PREFACE

前言

I explore female-themed art films from China and Germany and seek to illustrate how the cultural difference between the ways of representing women and narrating women's themes is shown in both countries' films, by means of analyzing two film elements: mise-en-scène and cinematography. Therefore, this book is prepared in a bilingual way for readers from different countries.

【中译】本书通过分析两方面电影元素来探讨中国和德国的女性主题艺术电影：场面调度和摄影构图，试图说明两国电影中表现女性和讲述女性命题的方式之间的文化差异。因此，本身采用了双语的写作形式，以便不同国家的读者阅读。

Every chapter in this book begins with a synopsis that introduces the main stories of the relevant films. I then describe the cultural differences that influence women's thinking and behavior in both countries.

【中译】本书的每一章都以相关电影的剧情简介作为开端，然后描述影响两国女性思想和行为方式的文化差异。

In this book, I examine shots for depictions and symbols of oppression for mowen. In Chinese films, shots are often divided into smaller parts or shown to have obstacles to convey this feeling or symbol. But German films often use shots showing narrow and closed interior space instead for this intent. Both of these two techniques represent an implication of women being "trapped" somewhere. I also examine different uses of color, and demonstrate that Chinese films normally use one or two colors as a dominant hue, but German films prefer to choose a more colorful and brighter way to represent women's lives. I investigate the use of close-ups and show that German films employ many close-ups of faces to show the effects of "shock," "threat," and "intimacy" much more than do Chinese films, but Chinese films prefer to use close shots, medium close shots, and medium shots to avoid excessive intimacy. As to the three analysis points above, I provide some differences between traditional Chinese paintings and classical Western paintings, and demonstrate the close relationship between paintings and films. I explore the idea that normally mirror shots in Chinese films show the mirror's basic function ---- that is, a character looks into the mirror to herself, but also, there is a deeper metaphor and the theme of "doppelgänger" always conveyed in German films in such situations. I also investigate "gaze," and explore its opposite representation, which does not conform to women's situation of "looked at," and point out the main reasons of the

different uses of nude images in both countries' films. Furthermore, I discuss the reasons that Western culture is often shown in Chinese films, but rarely are German films represent in non-Western culture.

【中译】本书分析并描述了象征女性受压迫的镜头。中国电影，往往将镜头分割成更小的部分，或者通过障碍物来传达这种象征情绪。但德国电影经常采用狭窄封闭的内部空间的镜头来表达这种意图。这两种方式都表现出女性被"困"在某个地方的暗示作用。本书还对色彩的不同用法进行了研究，证明如下，中国电影通常使用一种或两种颜色作为主色调，但德国电影喜欢选择更加丰富多彩、更加明亮的方式来表现女性的生活。本书也对特写镜头的使用进行了分析，并认为，德国电影采用了许多面部特写镜头来表现"震撼"、"威胁"和"亲密"的效果，而中国电影则更喜欢使用近景、中近景和中景镜头，以避免与观众过度亲密。对于以上三个分析方面，本书提供了中国传统绘画与西方古典绘画的区别，并论证了绘画与电影之间的密切关系。本书探讨了中国电影中的镜子镜头，它通常表现出镜子的基本功能——即照镜子功能，德国电影传递出更深层次的隐喻，"分身"。本书也对"凝视"概念进行了深度分析，探讨了它的反面表现，这不符合女性"被看"的处境，并指出两国电影中在表现裸体形象方面有所区别的主要原因。此外，本书对如下现象进行了探讨：为什么西方文化经常出现在中国电影中，而德国电影却很少展现非西方文化。

CHAPTER 1
INTRODUCTION

第一章 导论

The title of this book is: "Chinese-German Female-Themed Art Film Culture in the Context of Globalization," but in the analyses I refer to the films as either "Chinese films" or "German films" for the convenience of discussion. Globalization is an important symbol in the present era. With the communication on politics, the economy, and the culture between China and Germany, people are gradually gaining a further understanding of the other country's cultural background and living conditions. The comparative study of film art is one of the important approaches to promote cultural exchange and mutual learning between the two countries. The comparative research between Chinese films and German films is not rare, and many scholars from China who study film in Germany would like to take this as a research object, by virtue of their cultural identities as Chinese to analyze films comparatively. However, only comparatively analyzing female-themed art films from China and Germany is very unusual. Therefore, this relatively new topic is indeed an important innovative point of this book. There is no doubt, culture affects all aspects of human life. The goal of this book is to examine a cultural difference between the ways of representing women and narrating women's themes in Chinese films and German films, not much from an aesthetic meaning. These differences are based on the particular cultural tradition between both countries of arts, of course, of cultural, historical, political, and social conditions that are shown in films. These representations of the differences between Chinese and German films affect not only the perception of women, but also the life aesthetics in female world of both cultures. Therefore, this work opens a new perspective for the future global and intercultural film research.

【中译】本书的标题是《全球化背景下的中德女性主题艺术电影文化》，但是为了便于讨论，在分析中本书将这些电影称为"中国电影"或"德国电影"。全球化是当今时代的重要标志，通过中德之间的政治、经济和文化交流，人们逐渐对彼此的文化背景和生活状态有了进一步的了解。电影艺术的比较研究是促进两国文化交流和相互学习的重要途径之一。中德影片之间的比较研究并不罕见，许多在德国学习电影艺术的中国学者都以此为研究对象，借助他们的中国文化身份对影片进行比较分析。然而，仅对中国和德国的女性主题艺术电影进行比较分析十分少见。因此，这个相对新颖的主题成为了本书的最大亮点。毫无疑问，文化影响着人类生活的方方面面。本书的研究目的是发掘中国电影和德国电影在表现女性和叙述女性主题的方式之间的文化差异，而不是从美学意义上寻找差异。这些差异是基于两个国家的艺术之间的特定文化传统，当然，也取决于电影中所展示的文化、历史、政治和社会条件。这些中德电影差异的表现，不仅影响着女性的观念，而且影响着两种文化在女性世界中的生活美学。因此，本书为未来的全球跨文化电影研究提供了新的视角。

1.1 Female-Themed Films and Art Films

1.1 女性主题电影和艺术电影

First, I need to explain in this section the period of time of Chinese films and German films that I will be analyzing in this book. The release date of Chinese films is after the "Cultural Revolution," which was a very special period in Chinese film history, from 1966 to 1976. Xing Zhou wrote, "Viewed from the point of view of art development, the 'Cultural Revolution Film' was a tragic period and an anti-art period in Chinese film history, and films almost suffered a devastating blow [642]." Finally, after "Cultural Revolution," Chinese society entered into a new political history period, that is, the "Reform and Opening-Up" period. After 1977, Chinese films changed a lot and turned in some new directions, including towards artistic exploration, world trends, and the entertainment needs of average citizens [643]. The third and the fourth generation of Chinese directors created films again after 1977. Their creation was delayed for ten years, which made them cherish this opportunity much more. In addition, the fifth generation of Chinese directors grew up and became young directors in the 1980s. Thus, the films after the "Cultural Revolution" can be seen as a new start in Chinese film history.

【中译】首先，本节需要解释本书所分析的中国电影和德国电影的时间段。中国电影的上映时间总体在"文化大革命"之后。"文化大革命"是 1966 年至 1976 年在中国电影史上一个非常特殊的时期。周星写道："从艺术发展的角度看，'文革电影'是中国电影史上的悲剧时期，是反艺术的时期，电影遭遇几乎毁灭性的打击[642]。"最终，在"文化大革命"之后，中国社会进入了一个新的政治历史时期，即"改革开放"时期。1977 年以后，中国电影发生了很大变化，并朝着一些新方向发展，包括转向艺术探索，世界潮流，百姓娱乐需求[643]。第三代和第四代中国导演在 1977 年以后重新开始了电影创作。因为他们的创作被推迟了十年，所以他们更加珍惜这一机会。此外，第五代中国导演逐步成长起来，并在 1980 年代成为年轻的导演群体。因此，"文化大革命"之后的电影可以看作是中国电影史的新起点。

The German films analyzed in this book were made after 1968 during a protest movement in Western Germany called the "movement of 1968." About 1968, Eva Kolinsky wrote, "set notions about different abilities and social roles of men and women had decreased. The majority of young men and women regarded equality as a desirable social goal which might eventually govern society [338]." Some changes benefited from this movement, such as culture and art aspects. "New German Cinema" appeared at around this time, from some representative directors such as Rainer Werner

Fassbinder, Werner Herzog, Alexander Kluge, Volker Schlöndorff, Margarethe von Trotta, Hans-Jürgen Syberberg and Wim Wenders. Thomas Elsaesser wrote: "The New German Cinema would then be exemplary in its search for narrational stances appropriate for a national cinema functioning outside the commercial film industry but inside television, outside European auteurism but inside the art cinema, outside doctrinaire propaganda but inside a generally politicised media consciousness [179]." Therefore, for the two reasons just mentioned of the "movement of 1968" and the New German Cinema, which emerged at the similar period, the year 1968 is a rational beginning point for the German films analyzed in this book.

【中译】本书分析的德国电影是在 1968 年西德（联邦德国）的"六八运动"之后拍摄的。关于 1968 年，伊娃·科林斯基写道："关于男女不同能力和社会角色的设定观念已经减少。绝大多数青年男女认为平等是一项理想的社会目标，最终可能主导社会发展[338]。"一些变化得益于这一运动，例如文化和艺术方面。大约在这个时期出现了"新德国电影"，其中包括一些代表性导演，如赖纳·维尔纳·法斯宾德，沃纳·赫尔佐格，亚历山大·克鲁格，沃尔克·施隆多夫，玛格雷特·冯·特洛塔，汉斯–于尔根·西贝尔伯格和维姆·文德斯。托马斯·埃尔塞瑟写道："新德国电影在寻找适合本国电影的叙事立场方面将成为典范，这种立场在商业电影产业之外，但在电视产业之内；在欧洲作者电影之外，但在艺术电影之内；在教条主义宣传之外，但在普世政治化的媒体意识之内[179]。"因此，由于上文提到的"六八运动"和同时期出现的"新德国电影"，我们可以认为，1968 年是本书分析的德国电影的合理时间分界点。

Generally speaking, the historical approach in a comparative study employs cultural events, social influences, and intellectual levels so as to make the readers understand the contents better. This method of the period of time that I choose is just based on the transition and development of social history and film history in both countries, and I try to explore the interior relation. Moreover, the films analyzed in this book reflect long-term historical changes and features in China and Germany, which depend on the contents in films, rather than the way of the period of time. "Cultural Revolution" and "movement of 1968" belong to different demarcation points of human history based on a background of different culture, politics, and society; however, film is a product which is affected by politics, and "Cultural Revolution" and "movement of 1968" have had a profound influence in both societies, and films after these two periods show large changes compared to previous films. These are new starts in film history in both countries. China and Germany have different political systems, which are led by different cultures, and this is exactly the fundamental goal of this comparative study because of these differences, that is, cultural difference. Therefore, that is why I use these two periods of time to show the feasibility, and make the readers understand this book better.

【中译】总体来说，比较研究中的历史方法往往涉及文化事件、社会影响力和知识积淀等具体环节，使读

者能够更好地理解研究内容。本书基于两国社会历史和电影历史的过渡和发展选择了这种研究方法，并试图探索其内在联系。此外，本书分析的电影反映了中国和德国的长期历史变迁和特征，这种分析思路取决于电影的内容，而不是按照时间进行的朴素的时序记录。基于不同文化、政治和社会背景，"文化大革命"和"六八运动"属于人类历史的不同分界点，但是电影是受政治影响的产物，"文化大革命"和"六八运动"在两国的社会体系中都产生了深远的影响，因此，与之前的电影相比，这两个时期之后的电影都发生了很大变化。这是两国电影史上的新起点。中国和德国具有不同的文化背景和不同的政治制度，正因为存在这些差异（文化差异），本书的基本研究目标才随后产生。因此，这就是本书使用这两个时间段来进行研究的可行性，使得读者更好地理解。

In this section, I also need to explain how I choose films that are analyzed in this book. As I wrote in the previous paragraphs, "Cultural Revolution" and the "movement of 1968" as the periods of time in Chinese films and German films is my first step for choosing films. Then, female-themed film is my second step, that is, I only select films belonging to this category, and what is a female-themed film, I will give a detailed introduction later. Next, I only pay attention to art films, which means, I basically do not take examples of non-art films in this book. This is my basic idea of selecting films. But I must admit, some directors make art films, and also make commercial films. For example, most of the films before 1999 directed by Yimou Zhang are art films, but he rarely makes art films after 1999. Besides, it cannot be denied that there are some differences on filmmaking between the fifth generation and the sixth generation in China, and New German Cinema and the Berlin School in Germany. However, these do not affect the selection method of films. Readers can appreciate different cultures and changes from different historical backgrounds.

【中译】本节将解释本书所分析电影的选择标准。正如前文所述，"文化大革命"和"六八运动"是本书选择中国电影和德国电影的第一步。然后，以女性为主题的电影是选择的第二步，也就是说，本书只选择属于这一类的电影。什么是女性主题电影，后文将进行详细介绍。接下来，本书只关注艺术电影，这意味着，非艺术电影基本不在本书的分析范围内。这是本书选择电影的基本思路。但必须声明，有些导演既拍摄艺术电影，也拍摄商业电影。例如，张艺谋在 1999 年之前执导的大部分电影属于艺术电影，但在 1999 年之后他很少制作艺术电影。此外，不可否认的是，中国第五代和第六代电影人在制作上存在一些差异，新德国电影和柏林学派之间也存在类似的情况。但是，这些差异并不会影响本书选择电影的原则。读者可以感受不同历史背景下所体现出的文化异同。

What are female-themed films? In this book, I have decided not to choose the perspectives of "feminist films" or "women's films," because "female-themed films" has some differences from these. Molly Haskell indicated that the term "women's films" refers to a film type that was popular in the 1930s and 1940s. Films of this type were not necessarily made by female filmmakers. However, they mainly narrate women's

lives, and also make women the target audience [252]. Another meaning of women's films refers to the films made by women[1]. Yuli Ying in *The Chronology of Women's Films* pointed out that women's films "neither merely refer to films made by female directors, nor to films with women as the protagonists, and its exact meaning should be the films, videos, DVDs, and multi-media experimental works made by female directors, and female issues as a creative perspective with definite female consciousness [606]." Feminist films refer to "Films that specifically seek to address the role of gender in film from a woman's perspective. The rise of feminist practice dates mainly from the 1970s and to some extent parallels the development of a significant body of feminist film theory, though part of the work of feminist film scholars has also been to uncover feminist film-making from the past--the attention paid to the Hollywood work of Dorothy Arzner and the avant-garde work of Maya Deren being clear examples [55]."[2]

【中译】什么是"女性主题电影"？本书没有选择人们熟知的"女性主义电影"或"女性电影"，因为"女性主题电影"与它们有所不同。莫莉·哈斯克尔表示，"女性电影"一词是指 1930 年代和 1940 年代流行的电影类型。这类电影不一定是女性电影摄制者拍摄的，但是它们主要讲述女性的生活，也使女性成为目标受众[252]。应宇力在《女性电影史纲》中指出，女性电影："并非单纯指女性导演的或是以女性为主角的影片，其准确的含义应该是由女性执导，以女性话题为创作视角的并且带有明确女性意识的电影、录像、DV 和多媒体实验作品[606]。"女性主义电影是指"专门从女性的角度探讨性别在电影中作用的电影。女性主义实践的兴起主要始于 1970 年代，在某种程度上与女性主义电影理论的重要发展相提并论，而女性主义电影学者的部分工作也在于探索过去女性主义电影的制作方式。典型的例子包括好莱坞的多萝西·阿兹纳的作品和玛雅·德伦的前卫作品[55]。"

However, I have decided to refer to female-themed films as the films about women's lives and that often show their psychological problems; the female protagonists have an explicit and strong female consciousness, but these films can be made by either or both male and female filmmakers, and the target audience is not only women, but also men. In addition, normally these female protagonists cannot be replaced by men due to their strong female consciousness. That is why I put "female" and "themed" together.

【中译】然而，本书提到的"女性主题电影"指的是表现女性生活，同时，也经常表现女性心理问题的电影。女性主角具有明显而强烈的女性意识，但这些电影可以由男性拍摄，也可以由女性拍摄，目标观众不仅仅是女性，也包括男性。另外，由于这些女性主角具有强烈的女性意识，因此通常无法被男性角色取代。这就是本书将"女性"和"主题"同步讨论的原因。

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[1] See also, [480].
【中译】见文献[480]。
[2] See also, [417].
【中译】见文献[417]。

For example, in a Chinese film in *A Simple Life* (2011), directed by Ann Hui, a servant called Sister Peach, portrays her unmarried life as she works for a rich family for around sixty years, from her teens and into her seventies. Even though a woman has the leading role in this film, it still does not belong to the category of female-themed films. If the role of Sister Peach were replaced by a manservant, who also worked for that rich family for sixty years, this film still would convey the same theme of a harmonious relationship between the master and the servant, thus gender is not important in this film. For similar reasons, some other films like this do not belong to the research scope of this book, even when women are the protagonists.

【中译】例如，许鞍华执导的中国电影《桃姐》（2011），描绘了一个名叫桃姐的仆人，从十几岁到七十岁在一个富人家庭工作大约六十年的未婚生活。尽管女性在这部电影中扮演主要角色，但它仍然不属于女性主题电影范畴。如果将桃姐的角色换成男性仆人，他也是在那个富裕家庭工作了六十年，该片仍会传达出主人与仆人之间和谐关系的电影主题，因此，性别在这部电影中并不重要。基于类似原因，即使女性担任主角，类似《桃姐》的电影也不属于本书的研究范畴。

However, *The Story of Qiu Ju* (1992), directed by Yimou Zhang, is different from *A Simple Life*. The head of the village kicks Qiu Ju's husband's penis, and then Qiu Ju sues the village head. However, if the person who sued the village head were Qiu Ju's husband rather than herself, then this film's subject would change completely. In a patriarchal society, Chinese men normally hold a dominant position in a family; therefore, if Qiu Ju's husband had solved this problem, then Qiu Ju's strong female consciousness, stubborn and dedicated disposition, could not be revealed at all, and the subject would highlight the powerful position of men in a patriarchal society. Hence, the female protagonist in this film cannot be replaced by a male, and thus this film is an example of a female-themed film. Another example, *Sisters, or the Balance of Happiness* (1979), directed by Margarethe von Trotta, is the story about a group of sisters who possess a strong female consciousness. If these characters were replaced by men, such as a story about brothers, then the subject of this film would be changed completely. In a patriarchal society, the behaviors of hard-working people and even the neglect of the female protagonist Maria's family, cannot be understood by her younger sister Anna, which fact causes the conflict between the sisters to become more and more intense. If the protagonists were men and they worked hard to support their family, which is not rare, then the structure and the theme of this film would be different. That is why in this book, I sought films with female protagonists with a strong consciousness, who could not be replaced by males.

【中译】然而，张艺谋执导的《秋菊打官司》（1992）则不同于《桃姐》。村长踢了秋菊丈夫的下阴，然后，秋菊起诉了村长。但是，如果起诉村长的人是秋菊的丈夫而不是她自己，那么这部电影的主题将完全改变。

在男权社会中，中国男人通常在家庭中占据统治地位。因此，如果秋菊的丈夫解决了这个问题，那么秋菊强烈的女性意识、顽固和执着的性情则根本无法展现出来，并且，电影主题就会凸显男性在男权社会中的强大地位。因此，该片中的女性主角不能被男性替代，所以，它就是一部女性主题电影。另一部电影例子，玛格雷特·冯·特洛塔执导的《姐妹们》（1979），讲述的是几个拥有强烈女性意识的姐妹的故事。如果这些角色被男性替代，例如关于兄弟的故事，那么，这部电影的主题将完全改变。在男权社会中，妹妹安娜无法理解姐姐马丽娅努力工作甚至忽略家庭的行为，这也导致了姐妹之间的冲突越来越激烈。如果主角是男人，并且他们为养家糊口而努力工作，这并不罕见，那么，这部电影的结构和主题将有所不同。这就是本书分析的电影中女性主角都具有强烈意识的原因，这些角色不能被男性取代。

Although I do not employ the terms "feminist films" or "women's films," I still refer to many feminist film theories, and in this section, I make a relevant review of these theories. Feminist film theory has a history of several decades. In *The Film Studies Dictionary*, Steve Blandford, Barry Keith Grant, and Jim Hillier said that feminist film theory has been "[a] key area of development in film studies since the 1970s [and that it] has foregrounded gender as central to a wide range of approaches to the study of film. It is essential to think of feminist film theory not as a unified body of work, but rather as a collection of approaches under a broad umbrella [56]."

【中译】尽管本书没有使用"女性主义电影"或"女性电影"一词，但仍然参考了许多女性主义电影理论，这一节对这些理论进行回顾性总结。女性主义电影理论已有几十年的历史了。在《电影研究词典》中，史蒂夫·布兰福德、巴里·基思·格兰特和吉姆·希里尔认为，女性主义电影理论"自 1970 年代以来一直是电影研究发展的一个关键领域，并且它已将性别作为电影研究方法的核心范围。重要的是不要将女性主义电影理论视为一个统一的工作体系，而是将其视为一个广泛保护伞下的方法集合[56]。"

Molly Haskell, as an influential feminist film critic, believed that women's inferiority in a patriarchal society is always reflected in male-dominated cinema, which can be seen as a traditional concept. One of the important representations of it lies in the fact that male's fantasies and desires are conveyed by means of women's bodies, even through nude images [252]. Molly Haskell evaluated women's status in films, aiming at the social condition in Western countries, but her evaluations generally simultaneously apply to Chinese films as well. Because like Western women, Chinese women also live in a patriarchal society.

【中译】莫莉·哈斯克尔作为一名有影响力的女权电影评论家，认为在男权社会中女性的自卑感总是体现在男性主导的电影中，这可被视为传统理念。这种观点的重要结论之一是，男性的幻想和欲望是通过女性的身体来传达的，甚至通过裸体画面来传达[252]。莫莉·哈斯克尔针对西方国家的社会状况评估了女性在电影中的地位，但她的评价同时也适用于中国电影。因为与西方女性一样，中国女性也生活在男权社会当中。

Another influential feminist film theorist, Claire Johnston, wrote in her essay "Women's Cinema as Counter ---- Cinema" that women in films in a patriarchal society are always being in absent state, and they do not reflect themselves, and they are always controlled by men, so to speak. These films embody men's fantasies and desires in the form of women's bodies, which means that women are not shown to have their true female identities at all [326].[3]

【中译】另一位具有影响力的女性主义电影理论家克莱尔•约翰斯顿在她的文章《女性电影作为对抗电影》中指出，电影中的女性在男权社会中总是处于缺席状态，她们无法体现自我，可以说，她们总是受到男性的控制。这些电影以女性的身体作为媒介表现男性的幻想和欲望，这意味着女性根本没有展现出真正的女性身份 [326]。

As an important literary work about female-themed films, Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" inspired me in writing this book very much. It focused on theoretical construction and academic reflection, and was based on psychoanalytic theory and semiology to analyze women's films. In the book *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*, Shohini Chaudhuri evaluated this essay, saying, "Mulvey's essay placed a feminist agenda at the heart of film-theoretical debates, goading critics to reply to her again and again. It has generated such a huge response that it must surely rank amongst the most provocative academic essays ever written [105]." Laura Mulvey put forward the concept of "gaze" and "visual pleasure," which have always been used in mainstream cinema. She wrote: "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness [440]." This means, a man always plays a role of actively looking, and a woman always plays a role of passively looked at.

【中译】劳拉•穆尔维的文章《视觉快感与叙事电影》是女性主题电影的重要文学作品，本书受此文影响极大。它着重于理论建构和学术反思，并基于精神分析理论和符号学来分析女性电影。在《女性主义电影理论家：劳拉•穆尔维、卡哈•西尔弗曼、特雷莎•德•劳雷蒂斯、芭芭拉•克里德》一书中，肖希尼•乔杜里是这样评价《视觉快感与叙事电影》的："穆尔维的文章将女权主义议题置于电影理论辩论的核心，促使评论家对她反复进行回应。它产生了巨大的反响，因此它一定跻身于有史以来最具挑衅性的学术论文行列 [105]。"劳拉•穆尔维提出了"凝视"和"视觉快感"的概念，这些词汇一直被运用在主流电影当中。她写道："在一个性别失衡的世界中，外表愉悦感已经被主动的/男性和被动的/女性所分割。具有决定性

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[3] Originally published in [325].

【中译】最初发表于 [325]。

的男性目光将其幻想投射到相应的女性形象上。在传统的暴露狂角色中，女性同时被看且被展示，其外表被塑造成具有强烈的视觉和色情效果，因此可以说女性始终'被看'[440]。"这意味着，男人总是扮演着积极"看"的角色，而女人总是扮演着消极"被看"的角色。

Laura Mulvey, Molly Haskell, and Claire Johnston all believed that in the perspective of a patriarchal society, women in classical cinema are in the position of "looked at" objects by men, and their bodies are objects of male's desires, fantasy, and control, and sometimes in a voyeuristic way. The male here, not only refers to the male characters in the films, but also to male audiences who watch the films.

【中译】劳拉·穆尔维、莫莉·哈斯克尔和克莱尔·约翰斯顿都认为，从男权社会的角度来看，经典电影中的女性角色处于被男性"看"的位置，而她们的身体则是男性欲望、幻想和控制力的对象，有时甚至是以偷窥的方式进行。这里的男性，不仅指电影中的男性角色，还指观看电影的男性观众。

Apart from the three feminist film theorists above, Kaja Silverman also devoted much attention to feminist film studies. I mention and discuss in this book her viewpoint about precultural sexuality in the area of the female voice in her book *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* [519]. In addition, I also discuss her analysis of mirror shots and visual agency which "is internally composed of the look/gaze dyad" about female-themed films in the book *Male Subjectivity at the Margins* [516].

【中译】除了上述三位女权主义电影理论家之外，卡哈·西尔弗曼也非常关注女性主义电影研究。本书提到并讨论了其在著作《声镜：精神分析和电影中的女性声音》[519]中女性声音在前文化性别中的观点。此外，本书还提到了她在《边缘的男性主体性》一书[516]中关于镜子镜头和视觉构成的分析，它们是女性主题电影中"看"和"凝视"的内在组成部分。

Compared to Western countries, feminist film theory was introduced to China relatively late, and Western feminism came into the view of Chinese scholars at the end of the 1980s [481]. Many Western academic works were translated into Chinese as the basic theories of feminism film for Chinese scholars. Gradually, Chinese scholars began to analyze Chinese films by virtue of these theories, and tried to find feasibility for Chinese films. In her book *Primitive Passions: Visuality, Sexuality, Ethnography and Contemporary Chinese Cinema*, Rey Chow integrated literature, the history of post-colonialism, and cultural studies into feminist film studies so as to interpret the representation of female images in Chinese films [127]. Hong Wang believed that in the essay "Women's Films ---- Stripping from Patriarchal Discourse and Reconstruction," in a patriarchal society, women can be seen as an object of pornographic consumption, and the multifaceted meanings that women possess are

reduced to a monotonous identity [570]. This actually is similar to Western opinions, as Chinese scholars also discuss women's weak position as an object of "to-be-looked-at-ness," their bodies as a symbol of men's desires.

【中译】与西方国家相比，女性主义电影理论传入中国的时间相对较晚，西方女性主义在 1980 年代末进入了中国学者的视野[481]。许多西方学术著作被翻译成中文，作为中国学者的女性主义电影基本理论。渐渐地，中国学者开始通过这些理论来分析中国电影，并试图找到中国电影的可行性研究。周蕾在她的《原始的激情：视觉、性欲、民族志和当代中国电影》中，将文学、后殖民主义的历史和文化研究整合到女性主义电影研究中，以解释中国电影中女性形象的表现[127]。王宏在其文章《女性电影——父权话语的剥离与重构》中说道，在父权制社会中，女性可以被视为色情消费的对象，而女性拥有的多方面意义被简化为单调的身份[570]。这实际上类似于西方的观点。中国学者也讨论了女性的弱势地位，认为她们是"被看"的对象，她们的身体是男人欲望的象征。

In Jinhua Dai's essay "Invisible Women: Contemporary Chinese Cinema and Women's Film," she analyzed in detail the representation of women in Chinese films, their images and status, all of which I will discuss in this book. Jinhua Dai believed that Chinese women in films are also in the position of "to-be-looked-at-ness" by men as Laura Mulvey pointed out, and they are objects of male's desires. This actually is the most noteworthy feature of women shown in films in a patriarchal society. However, there is a film type with large numbers that is very dissimilar to German films: female warrior films. Women in this kind of films are not the objects of watching by men. Jinhua Dai wrote, "The disappearance of the desiring gaze and desiring language in turn undermined and dissolved the classical Hollywood mechanism of male-centered cinematic discourse ---- that is, male desire and female image, men's voyeurism versus the female object [158]." These women possess not only female consciousness, but also have strong national consciousness, however, this situation is under the premise of losing femininity and female personality, and then they can get rid of the objective position of masculine desire. In fact, their representation does not freedom from "to-be-looked-at-ness," it is just a temporary disguise.

【中译】戴锦华在其文章《不可见的女性——当代中国电影中的女性与女性的电影》中，详细分析了中国电影中的女性代表人物，她们的形象和地位，都会在本书进行讨论。戴锦华认为，电影中的中国女性也像劳拉·穆尔维所指出的那样处于男性"被看"的地位，并且她们是男性欲望的对象。这实际上是男权社会电影中女性所表现出的最值得关注的特征。然而，有一类中国电影与德国电影非常不同：女战士电影。这类电影中的女性并不是男性观看的对象。戴锦华认为："欲望视域和欲望语言的消失，成功地消解了内在于好莱坞式的经典电影叙事机制中的，特定的男权意识形态话语，即，男性欲望/女性形象、男人看/女人被看的镜头语言模式[158]。"这些女性不仅具有女性意识，而且具有强烈的民族意识，但这种情况是在她们丧失女性气质和女性个性的前提下产生的，然后，她们摆脱了男性欲望的客观地位。实际上，她们并不能摆脱"被看"的地位，这只是暂时的伪装。

Jinhua Dai's another book *Cinema and Desire: Feminist Marxism and Cultural Politics in the Work of Dai Jinhua* is mentioned often in my book. She meticulously analyzed and interpreted the films from the directors of the fifth generation and the sixth generation, women's gender and narration in contemporary Chinese films, and so on, and revealed the close interactive relationship since new period (after 1978) between the great change of social culture and the development of Chinese films [148].

【中译】本书经常提到戴锦华的另一本著作《电影与欲望：戴锦华作品中的女性主义马克思主义与文化政治》。她对第五代和第六代导演的电影、当代中国电影中的女性性别和叙事等方面进行了细致地分析和解读，揭示了新时期（1978 年以后）社会文化的巨大变革与中国电影发展之间的密切联系。

It is noteworthy that, most of the films analyzed by Western scholars and Chinese scholars who were mentioned above, are mainstream films. However, as to art film that is analyzed in this book, these analyses are also applied to them in most cases, whether they are Chinese films or German films. For example, "gaze," "look," and "to-be-looked-at-ness," these concepts are often mentioned in this book about women's bodies as a symbol of men's desires. Nevertheless, some women in some films do not accord to this feature, and they do not belong to female warrior films. Women in these films are not in the role of "looked," but actively "look," and become a leading role of "gaze." This reflects not only the idea that these women have a strong female consciousness, but these films also show women resisting a chauvinistic world and reestablishing their self-worth and their own identities.

【中译】值得注意的是，以上提到的西方学者和中国学者所分析的大多数电影都是主流电影。但是，对于本书研究的艺术电影，无论是中国电影还是德国电影，这些分析在大多数情况下也能够适用。例如，"凝视"、"看"和"被看"这些关于女性身体作为男性欲望象征的概念在本书中经常被提及。尽管如此，某些电影中的一些女性并不符合该特征，并且它们不属于女战士类电影。这些电影中的女性不是扮演"被看"的角色，而是积极地"看"的角色，并成为"凝视"的主角。这些电影不仅反映了这些女性具有强烈的女性意识，而且还展示了女性抵制沙文主义世界，并重建自我价值和身份的情节。

I explore in this book art films, which is a film mode; therefore, there are some Chinese and German films according to the features of female-themed films mentioned in the previous paragraphs that are not art films, so they do not belong to the research scope of this book. For example, a Chinese film *Breaking the Silence* (2000) directed by Zhou Sun tells a touching story of a single mother who struggles to raise her deaf son. The female protagonist has an explicit and strong female consciousness, and this role cannot be replaced by a male role, because it tells a story about a mother-son relationship. A German film *Summer in Berlin* (2005) directed by Andreas Dresen tells a story between two female friends during a summer in Berlin, their happy days and

their quarrel time. But these two films do not employ a filmmaking method of art films, and they basically do not show any feature of art films which will be analyzed later. Thus, they are not art films even though they are female-themed films.

【中译】艺术电影是一种电影模式。因此，根据前文所述，有一些中国和德国电影符合女性主题电影的特点，但不是艺术电影，那么，它们不属于本书的研究范围。例如，孙周执导的中国电影《漂亮妈妈》（2000）讲述了一个单身母亲努力抚养失聪儿子的感人故事。女主人公具有明显而强烈的女性意识，而且这个角色不能被男性角色替代，因为它讲述的是母子关系的故事。由安德烈亚斯·德雷森执导的德国电影《阳台前的夏天》（2005）讲述了两个女性朋友在柏林度过夏天的故事，展现了她们快乐与争吵的时光。但是这两部电影没有采用艺术电影的制作方式，并且基本上没有体现艺术电影的任何特征，该特征稍后分析。因此，即使它们是以女性为主题的电影，但是，它们不是艺术电影。

Regarding art films, in *The Film Studies Dictionary*, Steve Blandford, Barry Keith Grant, and Jim Hillier introduced its features, writing "To an extent the term is relative: for UK and US audiences much European cinema is associated with 'art,' and key movements of the post-World War II period form the cornerstones of what most people would term art cinema ---- French New Wave, New German Cinema and Italian Neorealism. [...] Art cinema is sometimes automatically associated with Auteurism ---- 'art' as personal expression [57]." This is a general explanation of art films.

【中译】史蒂夫·布兰福德、巴里·基思·格兰特和吉姆·希里尔在《电影研究词典》中介绍了艺术电影的特点："在某种程度上，这个词是相对的：对于英国和美国观众来说，很多欧洲电影都与'艺术'有关，第二次世界大战后期的主要运动构成了大多数人称之为艺术电影的基石——法国新浪潮、新德国电影和意大利新现实主义……艺术电影有时会自动与作者电影结合在一起——'艺术'作为个人表达[57]。"这是对艺术电影的通识解释。

Steve Neale also described the art film genre: "Art films tend to be marked by a stress on visual style (an engagement of the look in terms of a marked individual point of view rather than in terms of institutionalised spectacle), by a suppression of action in the Hollywood sense, by a consequent stress on character rather than plot and by an interiorisation of dramatic conflict [448]." David Bordwell conducted a more detailed study on art films, and I employ much from his analyses here. He summarized four modes of narration in film history in his *Narration in the Fiction Film*: classical narration, art-cinema narration, historical-materialist narration, and parametric narration [59]. He also analyzed art films in an article *The Art Cinema as a Mode of Film Practice*, and pointed out that art cinema motivates its narratives by two principles ---- realism and authorial expressivity [67]. Protagonists who are psychologically complex characters lack defined desires and goals; they slide passively from one situation to another, and they search and think all the time,

autobiographical events, subjectivity, flashbacks, authorship, ambiguity, uncertainty, open-ended narrative, etc. All of these are features of art films, according to David Bordwell [67]. In addition, David Bordwell also pointed out "gaps [60]" as an important feature of art films that resembles "ambiguity," and is derived from Wolfgang Iser's "Leerstellen." For Wolfgang Iser, the gaps in the texts need the reader to have a greater ability to connect to the texts than to have the ability of concretization, and this is an ability of reflection rather than of ensuring something [306]. Peter Matussek pointed out that "we can observe the resurgence of a theory that has its origins in literary criticism, but has now been adopted in a variety of disciplines such as art history, musicology, and film studies: the concept of gaps or 'Leerstellen', [415]" according to the term coined by Wolfgang Iser in the 1970s. Gaps always are employed in art films so as to reveal the characters' emotion and their psychological problems, and to make the audience think. These film critics did not only summarize the features of art films based on author films, but also on the way of filmmaking and shooting style.

【中译】史蒂夫·尼尔描述了艺术电影的流派："艺术电影的特征往往是强调视觉风格（通过明显的个人观点而不是制度化的奇观来表现），通过好莱坞意义上的对行动的压制，来强调角色而非情节，并通过戏剧化的冲突进行内化[448]。"大卫·波德维尔对艺术电影进行了更详细的研究，本书从中受益良多。他在著作《电影叙事》中总结了电影史上的四种叙事模式：古典叙事，艺术电影叙事，历史唯物主义叙事和参数叙事[59]。他还在《艺术电影作为一种电影实践模式》一文中对艺术电影进行了分析，并指出艺术电影通过现实主义和作者表达这两个原则来激发其叙事[67]。内心复杂的主角缺乏明确的欲望和目标；他们被动地从一种情况跨到另一种情况，并始终进行寻找和思考，自传事件，主观性，倒叙，作者身份，歧义性，不确定性，开放性叙事等。这些都是大卫·波德维尔总结的艺术电影的特征[67]。此外，大卫·波德维尔还指出"缝隙[60]"是艺术电影的一个重要特征，类似于"模棱两可"，它源于沃尔夫冈·伊塞尔的"空白"。沃尔夫冈·伊塞尔认为，文本中的空白需要读者具有更大的连接文本的能力，而不是具体化的能力，这是反思的能力，而不是确保某事的能力[306]。彼得·马图塞克指出："我们可以观察到一种起源于文学批评理论的复兴，但该理论现已在艺术史、音乐学和电影研究等众多学科中被采用：由沃尔夫冈·伊塞尔在 1970 年代提出的缝隙或'空白'的概念[415]"。艺术电影中经常使用"缝隙"的方式，揭示角色的情绪和心理问题，并引发观众思考。这些电影评论家不仅根据作者电影总结了艺术电影的特征，而且还根据电影的制作方式和拍摄风格进行了总结。

Sometimes the classification standard that distinguishes between art films and non-art films is not very distinct, but a majority of the films in this book are art films. But due to some analysis needs in an individual chapter or section, I also briefly mention and analyze some non-art films, for example, German films *Four Minutes* (2006) and *Part-Time Work of a Domestic Slave* (1973), and the Chinese film *The Village of Widows* (1989). However, the need for these inclusions did not influence the main research

object of this book: art films.

【中译】有时艺术电影和非艺术电影的区分标准不是很明确，但本书分析的绝大多数电影都是艺术电影。由于个别章节的分析需求，本书简要地提及了一些非艺术电影，例如德国电影《四分钟》（2006）和《一个女奴的临时工作》（1973），以及中国电影《寡妇村》（1989）。然而，对于这些额外电影的分析并未影响本书的主要研究对象：艺术电影。

This book is an intercultural comparison study, which mainly examines cultural differences between China and Germany. "In the new century characterized by significant globalization of the economy, information, and culture, the major issue for human society is cooperation and coexistence of multi-ethnic communities and different cultures [302]." Understanding these differences make Chinese and Germans interact and live harmoniously with each other. I also talk about transnationalism in this book. Elizabeth Ezra and Terry Rowden wrote: "the transnational can be understood as the global forces that link people or institutions across nations. Key to transnationalism is the recognition of the decline of national sovereignty as a regulatory force in global coexistence [189]." Moreover, they continued to write: "The concept of transnationalism enables us to better understand the changing ways in which the contemporary world is being imagined by an increasing number of filmmakers across genres as a global system rather than as a collection of more or less autonomous nations [189]." I analyze in this book how Chinese films display Western culture, and how German films embody non-Western culture. "In a variety of formal and ideological registers, transnational cinema reflects and thematically mediates the shifting material and ideological conditions that constitute global culture [190]." Therefore, art films as a mode of narration can certainly be analyzed in intercultural study. In addition, Katarzyna Marciniak, Anikó Imre, and Áine O'Healy pointed out: "current transnational feminist discourses tend to take place mainly in the social sciences and cultural studies, focusing on the issues of human rights, political economy, and feminist activism [404]." These issues are also reflected in films in this book. Thus, it can be seen that transnationalism in film studies can "help us interpret more productively the interface between global and local, national and transnational [266]."

【中译】本书是跨文化比较研究，主要研究中国和德国之间的文化差异。"在以经济、信息和文化为全球化显著特征的新世纪，人类社会面临的重要问题是多民族和不同文化的合作与共存[302]。"了解这些差异可以让中国人和德国人相互交流，和谐共处。本书也提到了跨国主义。伊丽莎白·伊兹拉和特里·罗登认为："跨国可以理解为将不同国家的人或机构联系起来的全球力量。跨国主义的关键是承认国家主权的衰落，它是全球共存的监管力量[189]。"而且："跨国主义的概念使我们能够更好地理解这种不断变化的方式，即，越来越多的电影制作人将当代世界想象成一个全球系统，而不是一个自治国家的集合[189]。"本书分析了中国电影如何展现西方文化，以及德国电影如何体现非西方文化。"在各种形式和意识形态的记

录中，跨国电影反映并在主题上调解了构成全球文化的不断变化的物质和意识形态条件[190]。"因此，艺术电影作为一种叙事方式当然可以在跨文化研究中加以分析。此外，卡塔日娜·马西尼亚克、阿尼科·伊姆雷和安·奥希利指出："当前的跨国女性主义话语往往主要发生在社会科学和文化研究中，侧重于人权、政治经济和女权主义激进主义等问题[404]。"这些问题在本书分析的电影中也有所反映。因此，可以看出，电影研究中的跨国主义可以"帮助我们更有效地解释全球与地方，国家与跨国之间的联系[266]。"

1.2 Correlative Film Theory and Statements about Painting

1.2 相关电影理论与绘画理论综述

David Bordwell and Kristin Thompson analyzed films in their work *Film Art: An Introduction* by means of four film elements: mise-en-scène, cinematography, editing, and sound in the cinema [74]. In this book, I focus on analyzing two of these aspects: mise-en-scène and cinematography, and I attempt to find the cultural differences between the ways of representing women and narrating women's themes in Chinese and German films.

【中译】大卫·波德维尔和克里斯汀·汤普森在他们的著作《电影艺术：形式与风格》中通过四个电影元素来分析电影：场面调度、摄影构图、剪辑和电影的声音[74]。本书着重分析以下两个方面：场面调度和摄影构图，并试图在中德电影中寻找表现女性和叙述女性时的文化差异。

Some main references in this book about film theory and film culture are as follows: Béla Balázs's *Theory of the Film: Character and Growth of a New Art* (1931), André Bazin's *What is Cinema? Vol. 1* (1967), Noël Burch's *Theory of Film Practice* (1981), David Bordwell's *Narration in the Fiction Film* (1985), Gilles Deleuze's *Cinema 1: The Movement-Image* (1986), and his *Cinema 2: The Time-Image* (1989), and Edward Branigan's *Narrative Comprehension and Film* (1992). These works played a role in guiding and inspiring me in writing this book on the aspects of color, mirror shots, cinematic space, close-ups, etc. In addition, they greatly assisted my arguments on some points in this book. Apart from the film theories mentioned above, I also refer to many references about Chinese film analyses and German film analyses, including: Linda C. Ehrlich and David Desser, eds., C*inematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan* (1994), Jerome Silbergeld's *China into Film: Frames of Reference in Contemporary Chinese Cinem*a (1999), Sheldon H. Lu and Emilie Yueh-Yu Yeh, eds., *Chinese-Language Film: Historiography, Poetics, Politics* (2005), and Lingzhen Wang, ed., *Chinese Women's Cinema: Transnational Contexts* (2011); Sandra Frieden, et al., *Gender and German Cinema: Feminist Interventions, Volume 2: German Film History/German History on Film* (1993), Thomas Elsaesser's *Fassbinder's Germany: History, Identity, Subject* (1996), Jennifer M. Kapczynski and Michael D. Richardson, eds., *A New History of German Cinema* (2012), and Rajendra Roy and Anke Leweke, eds., *The Berlin School: Films from the*

Berliner Schule (2013). These works analyzed and interpreted in detail not only the techniques of expression in the film language of Chinese and German films, but also they explained and discussed the social and cultural backgrounds of the two countries' films, and this book benefits a lot from these references.

【中译】有关电影理论和电影文化的主要参考文献如下：贝拉·巴拉兹的《电影理论：一种新艺术的特征与成长》（1931），安德烈·巴赞的《电影是什么？卷 1》（1967），诺尔·布什的《电影实践理论》（1981），大卫·波德维尔的《电影叙事》（1985），吉尔斯·德勒兹的《电影 1：运动-影像》（1986）和《电影 2：时间-影像》（1989）和爱德华·布兰尼根的《叙事理解与电影》（1992）。这些文献指导并启发本书关于色彩、镜子镜头、电影空间、特写镜头等方面的写作思路。此外，这些文献为本书的某些论点提供了极大的帮助。除了上述电影理论以外，许多中国、德国电影分析的参考文献包括：琳达·埃利希和大卫·德瑟等人编辑的《电影风景：中日视觉艺术与电影观察》（1994），杰罗姆·西尔贝格德的《走进中国电影：当代中国电影理论》（1999），谢尔顿·卢和艾米莉·叶等人编辑的《华语电影：史学、诗学、政治》（2005）和王玲珍主编的《中国女性电影：跨国语境》（2011）；桑德拉·弗里登等人主编的《性别与德国电影：女权主义干预措施，第 2 卷：德国电影史/电影中的德国历史》（1993），托马斯·埃尔塞瑟的《法斯宾德的德国：历史、身份、主题》（1996），詹妮弗·卡普钦斯基和迈克尔·理查森等人主编的《德国电影新史》（2012），拉金德拉·罗伊和安克·勒维克等人主编的《柏林学派：来自柏林学派的电影》（2013）。这些文献不仅详细地分析和阐述了中德电影在电影语言上的表达技巧，还解释和讨论了两国电影的社会和文化背景，本书受益匪浅。

Film is a product of culture, and the characters and things represented in films have happened and grown up in a separate cultural environment from China to Germany. I attempt in this book to find the cultural differences between the two countries by means of the comparative study of film elements. Therefore, I draw lessons from many works of social culture, for example, Eva Kolinsky's *Women in Contemporary Germany: Life, Work and Politics* (1993), "The Changing Face of Motherhood in Western Europe: Germany," published by The Social Issues Research Centre (2012), Jingwen Zhong, ed., *Introduction to Folklore* (1998), Fenling Wang's *Marriage History of China* (2001), and Jie Tao, et al., *Holding Up Half the Sky: Chinese Women Past, Present, and Future* (2004). I also mention some of classical masterpieces in this book, including: *Huainanzi*, *Mencius*, *Analects of Confucius* and *Holy Bible*. These works of literature provide a cultural basis for this comparative study. In addition, I also mention some references on intercultural studies and transnational cinema, for example, Elizabeth Ezra and Terry Rowden, eds., *Transnational Cinema: The Film Reader* (2006), Katarzyna Marciniak, Anikó Imre, and Áine O'Healy, eds., *Transnational Feminism in Film and Media* (2007), Will Higbee and Song Hwee Lim's *Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies* (2010), Thomas Bohrmann, Matthias Reichelt and Werner Veith's *Angewandte Ethik und Film*

(2018), and Sangkyun Kim and Stijin Reijinders' *Film Tourism in Asia: Evolution, Transformation, and Trajectory* (2018).

【中译】电影是文化的产物，电影中所表现的人物和事物都是在中国和德国各自的独立文化环境中逐渐成长的。本书试图通过对电影元素的比较研究发掘两国之间的文化差异。因此，本书研究了许多与社会文化相关的文献，并从中受益。例如，伊娃·柯林斯基的《当代德国女性：生活，工作与政治》（1993），由社会问题研究中心于 2012 年出版的《西欧母性身份的改变：德国》，钟敬文主编的《民俗学概论》（1998），汪玢玲撰写的《中国婚姻史》（2001），以及陶杰等人主编的《半边天：中国妇女的过去，现在和未来》。（2004）。本书还提到了一些经典名著，包括：《淮南子》《孟子》《论语》和《圣经》。这些文学作品为本书的比较研究提供了文化基础。此外，书中还参阅了一些跨文化研究和跨国电影的重要文献，例如伊丽莎白·埃兹拉和特里·罗登等人主编的《跨国电影：电影读者》（2006），卡塔日娜·马西尼亚克、阿尼科·伊姆雷与安·奥希利主编的《电影和媒体中的跨国女权主义》（2007），威尔·希格比和宋慧琳编写的《跨国电影概念：迈向电影研究中的批判性跨国主义》（2010），托马斯·鲍尔曼、马蒂亚斯·瑞切特和维尔纳·威思编著的《应用伦理和电影》（2018），及金尚坤和斯蒂恩·赖恩德斯撰写的《亚洲第一之旅：演变、转型与轨迹》（2018）。

The close relationship between films and paintings is quite obvious, mainly because films are "mobile paintings." Films use for reference from paintings on color, composition, and light, etc., and form their own unique artistic charm. Each chapter in this book has some analyses about the relationship between films and paintings, thus, the literature about paintings is also beneficial to this comparative study. For example: Fritz Novotny's *Painting and Sculpture in Europe, 1780-1880* (1971), Isolde Luebbeke's *Early German Painting 1350-1550: The Thyssen-Bornemisza Collection* (1991), François Cheng's *Empty and Full: The Language of Chinese Painting* (1994), Huizhen Hong's *Chinese Art in Comparison with the West* (2000), Jianghong Ji, ed., *Chinese Landscape Paintings* (2004), and Linda Johnson's *Art, Ethics and the Human-Animal Relationship* (2021).

【中译】电影与绘画之间的密切关系十分明显，主要是因为电影是"移动绘画"。电影从色彩、构图、光线等方面借鉴了绘画的特点，并形成自己独特的艺术魅力。本书每一章节都对电影和绘画之间的关系进行了分析，因此，关于绘画的书籍与文章也是本研究的重要参考文献。例如：弗里茨·诺沃特尼的《欧洲绘画与雕塑，1780-1880》（1971），伊索尔德·吕贝克的《德国早期绘画 1350-1550：蒂森·博涅米萨收藏》（1991），程抱一的《虚与实：中国绘画的语言》（1994），洪惠镇的《中西绘画比较》（2000），纪江红主编的《中国传世山水画》（2004）及琳达•约翰逊撰写的《艺术、伦理和人与动物的关系》（2021）。

This section briefly summarizes the differences between Chinese paintings and classical Western paintings in general regarding their different aesthetic traditions. I use the word "Western paintings" instead of "German paintings," because the painting characteristics in Western countries are similar on the whole (all of the painting