

Cinematic Metaphors of the Square and Rectangular Framing: The Peg on Which to Hang the Beijing Grievance in *I Am Not Madame Bovary*

Ya-chen Chen*, Ph.D

China Medical University, 91 Hsueh-shih Road, North District, Taichung City, Taiwan

*Corresponding author

Ya-chen Chen

Article History

Received: 25.07.2018

Accepted: 03.08.2018

Published: 30.08.2018



Abstract: Feng Xiaogang (馮小剛) purposefully juxtaposes square framing, square lens, widescreen, rectangular framing, and circular framing in *I Am Not Madame Bovary* (我不是潘金蓮). Inspired by Canadian filmmaker Xavier Dolan's square 1:1 aspect ratio in *Mommy*,ⁱ influential film crew members, including the award-winning photographer Luo Pan (羅攀) and director Feng Xiaogang, confirmed that they deliberately use both the square framing and widescreen as their unique designs for Northern Chinese or Beijing grievance.ⁱⁱ This research article highlights cinematic metaphors of the square lens and square framing to signify the peg on which to hang the female protagonist Li Xuelian's legal pursuits or litigation in Beijing. The literal denotation of the English-language phrase "peg" refers to "a small stick or hook that sticks out from a surface and from which objects, especially clothes, can hang."ⁱⁱⁱ The metaphorical connotation of the phrase "peg" means "a reason for discussing something further"^{iv}. In other words, the peg can perhaps metaphorically represent the cinematic peg to hang the female protagonist Li Xuelian's Beijing grievance on, especially because it appears whenever Li Xuelian travels northward for her Beijing lawsuit. This peg, which the square framing and square lens represents, happens to be a square peg unfitted to the round hole, which symbolizes Li Xuelian's vagina, womb, birth canal—namely, the female fertility/birth organs and the factual reason to motivate Li Xuelian's ten-year-long litigation.

Keywords: square framing, peg, grievance, divorce, square lens, square 1:1 aspect ratio.

INTRODUCTION

Based on a story created by Liu Zhenyun (劉震雲), Feng Xiaogang's *I Am Not Madame Bovary* (我不是潘金蓮) underscores the female protagonist Li Xuelian's decade-long Beijing grievance against her husband Qin Yuhe's broken promise to remarry her after their fake divorce to win the downtown dorm from his factory as well as Qin Yuhe's public wrongful accusation that compares Li Xuelian to the ancient pornographic woman Pan Jinlian in classical Chinese pornography. Li Xuelian spends ten years on her grievance. The square 1:1 aspect ratio occurs at least eleven times throughout the entire movie whenever Li Xuelian travels to the North or Beijing for her litigation. The square framing is like a cinematic witness of the injustice that Li Xuelian struggles to rectify and all the administrative bureaucracy at the central headquarter of Beijing; therefore, it metaphorically serves as the peg on which to hang Li Xuelian's Beijing grievance.

Even when the widescreen^[v] or rectangular 1.85:1 aspect ratio appears at least twice at the end of the whole film, Li Xuelian honestly reveals the truth of

her illegal second-time pregnancy to County Chief Shi Weimin (史惟閔縣長) at her Beijing restaurant. Under the circumstances, the two scenes of the rectangular 1.85:1 aspect ratio conceal Li Xuelian's legal retaliation against whoever indirectly caused the death of her second embryo and metaphorically serve as the peg on which to hang Li Xuelian's Beijing grievance.

Inspiration of Xavier Dolan's Square 1:1 and 1.85:1 Aspect Ratio

In interviews related to this motion picture, Feng Xiaogang confirmed that Xavier Dolan's square 1:1 aspect ratio in *Mommy* inspired him to play filmic games of square framing and square lens with the award-winning photographer Luo Pan (羅攀).

Following a recent trend from filmmakers as diverse as Wes Anderson and Xavier Dolan, Luo and Feng refuse to employ a conventional aspect ratio. For the most part, *I Am Not Madame Bovary* is viewed through a perfect circular frame, only shifting to an

almost-square when the drama arrives in Beijing^[vi].

Luo Pan recalled that all the photos of their location-scouting at the Shangtan Village (上坦村) in Wuyuan (婺源) of Jiangxi Province (江西省)^[vii] are square-frame pictures. While discussing the square-frame pictures of location-scouting with Luo Pan, Feng Xiaogang mentioned Xavier Dolan's Instagram square to cinematically highlight the protagonist's emotional pressures and the rectangular 1.85:1 aspect ratio to symbolically emphasize two scenes of happy moments in *Mommy*.

"I know a lot of people are saying, 'Oh, 1:1, how pretentious,'" admits Dolan. "But for me, it seems a [humbler and more] private format, a little more fitting to these lives we're diving into. Cinemascope [2.35:1] would have been extremely pretentious and incompatible for *Mommy*. To try to get in that apartment and film these people in that aspect ratio would have been unseemly."

Dolan scoffs at the interpretation that he was using the narrow frame to imprison his characters. He also shrugs off suggestions that the device is a nod to the boxed-in nature of Instagram photos and Vine videos, saying, if anything, he had "album covers" on the mind, indelible images that have "imprinted in our imaginations over time."

He does widen the film—the image actually expands to a 1.85:1 aspect ratio—during two of the more hopeful moments in the story.

"I knew going in that I wanted one moment where the frame would break open and for the character to break free," explains Dolan. "We loved it so much we did [end] up doing it twice^{viii}."

The square framing and rectangular framing in Feng Xiaogang's *I Am Not Madame Bovary* share

exactly the same aspect ratio with Xavier Dolan's square 1:1 and rectangular 1.85:1 aspect ratio in *Mommy*. This is not a coincidence at all. This is Xavier Dolan's inspiration.

Xavier Dolan's square 1:1 aspect ratio for the leading role's emotional stress in *Mommy* matches the same kind of square 1:1 aspect ratio for the female protagonist Li Xuelian's legal pressure in *I Am Not Madame Bovary*. Xavier Dolan's rectangular 1.85:1 aspect ratio for the final two scenes of psychological relief and happiness in *Mommy* echoes the same type of rectangular 1.85:1 aspect ratio for the two ending scenes of the female protagonist Li Xuelian's emotional capabilities to release the truth of her illegal second-time pregnancy and the death of her second embryo.

Diverse Kinds of Rectangular Framing in Recent Chinese-Language Films

Recent Chinese-language films adopt diverse kinds of rectangular framing. For example, Jia Zhangke's (賈樟柯) *Mountains May Depart* (山河故) contains three types of rectangular framing, each of which stands for the past, present, and future. Hou Hsiao-hsien's (侯孝賢) *The Assassin* (刺客聶隱娘) includes at least two different sorts of rectangular framing: the 4:3 aspect ratio for the reality, and the 16:9 aspect ratio for nostalgic memories^[ix].

Screenwriter Liu Zhenyun's Objection

Xavier Dolan's inspiration did not smoothly win consent from screenwriter Liu Zhenyun (劉震雲), who preferred audience members' attention to the artistic design of story plot, not photographic variations of surficial formats. Liu objected to the shifts between circular and square lens.

The use of circular and square lens will probably distract audience members, misleading them to focus on filming skills and overlook the importance of fictional texts^[x].

Sometimes the circular framing features only a tiny number of leading roles without close-ups and disallows the number of people inside of audience members' eyesight; therefore, Liu Zhenyun's hope to include folks surrounding the female protagonist must depend on the square framing and square lens, such as the people surrounding Li Xuelian in the market. Liu Zhenyun remarked,

I hope to see the people surrounding the protagonist in scenes of the hospital or county government. Except for the protagonist, there are many people in this society. I need

audience members to see the social background and Chinese folks. The circular lens and circular framing lack sufficient exposure of all the people surrounding the leading role because they are good at focus on protagonists only^[xi].

Award-Winning Photographer Luo Pan's Follow-up Insistence

Winner of the Award for the Best Photographer at the Shanghai Film Festival in 2014 as well as the Macao Film Festival and Asia Film Festival in 2015, Luo Pan (羅攀) is the photographer who insisted on the variations of cinematic lens. In this film, all the scenes of square framing and rectangular framing are completed after Luo Pan and his staff's adoption of Alexa XT Plus 4:3/16:9 camera without any post-production.

Most people regard the widescreen as the modern style, the square 1.33:1 aspect ratio as the classical or vintage style, and the 1.8:1 aspect ratio as the regular style or norm. If the filmmaker would like to strengthen the modern style, s/he should adopt the widescreen. If the director would like to focus on a role, s/he should select either the 1.85:1 or 1.33:1 aspect ratio. The aspect ratio of the movie entitled *Beautiful* is good. However, the change of aspect ratio is a game of techniques from time to time. For example, I feel that the alteration of aspect ratio is merely a game of techniques without any impacts on cinematic narratives in *The Assassin*. It simply provides the vintage or classical aura to cinematic scenes. As a matter of fact, the widescreen may not be the best presentation of everything. Sometimes the widescreen does not guarantee good-looking outcome, such as scenes that focus on portraits of people. For instance, the widescreen of the 2.35:1 aspect ratio does not produce an extremely nice-looking portrait when there is

only a role and nothing else on the screen. I feel that the use of the 2.35:1 aspect ratio entails some trends. Switches of diverse types of square framing are relatively frequently seen^[xii].

Obtaining the budget of \$1,000,000 RMB and bringing thirty staff members with him, Luo Pan finished a twenty-minute testing film clip in October 2015. After Wang Zhonglei (王中磊), one of the two major bosses of Huayi (華誼) Film Company, viewed it with Feng Xiaogang and Zheng Jun (鄭鈞), Feng Xiaogang told Luo Pan that the cinematic alteration of square and circular framing would be approved.

The Square Framing and Rectangular Framing

In *I Am Not Madame Bovary*, Luo Pan utilizes two different types of non-circular framing: the square 1:1 aspect ratio and the rectangular 1.85:1 aspect ratio. He repeats the square 1:1 aspect ratio at least eleven times, and the rectangular 1.85:1 aspect ratio at least twice around the end of this motion picture. In other words, there are at least thirteen scenes of non-circular framing throughout this movie. All of the non-circular scenes depict Northern China, especially Beijing or the places where Li Xuelian travels for her litigation or pursuits to rectify the injustice^[xiii].

All the thirteen scenes of non-circular framing strongly emphasize the female protagonist Li Xuelian's femininity via lively colorful clothes and accessories. Pink, purple, burgundy red, fuchsia plaid, small rosy floral print, and brownish scarlet—these are undoubtedly feminine colors that Li Xuelian wears in the square and rectangular framing. Even in the only two scenes of square framing that lack pink, reddish, and purplish hues of femininity or girlishness, Li Xuelian is in green, which again is unquestionably a lively and eye-catching color.

Among the thirteen scenes of non-circular lens, Li Xuelian's pink coats appear at least seven times, cochineal plaid scarf at least four times, violet purple trousers at least thrice, burgundy red gloves at least twice, brownish crimson shirts at least twice, and green clothes at least twice. On the contrary, most of the male roles in scenes of square lens are in murky tints of iron gray, earthy khaki, black, mazarine, or charcoal. Except for the two scenes of square lens that include no protagonists, all the eleven scenes of non-circular framing heavily stress the chromatic gap between Li Xuelian's flamboyant colors and twenty-eight major male roles' gloomy colors.

Square Framing and Square Lens in *I Am Not Madame Bovary*^[xiv]

Time	Story Plot	Clothes & Accessories	Lighting	Music & Sounds
37'10 Square 1:1 aspect ratio	Trip to Beijing	Pink coat, scarf, violet purple pants, black shoes, bags, luggage	from darkness to brightness	Drum and Flute
40'25 Square 1:1 aspect ratio	Tour in Beijing	Pink coat, scarf, purple trousers, black shoes, bags	brightness	Violin
41'45 Square 1:1 aspect ratio	Mention of the grievance	Green clothes	darkness	Voice-over
44'15 Square 1:1 aspect ratio	Conference	No female leading role	brightness	None
55'15 Square 1:1 aspect ratio	Buddha in the temple	Pink coat and scarf	brightness	Flute
1:52'17 Square 1:1 aspect ratio	Trip to Beijing	Pink coat, rosy plaid scarf, wine red gloves	brightness	Exciting music
1:55'43 Square 1:1 aspect ratio	Stay in the hospital	Green clothes, black pants, black shoes	darkness	None
1:56'51 Square 1:1 aspect ratio	Trip to Beijing	Pink coat, pink plaid scarf	brightness	Drum and Flute
1:57'14 Square 1:1 aspect ratio	Market (news about Qin Yuhe's death)	Pink coat, pink plaid scarf, maroon bag, black luggage, burgundy red gloves, black shoes, black pants	brightness	None
2:02'06 Square 1:1 aspect ratio	Report of the decision to stop the litigation	No female leading role	darkness	Classical music with sadness
2:04'47 Square 1:1 aspect ratio	Suicide attempt	Pink coat, pink plaid scarf, green clothes, black trousers, black shoes	brightness	Voice-over, sounds of winds and leaves
2:07'42 Rectangular 1.85:1 aspect ratio	Restaurant (meeting the county chief)	Permed, brownish crimson plaid shirt, purple trousers, black shoes	brightness	Natural sounds at the restaurant
2:12'50 Rectangular 1.85:1 aspect ratio	Release of the truth about the second child	Bamboo leaf hat, umber plaid shirt with small pinky floral print, raincoat	darkness	Voice-over, violin, sounds of sadness

Highlighted Femininity via Attention-grabbing Colors but Men in Gray Tints

In *I Am Not Madame Bovary*, the filmmaker, screenwriter, photographer, costume designer, and art director deliberately underscore pairs of binary contrasts, especially the binary duality of a female protagonist Li Xuelian, who requests rectification of wrongness, and twenty-eight male leading roles who fail to effectively eliminate the unfairness in Li

Xuelian's grievance case. In scenes of the square framing and rectangular framing, the above-mentioned chromatic arrangement of colors for the female protagonist and twenty-eight male leading roles is certainly not coincidental but a silent chromatic voice-over to strengthen the male-female dichotomy and the rectitude-injustice dualism via colorful divergence. In

this sense, the chromatic design of liveliness-dreariness opposites in scenes of the square lens and rectangular framing allegorically connotes the power struggles between the binary extremes of uprightness-wrongness contrasts, and metaphorically seconds the interpretation about the cinematic peg on which to hang the female protagonist Li Xuelian's Beijing grievance.

Lighting

Among all the thirteen scenes of non-circular framing, the bright background appears whenever the female protagonist Li Xuelian psychologically feels buoyant about her Beijing legal pursuits to rectify the wrong-doing and win a bright future. For instance, the lighting-setting in the following scenes of the square framing and rectangular framing figuratively matches Li Xuelian's emotional optimism for a bright future via Beijing lawsuit procedure.

- Bus trip through the channel toward her Beijing litigation with the lighting-setting from darkness to brightness
- Tour in Beijing before the initiation of her grievance in the capital city
- Beijing conference full of administrative heads who own the political power to rectify the iniquitousness for Li Xuelian
- Buddha temple full of supernatural power to make Li Xuelian's wish come true
- Two more trips to Beijing to restart the hope for the follow-up grievance
- News about Qin Yuhe's death at the market as if God rectifies the injustice for Li Xuelian by punishing Qin Yuhe and putting him to death
- The owner of a fruit farm stops Li Xuelian from suicide.
- Seeing the county chief again at the restaurant with bright background (in contrast to the release of the truth about the death of the second embryo with dark background)

On the contrary, the dark background emerges whenever Li Xuelian's original hope for litigation to rectify the unfairness is sojourned. For example, the dimness in the scenes of square lens or widescreen reflects Li Xuelian's hopelessness:

- The power failure happens to take place at Li Xuelian's home when Li Xuelian tells the administrative heads about her ox's advice to stop her Beijing lawsuit.
- Li Xuelian's stay in the hospital indicates the health crisis temporarily preventing her Beijing grievance from continuing.
- Governmental officers report to their administrative supervisors that Qin Yuhe's death curbs Li Xuelian's litigation.

The bright background enables the square lens to serve as a metaphorical peg on which to hang Li Xuelian's Beijing grievance. The dark background in

the square framing or rectangular framing represents the hopelessness of her Beijing grievance or the disappearance of the peg on which to hang the Beijing grievance.

Square Peg in a Round Hole

In the English language, there is an idiom: "Like trying to fit a square peg in a round hole." It refers to a mutual unfitted-ness. If the square framing, square lens, rectangular framing, or widescreen in *I Am Not Madame Bovary* can metaphorically embody the peg, whose shape is square because of the square shape of lens and framing, to hang the ten-year-long grievance on, the round hole may symbolically represent Li Xuelian's vagina and womb/uterus, which are the earliest sources of her second child and therefore also the factual reason on which to hang the Beijing grievance. Because the vagina is the same as the parturient/birth canal, it is exactly the canal or opening from the world inside Li Xuelian's body on to the outer human world for the embryo. Most dictionaries of symbols stalwartly support this argument about what the round hole may symbolize.

Hole A very important symbol, with two main aspects: on the biological level, it has fertilizing power and is related to fertility rites; on the spiritual plane, it stands for the "opening" of this world on to the other world^[xv].

In professional fields of psycho-analytical counseling, numerous psychologists or psychiatrists frequently relate symbolism of the hole to female sexual organs or power of birth-giving and fertility.

The symbolism of the hole is related to any opening, such as cave, womb, or any orifices of the body, particularly the female genitals. Such openings refer to fertility and growth^[xvi].

The round hole, vagina, womb/uterus, and parturient/birth canal—they are the "opening" to bring the embryo from Li Xuelian's body to the outer human world. The injustice that Li Xuelian aims to rectify causes the miscarriage or the failure of the embryo to successfully go through the round hole, womb/uterus, parturient/birth canal to the outer human world.

Just like the English-language idiom, the square peg and the round hole do not fit each other. All the male administrative heads with sufficient legal or political power to help Li Xuelian in the square framing and square lens—which metaphorically embodies the square peg to hang Li Xuelian's Beijing grievance on—never cordially do anything to effectively fulfill Li Xuelian's wish to do something retaliatory for the

embryo that died in the womb/uterus, which the round hole allegorically symbolizes.

Asian Phrases about the Square Peg and Round Hole

The above-mentioned metaphors of square peg and round hole show up in not merely the English language but also Mandarin Chinese and Korean. Fangrui yuanzao (方枘圓鑿) is a well-known Mandarin Chinese phrase. The earliest record of it occurs in *Zhangguo ce* (戰國策 *Stratagems of the Warring States*) in the Era of the Warring States during the Zhou Dynasty (周代).

圓鑿而方枘兮，吾固知其齟齬而難入。

The round hole and square peg--

I understand the difficulty for them to fit each other.

The same phrase with similar meanings also appears in the Korean language:

모난 장부에 둥근 구멍; 서로 투합하지 못하다. 서로 맞지[어울리지] 않다

A sharp handle does not easily match a round hole.

CONCLUSION

Because the square framing, rectangular framing, and square lens contain almost all the Beijing lawsuit processes, they can perhaps metaphorically serve as the cinematic peg on which to hang the female protagonist's Beijing grievance. Symbolically and psychoanalytically speaking, the vagina, womb, and birth canal to nurture and deliver Li Xuelian's second baby can probably be represented by the round hole. The round hole symbolizes Li Xuelian's female fertility/birth organs as well as the realistic motivation to trigger Li Xuelian's ten-year-long legal protests. This peg, which the square framing and square lens stand for, is a square peg unsuited to the round hole.

REFERENCES

1. Cirlot, Juan Eduardo. *Dictionary of Symbols*. New York: Welcome Rain Publishers. 2014.
2. Huang, Zhouying (黃周穎). "Behind the Circular Framing of *Pan Jinlian*: Multi-Dimensional Power Struggles in Front and Back of the Curtain" (《潘金蓮》圓形背後：台前幕後的多方角力). Entertainment Reports of *Sina* (新浪娛樂), November 19, 2016.
3. Marsh, James. "Review: *I Am Not Madame Bovary*, Feng Xiaogang's Acerbic Civil Service Satire." *Screen Anarchy* (November 1, 2016): <http://screenanarchy.com/2016/11/review-i-am-not-madame-bovary-feng-xiaogangs-acerbic-civil-service-satire.html> (retrieved in April 2018).
4. O'Falt, Chris. "Why Xavier Dolan's *Mommy* Was Shot as a Perfect Square?" *Hollywood Reporter*,

January 8, 2015.

5. Stewart, William. *Dictionary of Images and Symbols in Counselling*. London: Jessica Kinsley, 1995. p. 219.

Notes

ⁱ Xavier Dolan is unquestionably not the first Western filmmaker who plays impressive games of screen aspect ratio. Other Western directors also altered the aspect ratio of their film screen, such as Gus Van Sant's 2.35:1 aspect ratio in *Elephant*, Wes Anderson's 2.35:1 aspect ratio in *Moonrise Kingdom*, Eric Rohmer's 4:3 aspect ratio in *The Romance of Astrea and Celadon*, Kelly Reichardt's 4:3 aspect ratio in *Meek's Cutoff*, Pablo Larraín's 4:3 aspect ratio in *No*, Wes Anderson's 1.85:1 aspect ratio in *The Royal Tenenbaums*.

ⁱⁱ This is certainly not the only example of how Western directors' changes of screen aspect ratio influenced Chinese-speaking filmmakers. Numerous Chinese-speaking directors were also consciously or unconsciously impacted by Western filmmakers' changeful size of their screen aspect ratio. For instance, Hou Hsiao-hsien (侯孝賢 Hou Xiaoxian) noticed Wes Anderson's use of three different types of screen aspect ratio to represent three periods in *The Grand Budapest Hotel*: the 1.37:1 aspect ratio for the year 1985, the 1.85:1 aspect ratio for the year 1968, and the 2.35:1 aspect ratio for the 1930s. As a matter of fact, at the beginning of *The Grand Budapest Hotel*, Wes Anderson requests audience members to set the monitor to the 16:9 aspect ratio. Below is Hou's Chinese-language interview record:

《歡迎來到布達佩斯大飯店》使用了三種螢幕比例 (1.37:1、1.85:1、2.35:1) 區分故事的時間線，它們分別代表了1985年、1968年以及1930年代。

<https://www.hypesphere.com/news/6126> (retrieved in April 2018).

ⁱⁱⁱ <https://dictionary.cambridge.org/dictionary/english/peg>

^{iv} Ibid.

^v A widescreen film is a film image with a width-to-height aspect ratio larger than the standard 1.37:1 aspect ratio.

^{vi} For details, consult James Marsh's article.

^{vii} After the location-scouting, Feng Xiaogang and Luo Pan selected the Shangtan Village (上坦村), Li Keng (李坑 Li Pit), Chaguan Village (蔡關村), and the ancient-style streets around the Eastern Gate Bridge of Wuyuan (婺源東門橋老街). The original Southern Chinese area in the screenplay is screenwriter Liu Zhengyun's hometown in Yanjin County of Henan Province (河南省延津縣); however, Feng Xiaogang and Luo Pan did not choose it as the true location of filmography.

^{viii} See Chris O'Falt's article.

^{ix} Here are Hou Hsiao-hsien's Chinese-language interview details:

不是1.44，是1.41多或1.42。為什麼？最早銀幕比例是standard，1:1.33，後來出了1:1.85，是加frame把上下遮掉，也有1:1.66。之前有1:2.35，cinemascope，那是在攝影機前面加一個壓縮鏡頭，要放映的時候再解開。加壓縮鏡頭會妨礙底片感光，你要打很多光，(可是)蠟燭光就是這樣，就得這樣拍，如果把壓縮鏡頭拿掉，拍蠟燭

感覺就像真實的一樣，比較寫實。所以臺灣新電影時期大家都流行拍1:1.85。我隔了八、九年沒拍片，這段期間數字來了。但我還是用底片拍，我用底片喜歡用1:1.33，因為我感覺拍人的時候很漂亮，七分身或全身，也不會太寬，不是特寫，我不喜歡特寫。主要是個人喜歡...本來我是那段回憶都要用1:1.85（問：也包括一行人騎馬佇列的遠景嗎？），對，回憶大部分都是。後來剪的時候，回憶用不多，只剩一、兩個，用一下，作區隔也好。還有，因為嘉誠撫琴這個畫面，（構圖上考慮到）琴的長度。現在數字什麼size放都OK，除非戲院不知道，把布幕收到standard（使得影像）跑出去外；但通常都不會，會保留1:1.85，有特別強調還會更寬。你看現在很多電影，都已經自由了，你愛這樣就這樣，觀眾其實沒有感覺的，不會那麼敏感的。你看《布達佩斯大飯店》也有變size呀！所以這已經不是問題，完全看創作者喜歡，（關鍵在於）你自己有沒有想法。

^x Consult Huang Zhouying's news report. Here is Liu Zhenyun's original Chinese-language wording:

如果用圓和方會讓觀眾太注重
技巧，會忽略小說的文本。

^{xi} See Huang Zhouying's news report. Check the original Chinese-language contents:

希望除了這個人，周邊還有人
，我們拍醫院或者縣政府，除
了主角還有社會上的人，我需
要看到社會背景，中國的群像
，可是你弄圓看不到，只能看
到那幾個人。

^{xii} <https://kknews.cc/zh-tw/entertainment/g2a4n89.html> (retrieved in April 2018). Consult the original Chinese-language contents:

大家普遍認為寬銀幕比較現代
，正方形1.33: 1比較古典，
1.8: 1就比較正常。導演為了
讓這段故事顯得更現代感一些
，那可以用寬銀幕，如果他要
把畫面視覺集中到人的身上，
那可選擇1.85或者是1.33這個
畫幅比，《美錯》這部電影在
這個比例上用的就很好。但是
有些時候變換畫幅是技巧上的
遊戲，比如我覺得《聶隱娘》

就是一種技巧上的遊戲，寬高
比的變化對電影敘事上沒有多
大影響，只是讓畫面看起來具
有古典感。其實寬銀幕鏡頭並
不是拍所有鏡頭的唯一最佳表
現，有些鏡頭用寬銀幕拍反而
不好看。比如人物肖像，尤其
是單人人物的時候，用2.35: 1
拍有時候不太好看，所以我覺
得現代電影用2.35: 1是因為某
種趨勢所導致。方形畫幅變換
相對來說比較普遍。

^{xiii} <https://kknews.cc/zh-tw/entertainment/g2a4n89.html> (retrieved in April 2018).

^{xiv} The following diagram is done with the help of a research assistant named Zhong Mengyu (鍾孟鈺 Chung, Meng-yu) in February 2018.

^{xv} See Juan Eduardo Cirlot's *Dictionary of Symbols*.

^{xvi} See William Stewart's *Dictionary of Images and Symbols in Counselling*.