341 00:32:28,384 --> 00:32:31,914 What do you mean? Didn’t you come back here for it?
342 00:32:32,424 --> 00:32:35,874 I didn’t know it was stolen until I got here.
343 00:32:37,185 --> 00:32:39,095 Then, why did you come?
344 00:32:41,185 --> 00:32:44,055 Well, we had talked...
345 00:32:47,486 --> 00:32:49,226 Pardon my intrusion. Master Li,
346 00:32:49,406 --> 00:32:51,196 your room is ready.
347 00:32:53,077 --> 00:32:54,157 Thank you.
348 00:32:55,327 --> 00:32:57,367 Please, lead the way.
349 00:33:08,128 --> 00:33:10,668 The Fox doesn’t care much for punctuality.
350 00:33:10,849 --> 00:33:12,999 Still no sign of her.
351 00:33:20,600 --> 00:33:22,480 Enough! Show yourself!
352 00:33:27,150 --> 00:33:28,150 Tsai...
353 00:33:28,491 --> 00:33:29,861 You dog!
354 00:33:30,031 --> 00:33:31,861 You will pay for your stubbornness!
355 00:33:32,451 --> 00:33:34,991 That’s what you think, old witch!
356 00:33:35,161 --> 00:33:38,201 If you surrender now, you’ll suffer less.
357 00:33:38,712 --> 00:33:40,862 But if you resist, I won’t stop until you’re dead.
358 00:33:41,712 --> 00:33:42,542 Father!
Let me avenge my mother’s death!

You’ll soon end up like her, you little whore!

You’ll pay for that!

She’s going to paralyze you!

May!

Tsai, you filthy mongrel!

An ambush!

Father, are you all right?

Wudan should have gotten rid of you long ago.

It’s been a long time, Jade Fox!

You don’t remember me...

But you should remember my master.

You infiltrated Wudan while I was away.

You stole our secret manual

and poisoned our master!

Now it’s time for you to pay!

Your master underestimated us women.

Sure, he’d sleep with me, but he would never teach me.

He deserved to die by a woman’s hand!
You stole the secrets of Wudan’s highest martial arts.

But after ten years of training your moves are still undisciplined.

And today, under a Wudan sword... you will die!

Disciple, we’ll kill them all!

Let’s go!

Another one!

I must get rid of Tsai!

Who are you?

Why is the Green Destiny in your possession?

What’s it to you?

My name is Li Mu Bai.

The Green Destiny is mine.

Jade Fox can’t be your master.

Where did you learn that “Xuan Piu” move?

I’m just playing around.

Tell me, who is your master?

Let’s go! We must kill them!

Father!
This is Tsai?
My father.
Police inspector from Shaan.
This should be reported to Governor Yu.
The victim is an officer.
You believe the killer is hiding out in his compound?
I’d bet my life on it!
Come with me.
This needs to be resolved, and quickly.
I’ll get into the Yu household and get her.
I’ll ferret out Fox and her gang.
We must be careful.
Yu is a court official, and in charge of security.
Any disturbance will cast suspicion on him.
It might get Sir Te in trouble.
This is a delicate matter.
Sir Te, can you find some excuse to invite Madam Yu and her daughter?
What do you have in mind?
The best way to trap a fox is through her cubs.
Madam Te is certainly spoiling us with these wedding gifts.

She’s being so considerate.

I’m sorry she’s not feeling well enough to receive you today.

I heard Sir Te lost something.

And now Madam Te’s not feeling well...

We know who stole the missing item.

If the thief returns it, I’m sure Sir Te will pursue the matter no further.

That’s good.

Sometimes the help can’t keep their hands to themselves.

It’s very embarrassing.

Sir Te knows that even well-meaning people can make mistakes...

that can bring ruin to themselves and their families.

But don’t be too lenient.

No mercy will be shown toward the murderer

who turned up in Peking.
A murderer?

Yes,

the very killer of Li Mu Bai’s own master.

Last night,

she killed a policeman who had tracked her down.

A female criminal! Now that’s news!

You say she killed a policeman?

Yes, from the West.

He went undercover, and followed her here.

Maybe the murderer

and the thief are the same.

I doubt that.

This thief...

is very unusual.

And most likely smarter than a mere killer.

Greetings, Sir Te.

Hello, Madam Yu.

This is Li Mu Bai,

the renowned swordsman.

Delighted to meet you.

Miss Yu is soon to be married.

Congratulations.
Why don’t you come in?
I’m standing guard.
Come in. It’s cold.
Come in.
We don’t have to fear Jade Fox if we’re together.
Isn’t it a bit late to be out?
You’ve brought me the sword?
I do as I please.
Where is your master?
What’s it to you?
Had enough flying?
You’ve got potential.
You’ve studied the Wudan manual but you don’t understand it.
You need a real master.
Do you think you are a real master?
Like most things, I am nothing.
It’s the same for this sword.
All of it is simply a state of mind.
Stop talking like a monk!
Just fight!
Then tell me where Jade Fox is.
On guard!

Real sharpness comes without effort.

No growth.

Without assistance.

No action.

Without reaction.

No desire without restraint.

Now give yourself up and find yourself again.

There is a lesson for you.

Go ahead.

Why should I?

You need practice. I can teach you to fight with the Green Destiny, but first you must learn to hold it in stillness.

Why do you want to teach me?

I’ve always wanted a disciple worthy of Wudan’s secrets.

And if I use them to kill you?

That’s a risk I’m willing to take.

Deep down, you’re good. Even Jade Fox couldn’t corrupt you.

Wudan is a whorehouse!
Keep your lessons!

You’re home late...

or should I say early?

Why are you still here? You killed a policeman.

You should leave!

You’ll bring ruin on my whole family.

They wouldn’t have found me if you hadn’t stolen the sword.

Like a little girl, you thought stealing would be fun?

You, too, are responsible for that death.

Come with me.

You don’t want to waste your life as the wife of some bureaucrat.

Denied your talent...

As master and disciple we will rule.

I’ll never live as a thief!

You’re already a thief.

That was just for fun.

How can I leave? Where would I go?

Wherever we want.

We’ll get rid of anyone in our way.
Even your father.
Shut up!
It’s the Giang Hu fighter lifestyle...kill or be killed.
Exciting, isn’t it?
I owe you nothing.
Yes, you do!
You are still my disciple.
You think you’ve been teaching me all these years from the manual?
You couldn’t even decipher the symbols!
I studied the diagrams.
But you hid the details!
You wouldn’t have understood, even if I had tried to explain.
You know...
You’ve gone as far as you can go.
I hid my skills so as not to hurt you.
If I hadn’t seen you fight with Li Mu Bai, I’d still be ignorant of all you’ve hidden from me.
Master...
I started learning from you in secret when I was 10.

You enchanted me with the world of Giang Hu.

But once I realized I could surpass you, I became so frightened!

Everything fell apart.

I had no one to guide me, no one to learn from.

Believe me,

I’ve a lesson or two left to teach you!

The sword is back...

Are you happy?

I admit...

getting it back makes me realize how much I’d missed it.

But it’s not your sword anymore.

You gave it to Sir Te.

True.

But I must borrow it for one last mission.

Jade Fox must die at its edge.

Did you know what you were hiding when you covered for that girl?
My job was to get the sword back, without embarrassing anyone.

I wasn’t about to ruin her life, or her father’s.

You did your job well.

But, this girl...

I saw her last night.

I knew she would intrigue you.

She needs direction...

and training.

She’s an aristocrat’s daughter. She’s not one of us.

In any case, it will all be over soon.

You’ll kill Fox, and she’ll marry.

That’s not for her.

She should come to Wudan and become a disciple.

But Wudan does not accept women.

For her, they might make an exception.

If not, I’m afraid she’ll become a poisoned dragon.

It’s not our affair.
Even if Wudan accepts her, her husband might object.

I thought by giving away the sword, I could escape the Giang Hu world.

But the cycle of bloodshed continues.

I wish there were something more I could do to help you.

Just be patient with me, Shu Lien.

Lo?

Jen!

You shouldn’t have come.

With all the traffic on your rooftop these days...

it took me a while to get in here.

I can’t wait any longer.

I was wrong to let you go.

Come back with me.

You’ll be happy in the desert.

You’ll be free there.

You’ve been looking for me all this time?

Jen...

Stop playing with it.

I won’t break it.
It’s Dark Cloud!
Dark Cloud is coming!
Lower the shade, don’t let them see you!
Don’t touch the women!
Let’s go!
Come get your comb.
Hurry back to your mother.
She’s mine!
Leave her to me!
Come and get it!
Give me back my comb!
Let’s stop a moment.
Give it back!
You’re tired. You need rest.
Your horse needs water. There’s a creek up here.
Well, there used to be!
What’s your name?
I’m Lo.
The Hans call me Dark Cloud.
I’m not that tall or big,
but I’m quick as lightning.
My comb!
If you like that arrow, I can make you a bow.

Great for hunting wild chicken.

They’re delicious.

You need to eat. Understand?

Then you’ll have the strength to fight.

Understand?

You’re eating too fast.

Slowly.

You’ve got quite a temper.

It’s better this way...

You coward!

Still in a bad mood?

At least you’re speaking.

What’s your name?

I didn’t think the Hans had names like that.

Relax.

If I had wanted to, I would already have done it.

You must be dying for a bath.

Fresh water’s hard to get here.

But I managed to bring some up.

You can wear my clothes when you’re done.
They’re clean.

Don’t worry.

I’ll sing, so you’ll know where I am.

After the bath, you’ll be calmer.

No more hitting on the head!

All this trouble for a comb?

It’s mine.

It means a lot to me. A barbarian like you wouldn’t understand.

Not true. I can use it to pick fleas from my horse.

By the way, I’m a real Manchurian.

I’m sorry...

I guessed wrong.

I thought you were a Han.

Give me back my comb.

I don’t take orders from anyone.

Give it back.

One night...

when I was a boy, I saw a thousand shooting stars.

I thought, “Where did they all go?”

I’m an orphan. I used to look for stars alone.
I thought if I rode to the other end of the desert, I’d find them.

I’ve been riding in the desert ever since.

And so, the little boy became a fearsome bandit.

He couldn’t find the stars, so he stole my comb.

Out here, you always fight for survival.

You have to be part of a gang to stand a chance.

Slowly, your gang becomes your family.

All that Dark Cloud stuff is just to scare people and make my life easier.

So you are still that little boy looking for shooting stars.

I am a man.

And now I’ve found the brightest star of all.

Your father’s men are looking for you.

They’re still out there, circling closer.

Let them look.

It is trouble for me.

Don’t send me back.
You must decide.

You might get tired of this life.

You might begin to miss your family.

If it were our daughter, we’d look for her too.

She would miss us.

Jen...

I want you to be mine forever.

I will make my mark on the world.

I will earn your parents respect.

We have a legend.

Anyone who dares to jump from the mountain,

God will grant his wish.

Long ago, a young man’s parents were ill, so he jumped.

He didn’t die.

He wasn’t even hurt.

He floated away, far away, never to return.

He knew his wish had come true.

If you believe, it will happen.

The elders say,

“A faithful heart makes wishes come true.”
Keep it safe.

Return it to me when we are together again.

I will.

If you don’t, I’ll come after you.

And I won’t let you off so easy.

Wherever I went someone always recognized me.

I really tried.

Later, I heard you came to Peking.

I was afraid I’d never see you again.

So I came.

I can’t let you marry.

Go.

Jen...

Don’t ever come back.

So it’s over?

Yes.

We heard noises.

It was just a cat.

You think Jade Fox will show up?

She’s out there,

but I doubt she’ll show herself.

We’ll keep our eyes open.
Sooner or later,
She’ll come for the girl.
Jen!
Come with me!
You’re mine! Come with me to the desert!
Jen!
Come with me to Xin Jiang!
Tell me.
Where is Jade Fox?
Come with me. Hurry!
You thought she’d give it all up and go back West with you?
She’s mine.
Either way,
you are no good to her dead. With the Gou and Yu clans
hunting you, you’ll soon be in their hands.
I don’t care anymore.
If you truly loved her, you wouldn’t say that.
Don’t you want to see her again?
All right.
I’ll write you an introduction. Take it to Wudan.
Wait there for news from me.
All right.
When will this end?
They take it, they put it back, they take it again.
My home is turning into a warehouse.
Come in.
Speak!
Jen has run away!
Gou found the wedding chamber empty.
Governor Yu requests your assistance.
You know the Giang Hu underworld.
He wants to find her, and keep her from harm.
Sir Te, leave this to us. Don’t worry.
What can I serve you?
This cup is dirty.
Hello.
What’s your name?
Long.
It’s young Master Long.
My apologies!
I’m Iron Eagle Sung
and this is my brother in arms,

Flying Cougar Li Yun.

What brings you to Huai An,

and where are you headed, Master Long?

Anywhere there’s action.

In that case, perhaps we could be of assistance.

Don’t bother.

You don’t seem to understand.

So what if I don’t?

We have ways of helping you to understand.

Are you related to Li Mu Bai?

He is my defeated foe!

Have some tea.

Shu Lien...

The things we touch have no permanence.

My master would say...

there is nothing we can hold on to in this world.

Only by letting go can we truly possess what is real.

Not everything is an illusion.

My hand...
wasn’t that real?
Your hand, rough and callused from practice...
All this time, I’ve never had the courage to touch it.
Giang Hu is a world of tigers and dragons, full of corruption...
I tried sincerely to give it up but I have brought us only trouble.
To repress one’s feelings only makes them stronger.
You’re right, but I don’t know what to do.
I want to be with you...
just like this.
It gives me a sense of peace.
Please follow me.
I want a clean room. We have plenty.
Your order?
Steamed whole cod, bite-size meatballs, a little starchy, but keep the sauce light, shark fin soup, mixed vegetables, and some warm wine.
I have to order from a bigger restaurant.
Hurry then.
That’s him.
I am Iron Arm Mi.
I heard a true master has arrived. I have come to seek a lesson.
You asked for it!
What kind of Iron Arm are you?
You have amazing technique!
I am Flying Saber.
Are you related to Southern Crane?
Southern Duck? I don’t eat anything with two feet.
Who could remember such long-winded names?
Li Mu Bai is your defeated foe,
and you don’t know his master Southern Crane?
Who are you?
I’m Shining Phoenix Mountain Gou.
Gou?
I hate that name.
It makes me puke!
Too bad you’re named Gou.
You’ll be the first to feel my sword today.

Hold it!

Don’t you know Monk Jing?

A monk, in a place like this? You need a lesson!

Who are you?

Who am I?

I am...

I am the Invincible Sword Goddess.

Armed with the incredible...

Green Destiny.

Be you Li or Southern Crane...

lower your head...

and ask for mercy.

I am the desert dragon.

I leave no trace.

Today I fly over Eu-Mei.

Tomorrow...

I’ll kick over Wudan Mountain!

We politely asked for a friendly match,

but she showed no respect, and attacked us.

Everyone came by to teach her a lesson.

Her sword was just too powerful.
191

835 01:25:29,304 --> 01:25:30,544 I’ve traveled everywhere,

836 01:25:30,724 --> 01:25:32,764 but never met anyone so uncivilized.

837 01:25:32,934 --> 01:25:37,144 She kept accusing me of being Gou Jun Pei’s brother.

838 01:25:37,315 --> 01:25:40,265 Who is this Gou, anyway?


840 01:25:55,787 --> 01:25:57,697 We’re close to your headquarters.

841 01:25:57,877 --> 01:25:59,247 Go home and check in.

842 01:25:59,417 --> 01:26:00,667 What about you?

843 01:26:00,837 --> 01:26:03,127 I’ll look around and catch up later.

844 01:26:03,298 --> 01:26:04,168 Not a bad idea.

845 01:26:04,338 --> 01:26:08,258 Tonight we’ll get a good night’s sleep at headquarters.

846 01:26:34,621 --> 01:26:35,951 Mistress, you’re back.

847 01:26:41,752 --> 01:26:43,172 It’s you!

848 01:26:44,262 --> 01:26:45,722 How is everything here?

849 01:26:45,883 --> 01:26:46,673 Fine.

850 01:26:46,843 --> 01:26:48,503 You’ve been gone a while.

851 01:26:48,683 --> 01:26:50,143 Yes, and I leave again tomorrow.

852 01:26:50,303 --> 01:26:52,303 Your wife was due? Yeah, a baby girl.

853 01:26:52,473 --> 01:26:53,223 Good!

854 01:26:53,393 --> 01:26:56,143 I’ll be happy if she’s half as strong as you.

855 01:26:56,854 --> 01:26:57,934 Mrs. Wu...
You’re back!
How’s the arm? Still sore? Much better.
You’ve been gone so long.
Li Mu Bai is coming to stay the night.
I’ll go and make up his room!
Sister Shu Lien...
Here you must be in proper attire.
I’m just borrowing some clean clothes. I’m not staying.
I’ll give them to you.
I was just passing by and wondered how you were.
You, sister...
Look at the trouble you’ve caused.
Now you know what Giang Hu life is really like.
If you think of me as your sister,
let me give you some sisterly advice.
You can run from marriage, but not your parents.
They forced me to marry!
Go back to them first.
Then you can decide about Lo.
You know about Lo?
He really loves you.
Come back to Peking with me. We’ll find a solution.
Where is he now?
Li Mu Bai has made arrangements.
He sent him to Wudan Mountain.
You’re working together to set me up! I’m leaving!
How dare you accuse us!
I always knew you had stolen the sword!
I’ve done nothing but protect you and your family.
And you’ve repaid me with nothing but contempt.
Li Mu Bai himself spared you, and all you do is insult him.
We wanted some peace and you’ve ruined it all!
You’re no sister of mine!
What do I care?
You were never a real friend anyway.
But I wonder...
how long could you last as my enemy?

Put the sword down!

Jen!

Everyone out. Shut the doors.

Fine...the friendship is over.

Don’t touch it!

That’s Li Mu Bai’s sword.

Come and get it if you can.

Without the Green Destiny, you are nothing.

Don’t be a sore loser.

Go ahead. Take your pick.

I’ll wait.

Go ahead.

Give me the sword.

Take it!

Stop it!

You don’t deserve the Green Destiny.

Not another lecture!

On guard!

Let’s end this here.

Only the sword will settle this.

I only let you go because I wanted to see the real you.
What do you know about a true heart?
What do you want?
What I’ve always wanted, to teach you.
All right.
If you can take back the sword in three moves,
I’ll go with you.
Give it back!
Kneel! Never!
Then you have no use for the sword.
Sooner or later they’d drag you back to Peking.
Your parents will never accept you again.
But why go home?
We’ve gone this far, we won’t stop now.
You’ll always be my Lady.
At last, we’ll be our own masters.
We’ll be happy. That’s the most important thing.
All we have left is each other, right?
Lie down and rest.
She’s crazy. You should have killed her.
I didn’t have the heart.
Well, Li Mu Bai can do it.

Is it me or the sword you want?

You’ve been drugged.

Where is Jade Fox?

What happened?

Jade Fox drugged her.

How did you get here?

We followed Jade Fox.

And so you die.

And so shall you!

A poisoned needle!

You deserve to die,

but the life I was hoping to take...

was Jen’s.

Ten years I devoted to you.

But you deceived me!

You hid the manual’s true meaning.

I never improved...

but your progress was limitless!

You know what poison is?

An eight-year-old girl,

full of deceit. That’s poison!

Jen!
My only family...
my only enemy...
You can’t die!
Tell us what poison you used!
You can’t die!
Tell us the antidote!
You can’t let Li Mu Bai die!
She used Purple Yin...
Purple Yin poison.
It goes straight to the heart.
It’s the same poison she used to kill my master.
My blood will soon reverse its flow.
There is no antidote.
That can’t be! Everything has an antithesis!
Why not this?
The antidote exists.
She taught it to me.
The formula is simple,
but it takes time to prepare.
Trust me.
As you have helped me,
let me help him.
All right.

Hurry. I will hold on as long as I can.

Take my horse and go to the compound.

Give this to Mrs. Wu. She’ll help you.

Hurry!

Spare your energy. I’ll be back!

Where is Mrs. Wu?

Stop it!

Shu Lien told me to show you this.

Let her in.

Mu Bai, hold on.

Give me some hope.

Shu Lien...

Save your strength.

My life is departing.

I’ve only one breath left.

Use it to meditate.

Free yourself from this world as you have been taught.

Let your soul rise to eternity with your last breath.

Do not waste it...

for me.
<table>
<thead>
<tr>
<th>Time</th>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:49:01,634</td>
<td>I’ve already wasted my whole life.</td>
<td></td>
</tr>
<tr>
<td>01:49:05,554</td>
<td>I want to tell you with my last breath...</td>
<td></td>
</tr>
<tr>
<td>01:49:10,265</td>
<td>I have always loved you.</td>
<td></td>
</tr>
<tr>
<td>01:49:48,349</td>
<td>I would rather be a ghost, drifting by your side...</td>
<td></td>
</tr>
<tr>
<td>01:49:53,730</td>
<td>as a condemned soul...</td>
<td></td>
</tr>
<tr>
<td>01:49:58,320</td>
<td>than enter heaven without you.</td>
<td></td>
</tr>
<tr>
<td>01:50:04,121</td>
<td>Because of your love...</td>
<td></td>
</tr>
<tr>
<td>01:50:09,041</td>
<td>I will never be a lonely spirit.</td>
<td></td>
</tr>
<tr>
<td>01:51:09,068</td>
<td>He’s gone?</td>
<td></td>
</tr>
<tr>
<td>01:51:39,892</td>
<td>Bo...</td>
<td></td>
</tr>
<tr>
<td>01:51:41,892</td>
<td>please take this sword back to Sir Te.</td>
<td></td>
</tr>
<tr>
<td>01:51:51,823</td>
<td>Now you must go to Wudan Mountain.</td>
<td></td>
</tr>
<tr>
<td>01:51:54,283</td>
<td>Lo awaits you there.</td>
<td></td>
</tr>
<tr>
<td>01:51:57,654</td>
<td>Promise me one thing.</td>
<td></td>
</tr>
<tr>
<td>01:51:59,664</td>
<td>Whatever path you take in this life...</td>
<td></td>
</tr>
<tr>
<td>01:52:02,914</td>
<td>be true to yourself.</td>
<td></td>
</tr>
<tr>
<td>01:53:59,417</td>
<td>Do you remember the legend of the young man?</td>
<td></td>
</tr>
<tr>
<td>01:54:04,338</td>
<td>“A faithful heart makes wishes come true.”</td>
<td></td>
</tr>
<tr>
<td>01:54:13,559</td>
<td>Make a wish, Lo.</td>
<td></td>
</tr>
<tr>
<td>01:54:18,060</td>
<td>To be back in the desert, together again.</td>
<td></td>
</tr>
</tbody>
</table>
Scene Selection Menu of *Crouching Tiger, Hidden Dragon* (USA, 2000)

01 Start [0:52]
02 Li Mu Bai [5:27]
03 Sir Te [2:01]
04 Jen [3:24]
05 Governor Yu [3:37]
06 Sword thief [2:36]
07 To catch a thief [4:03]
08 Flyers [1:47]
09 Calligraphy [5:36]
10 Police Inspector Tsai [1:08]
11 What Shu discovered [2:30]
12 Yellow Hill: Midnight [2:32]
13 Li vs. Jade Fox [1:31]
14 Jade Fox’s disciple [5:55]
15 “Give yourself up.” [3:06]
16 Home late [2:55]
17 “The sword is back.” [3:00]
18 Dark Cloud [1:33]
19 “Come with me!” [19:40]
20 Young Master Long [3:08]
21 Seeking a lesson [3:41]
22  Invincible Sword Goddess [3:12]
23  Sisterly advice [2:27]
24  Jen vs. Shu [1:51]
25  Li vs. Jen [2:15]
26  “And so you die!” [5:20]
27  One breath left [8:36]
28  Wudan Mountain [3:43]
APPENDIX B

Distribution of Key Terms

The Mandarin Key Terms of *Crouching Tiger, Hidden Dragon*  (USA, 2000)

The key terms with their synonyms and the lines they appear are as following:

**Li Mu Bai 李慕白 (37)**

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li Mu Bai 李慕白 (24)</td>
<td>5, 91, 122, 124, 129, 264, 270, 275, 277,</td>
</tr>
<tr>
<td></td>
<td>283, 372, 391, 444, 458, 476, 529, 764,</td>
</tr>
<tr>
<td></td>
<td>810, 884, 885, 886, 892, 904, 971</td>
</tr>
<tr>
<td>Mu Bai 慕白 (13)</td>
<td>9, 72, 74, 77, 83, 98, 222, 326, 558, 772,</td>
</tr>
<tr>
<td></td>
<td>864, 940, 997</td>
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</table>
## Green 綠 (97)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fox with jade-color-eyes 碧眼狐狸 (21)</td>
<td>54, 226, 299, 301, 302, 304, 321, 333, 371, 393, 415, 465, 481, 498, 546, 559, 709, 724, 943, 945, 947</td>
</tr>
<tr>
<td>The Fox 狐狸 (7)</td>
<td>196, 315, 362, 364, 385, 424, 424</td>
</tr>
<tr>
<td>The Bluish-green Destiny sword</td>
<td>39, 91, 212, 217, 389, 392, 478, 492, 504, 505, 569, 783, 826, 889, 923</td>
</tr>
<tr>
<td>青冥劍 (15)</td>
<td>505, 569, 783, 826, 889, 923</td>
</tr>
<tr>
<td>The (Bluish-green Destiny) sword</td>
<td>43, 46, 51, 72, 73, 76, 74, 76, 119, 121, 125, 129, 153, 154, 190, 200, 210, 220, 297, 334, 342, 344, 346, 392, 432, 432, 432, 451, 453, 467, 540, 542, 546, 548, 551, 824, 837, 898, 904, 906, 911, 914, 915, 917, 925, 928, 941, 1017</td>
</tr>
<tr>
<td>（青冥）劍 (46)</td>
<td>598, 602, 603, 605, 613, 638, 645, 656</td>
</tr>
<tr>
<td>The Comb 梳子 (8)</td>
<td>598, 602, 603, 605, 613, 638, 645, 656</td>
</tr>
</tbody>
</table>
Yu Jiao Long 玉嬌龍 (28)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms. Yu 玉小姐 (4)</td>
<td>106, 422, 459, 460</td>
</tr>
<tr>
<td>Jiao Long (Dragon) 嬌龍 (9)</td>
<td>293, 455, 585, 734, 743, 888, 900, 954, 963</td>
</tr>
<tr>
<td>Little Dragon 小龍 (12)</td>
<td>564, 576, 580, 676, 703, 714, 715, 716, 720, 723, 1023, 1024</td>
</tr>
<tr>
<td>Master Long (Dragon) 龍少俠 (3)</td>
<td>753, 754, 757</td>
</tr>
</tbody>
</table>
The English Key Terms of *Crouching Tiger, Hidden Dragon* (USA, 2000)

The key terms with their synonyms and the lines they appear are as following:

**Li Mu Bai (29)**

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li Mu Bai (27)</td>
<td>4, 66, 78, 87, 95, 98, 121, 122, 221, 255,</td>
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<tr>
<td></td>
<td>261, 266, 268, 269, 275, 390, 436, 451,</td>
</tr>
<tr>
<td></td>
<td>530, 765, 805, 859, 879, 886, 898, 934,</td>
</tr>
<tr>
<td></td>
<td>963</td>
</tr>
<tr>
<td>Mu Bai (2)</td>
<td>6, 988</td>
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</table>
## Green (71)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
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</thead>
<tbody>
<tr>
<td>The Fox (6)</td>
<td>308, 327, 349, 408, 417, 563</td>
</tr>
<tr>
<td>The Green Destiny sword (1)</td>
<td>37</td>
</tr>
<tr>
<td>The (Green Destiny) sword (33)</td>
<td>47, 66, 75, 87, 100, 124, 196, 202, 212, 217, 219, 268, 288, 336, 340, 462, 472,</td>
</tr>
<tr>
<td>The Green Destiny (sword) (6)</td>
<td>893, 898, 905, 912, 918, 922, 935, 1011</td>
</tr>
<tr>
<td>The Comb (6)</td>
<td>596, 601, 612, 639, 647, 657</td>
</tr>
</tbody>
</table>
Yu Jen (11)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
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<tbody>
<tr>
<td>Jen (11)</td>
<td>283, 578, 588, 677, 704, 716, 719, 741, 894, 947, 956,</td>
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</table>
The Visual Key Terms of *Crouching Tiger, Hidden Dragon* (USA, 2000)

---

### The Sword (Green)

<table>
<thead>
<tr>
<th>Item</th>
<th>Hours: Minutes: Seconds</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sword</td>
<td>00:06:17 to 00:06:47</td>
<td>00:00:30</td>
</tr>
<tr>
<td></td>
<td>00:09:04 to 00:10:24</td>
<td>00:00:28</td>
</tr>
<tr>
<td></td>
<td>00:11:48 to 00:13:17</td>
<td>00:01:29</td>
</tr>
<tr>
<td></td>
<td>00:15:55 to 00:21:07</td>
<td>00:05:12</td>
</tr>
<tr>
<td></td>
<td>00:37:16 to 00:38:41</td>
<td>00:01:25</td>
</tr>
<tr>
<td></td>
<td>00:43:12 to 00:46:02</td>
<td>00:03:50</td>
</tr>
<tr>
<td></td>
<td>00:49:11 to 00:52:03</td>
<td>00:03:52</td>
</tr>
<tr>
<td></td>
<td>01:16:38 to 01:18:05</td>
<td>00:01:27</td>
</tr>
<tr>
<td></td>
<td>01:20:25 to 01:25:03</td>
<td>00:04:38</td>
</tr>
<tr>
<td></td>
<td>01:27:43 to 01:35:12</td>
<td>00:07:29</td>
</tr>
<tr>
<td></td>
<td>01:35:12 to 01:38:43</td>
<td>00:03:31</td>
</tr>
<tr>
<td></td>
<td>01:39:47 to 01:40:00</td>
<td>00:00:13</td>
</tr>
<tr>
<td></td>
<td>01:41:31 to 01:43:01</td>
<td>00:01:30</td>
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<tr>
<td></td>
<td>01:51:17 to 01:51:44</td>
<td>00:00:27</td>
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Total: 00:36:01

Film Total: 01:57:00
### The Jade Comb (Green)

<table>
<thead>
<tr>
<th>Item</th>
<th>Hours: Minutes: Seconds</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jade Comb</td>
<td>00:53:31 to 00:53:35</td>
<td>00:02:04</td>
</tr>
<tr>
<td></td>
<td>00:54:50 to 00:55:01</td>
<td>00:00:11</td>
</tr>
<tr>
<td></td>
<td>00:57:30 to 00:57:31</td>
<td>00:00:01</td>
</tr>
<tr>
<td></td>
<td>01:11:45 to 01:12:09</td>
<td>00:00:24</td>
</tr>
<tr>
<td></td>
<td>01:12:52 to 01:12:56</td>
<td>00:00:04</td>
</tr>
<tr>
<td></td>
<td>01:53:20 to 01:53:30</td>
<td>00:00:10</td>
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</table>

Total: 00:02:54

Film Total: 01:57:00
Scene 18 Dark Cloud and Scene 19 “Come with me!” (Red)

<table>
<thead>
<tr>
<th>Scene</th>
<th>Hours: Minutes: Seconds</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 Dark Cloud</td>
<td>00:53:41 to 01:13:21</td>
<td>00:19:20</td>
</tr>
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</table>

Film Total: 01:57:00

---

Scene 20 Young Master Long (Green)

<table>
<thead>
<tr>
<th>Scene</th>
<th>Hours: Minutes: Seconds</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 Young Master Long</td>
<td>01:16:30 to 01:20:11</td>
<td>00:03:41</td>
</tr>
</tbody>
</table>

Film Total: 01:57:00

---

Scene 25 Li vs. Jen (Green)

<table>
<thead>
<tr>
<th>Scene</th>
<th>Hours: Minutes: Seconds</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 Li vs. Jen</td>
<td>01:35:18 to 01:43:54</td>
<td>00:08:36</td>
</tr>
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</table>

Film Total: 01:57:00
APPENDIX C

Distribution of Associational Clusters

The Mandarin Clusters of *Crouching Tiger, Hidden Dragon* (USA, 2000)

The terms that cluster around key terms with their synonyms and the lines they appear are as following:

**Death Terms 殺害、報仇 (36)**

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kill 殺害  (15)</td>
<td>45, 46, 307, 364, 375, 383, 445, 447, 451,</td>
</tr>
<tr>
<td></td>
<td>496, 502, 515, 559, 657, 938</td>
</tr>
<tr>
<td>Killer 殺人者・兇手 (3)</td>
<td>409, 440, 444</td>
</tr>
<tr>
<td>Poison 毒 (9)</td>
<td>444, 564, 952, 960, 962, 967, 968, 974,</td>
</tr>
<tr>
<td></td>
<td>977</td>
</tr>
<tr>
<td>Avenge 仇 (9)</td>
<td>55, 198, 226, 325, 329, 360, 570, 839, 965</td>
</tr>
</tbody>
</table>
### Dragon and Tiger 虎、龍 (33)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crouching tiger, hidden dragon</td>
<td>779</td>
</tr>
<tr>
<td>臥虎藏龍 (1)</td>
<td></td>
</tr>
<tr>
<td>Tiger 虎 (5)</td>
<td>575, 610, 879, 880, 1019, 1027</td>
</tr>
<tr>
<td>Dragon 龍 (26)</td>
<td>293, 455, 564, 576, 580, 585, 676, 703, 714, 715, 716, 720, 723, 734, 743, 753, 754, 757, 826, 829, 888, 900, 954, 963, 1023, 1024</td>
</tr>
</tbody>
</table>

### Wudan Terms 武當 (20)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wudan Terms 武當 (20)</td>
<td>13, 129, 201, 370, 375, 380, 381, 473, 495, 499, 522, 561, 562, 566, 736, 764, 832, 886, 1004, 1018</td>
</tr>
</tbody>
</table>
### Affectionate Terms 愛 (16)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love 愛 (7)</td>
<td>267, 267, 284, 284, 733, 1009, 1013</td>
</tr>
<tr>
<td>Feelings 感情 (4)</td>
<td>94, 96, 279, 785</td>
</tr>
<tr>
<td>Happy 高興、痛快 (5)</td>
<td>468, 468, 515, 540, 934</td>
</tr>
</tbody>
</table>

### Marry 嫁、婚 (15)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marry 嫁 (12)</td>
<td>142, 144, 144, 145, 147, 180, 427, 559, 565, 701, 876, 877</td>
</tr>
<tr>
<td>Wedding 婚 (3)</td>
<td>257, 265, 280</td>
</tr>
</tbody>
</table>

### Spiritual Terms 閉關、寂靜、修練、練神、得道、元寂 (14)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meditation 閉關、寂靜 (5)</td>
<td>14, 20, 21, 22, 374</td>
</tr>
<tr>
<td>Training 修練、練神 (5)</td>
<td>14, 491, 556, 1003, 1004</td>
</tr>
<tr>
<td>Enlightenment 得道、元寂 (4)</td>
<td>26, 28, 1004, 1004</td>
</tr>
</tbody>
</table>
### Confucian Terms 儒家思想 (8)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
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</thead>
<tbody>
<tr>
<td>Virtue 德 (3)</td>
<td>74, 286, 491</td>
</tr>
<tr>
<td>Friendship 人熟、朋友 (2)</td>
<td>132, 296, 896</td>
</tr>
<tr>
<td>Trust/integrity 信義 (2)</td>
<td>132, 134</td>
</tr>
<tr>
<td>Morality/etiquette 道德禮教 (1)</td>
<td>286</td>
</tr>
</tbody>
</table>

### Xuan Piu Move 玄牝劍法 (3)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xuan Piu Move 玄牝劍法 (3)</td>
<td>129, 394, 495</td>
</tr>
</tbody>
</table>

### Freedom 自由自在 (2)

<table>
<thead>
<tr>
<th>Term</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freedom 自由自在 (2)</td>
<td>266, 281</td>
</tr>
</tbody>
</table>
The English Clusters of *Crouching Tiger, Hidden Dragon* (USA, 2000)

The terms that cluster around key terms with their synonyms and the lines they appear are as following:

**Death Terms (36)**

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kill (13)</td>
<td>268, 299, 383, 396, 438, 440, 493, 500,</td>
</tr>
<tr>
<td></td>
<td>517, 517, 563, 932, 967</td>
</tr>
<tr>
<td>Killer (3)</td>
<td>403, 436, 448</td>
</tr>
<tr>
<td>Murder (1)</td>
<td>51</td>
</tr>
<tr>
<td>Murderer (3)</td>
<td>432, 434, 443</td>
</tr>
<tr>
<td>Blood (3)</td>
<td>42, 117, 968</td>
</tr>
<tr>
<td>Bloodshed (1)</td>
<td>573</td>
</tr>
<tr>
<td>Poison (8)</td>
<td>373, 568, 944, 953, 955, 960, 965, 967</td>
</tr>
<tr>
<td>Avenge (4)</td>
<td>51, 200, 318, 359</td>
</tr>
</tbody>
</table>

**Wudan Terms (17)**

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wudan Terms (17)</td>
<td>10, 16, 203, 367, 371, 378, 381, 468, 492,</td>
</tr>
<tr>
<td></td>
<td>496, 565, 566, 570, 733, 830, 880, 1012</td>
</tr>
</tbody>
</table>
### Affectionate Terms (14)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love (5)</td>
<td>258, 730, 876, 1003, 1007</td>
</tr>
<tr>
<td>Feelings (4)</td>
<td>91, 270, 322, 782</td>
</tr>
<tr>
<td>Happy (5)</td>
<td>256, 543, 585, 854, 929</td>
</tr>
</tbody>
</table>

### Spiritual Terms (12)

<table>
<thead>
<tr>
<th>Term</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meditation (4)</td>
<td>11, 17, 27, 994</td>
</tr>
<tr>
<td>Training (6)</td>
<td>15, 16, 17, 203, 379, 560</td>
</tr>
<tr>
<td>Enlightenment (2)</td>
<td>22, 24</td>
</tr>
</tbody>
</table>

### Marry (9)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marry (6)</td>
<td>251, 252, 256, 563, 702, 872</td>
</tr>
<tr>
<td>Wedding (3)</td>
<td>246, 418, 742</td>
</tr>
</tbody>
</table>
### Freedom Terms (8)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Free (4)</td>
<td>131, 257, 586, 995</td>
</tr>
<tr>
<td>Freely (1)</td>
<td>147</td>
</tr>
<tr>
<td>Freedom (1)</td>
<td>273</td>
</tr>
<tr>
<td>Roam (2)</td>
<td>136, 147</td>
</tr>
</tbody>
</table>

### Good Value Terms (6)

<table>
<thead>
<tr>
<th>Terms</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friendship (2)</td>
<td>132, 896</td>
</tr>
<tr>
<td>Trust (3)</td>
<td>132, 337, 976</td>
</tr>
<tr>
<td>Integrity (1)</td>
<td>133</td>
</tr>
</tbody>
</table>
REFERENCES


