

## The Vagina Monologue in the Circular Framing of *I Am Not Madame Bovary*

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**Abstract:** In *I Am Not Madame Bovary* (我不是潘金蓮), filmmaker Feng Xiaogang (馮小剛) tenaciously adopts circular framing and round lens to cinematically sketch how the sociopolitical and male-dominated bureaucracy plays dumb to the female protagonist Li Xuelian's (李雪蓮) decade-long roars and legal woes about what happened to her sexuality, pregnancy, marriage, family, and romantic love. Li Xuelian's husband, Qin Yuhe (秦玉河), promises to re-marry her after their fake divorce wins the downtown apartment from his factory and helps hide Li Xuelian's illegal second-time pregnancy; however, he abandons Li Xuelian after winning the downtown apartment, getting rid of the responsibilities of Li Xuelian's illegal second-time pregnancy, marrying another woman, refusing to admit his faults and betrayal, and wrongfully accusing Li Xuelian by comparing her to Pan Jinlian, the notorious woman in ancient Chinese pornography. Li Xuelian spent a decade on legal protests to rectify the injustice. It is Feng Xiaogang's filmic documentation of Li Xuelian's ten-year-long vagina monologue. Its circular framing and round lens serve as not only modern cinematic versions of traditional Chinese bull's eye windows but also Feng Xiaogang's photographic speculum to look into Li Xuelian's womb—the sexual organ that nurtures Li Xuelian's second embryo, loses it, and hence motivates the long-term litigation and nation-wide protests.

**Keywords:** circular framing, speculum, virginal monologue, womb, Plato's Hysteria.

### Purposeful Choice of Circular Framing

Feng Xiaogang points out that his choice of round lens or circular framing in *I Am Not Madame Bovary* derives from Canadian filmmaker Xavier Dolan's use of the square 1:1 aspect ratio for his movie entitled *Mommy*. Before the circular framing in Feng Xiaogang's *I Am Not Madame Bovary*, numerous filmmakers deliberately selected circular framing in their movies, such as Alfred Hitchcock's *Rear Window*, Stanley Kubrick's *2001: A Space Odyssey*, and Gust Van den Berghe's *Lucifer*. Few directors or photographers select circular framing and round lens for no reason.

### Nostalgic Revival of Ancient Chinese Keyhole Perspectives

In interviews about why this film features circular framing and round lens, award-winning photographer Luo Pan (羅攀)<sup>[1]</sup> and director Feng Xiaogang reveal their desires to have a nostalgic revival of the vintage fashion of ancient Chinese flavor, such as round windows, round arches, or circular fans. The strong ancient Chinese flavor of circular framing and round lens results in some critics' suggestions of voyeurism via the keyhole perspective of ancient Chinese-style bulls-eye window or oeil de boeuf via the 21mm, 25mm, and 50mm single lens. As a matter of

fact, many Western filmmakers adopted round lens and circular framing in their past movies, such as Alfred Hitchcock's *Rear Window*, Stanley Kubrick's *A Space Odyssey*, and Gust Van den Berghe's *Lucifer*. However, photographer Luo Pan (羅攀) clarifies that he and Feng Xiaogang deliberately avoid viewers' excessive voyeurism by reducing characters' body movements to vertical dimensions at the middle or bottom portions of circular framing.

No moving lens! If our circular framing moves, the voyeurism will be strengthened; therefore, I strictly disallow moving lens. No moving! The film also includes no cinematic glances to look upward or downward in our circular framing. Characters' body movements are vertical. Roles can physically move transversely in our circular framing. The traverse or lateral movements are basically actors or actresses' lateral movements in middle parts of our circular

framing. If someone is walking transversely in our round lens or circular framing, viewers' eye-sight will unquestionably focus on the moving person<sup>[ii]</sup>.

It makes sense for the photographer to cautiously minimize viewers' sense of voyeurism in round lens and circular framing. Why? The keyword, "voyeurism," reminds viewers—especially viewers who know the famous Chinese classic pornographic woman Pan Jinlian (潘金蓮)—of the pornographic peek into Pan Jinlian's eroticism, extramarital sexuality, lusts, and moral deficiency, which are exactly the denigration and wrongful accusation that the female protagonist Li Xuelian's struggles to clarify and fight against. If the ancient Chinese-style keyhole perspectives do not mean exorbitant voyeurism according to Feng Xiaogang and Luo Pan's cinematic design, what else can it possibly imply or symbolize?

### Vagina Monologue

If the definition of Eve Ensler's *Vagina Monologues* (VM) is to "fight against violence towards women<sup>[iii]</sup>," especially when 85% of the donation at the amount of \$20 million USD came from grassroots organizations against the ferocity that women suffer from, Feng Xiaogang's *I Am Not Madame Bovary* is probably Li Xuelian's vagina monologue on the spiritual violence against her: emotional abuse ensuing the spousal disloyalty, divorce, miscarriage, psychological pressure after her ex-husband's public denigration, lack of sympathy and understanding from authoritative administrative heads at the court and political institutions, and so forth.

Eve Ensler created the decades-long on-stage performances of *Vagina Monologues*. She interviewed at least 20 women, completed her first script of *Vagina Monologues* in 1995, and initiated the first show of *Vagina Monologues* at the Westside Theater, New York, in 1996.

The first time I ever performed the *Vagina Monologues*, I was sure that somebody would shoot me... twenty years ago, nobody said the word vagina. Not in school. Not on TV. Not even at the gynecologist. When mothers bathed their daughters, they referred to their vaginas as the "pookies," "poochis," or "down there"... At the end of each show... they were lining up to anxiously tell me how and when they had been raped, or

assaulted, or beaten, or molested... Once the taboo was breached, it released a torrent of memories, anger, and sorrow.<sup>iv</sup>

In *I Am Not Madame Bovary*, Li Xuelian interacted with 28 men in order to have their help to rectify the unfairness. Li Xuelian's interactions with 28 men to help stress her traumatic experiences in the story plot of *I Am Not Madame Bovary* are figurative counterparts of Eve Ensler's interviews with 20 women to underscore women's traumatic experiences when she prepared the story plot and script of *Vagina Monologues*.

### Vaginal Speculum and V-Decade

The round lens and circular framing in this film are like a gynecologist's speculum into Li Xuelian's vagina and uterus in order to inspect and highlight her second-time pregnancy, divorce, spiritual violence, spousal betrayal, and miscarriage. If the goal of *Vagina Monologues* (VM) and the V-Day is to "celebrate the vagina," the round lens and circular framing to highlight Li Xuelian's decade-long legal protests, allegorically speaking, are the filmic version of Feng Xiaogang and Luo Pan's cinematic vaginal speculum to look into Li Xuelian's vagina monologue and the ten-year litigation period is Li Xuelian's V-Decade<sup>[v]</sup>.

A speculum (Latin for "mirror"; plural specula or speculums) is a medical tool for investigating body orifices, with a form dependent on the orifice for which it is designed. In old texts, the speculum may also be referred to as a diopter or dioptra. Like an endoscope, a speculum allows a view inside the body; endoscopes, however, tend to have optics while a speculum is intended for direct vision<sup>[vi]</sup>.

Symbolically speaking, the round lens and circular framing of this motion picture match not merely the circular entrance of Li Xuelian's vagina and womb but also the tube-shaped<sup>[vii]</sup>, cylindrical-shaped, Veda-scope, colposcope, or circular vision of gynecological speculum.

The best-known speculum is the bivalved vaginal speculum; the two blades are hinged and are "closed" when the speculum is inserted to facilitate its entry and "opened" in its final position where they can be arrested by

a screw mechanism, so that the operator is freed from keeping the blades apart. A cylindrical-shaped speculum, introduced in 2001, the dilating vaginal speculum (also known as the Veda-scope) invented by Clemens van der Weegen, inflates the vagina with filtered air... The device has two main functions: a) to take a normal Pap smear with a cervical brush or a cytology brush; and b) as an internal colposcope so that the operator can pivot the Veda-scope to view any part of the vagina barrel and cervix facilitated by an internal light source that can illuminate the vaginal wall and cervix with multicolored light filters, which can detect pre-cancerous cells with the aid of acetic acid solution and iodine solution. It also has a facility to attach a digital camera for viewing and recording. A specialized form of vaginal speculum is the weighted speculum, which consists of a broad half tube which is bent at about a 90 degree angle, with the channel of the tube on the exterior side of the angle. One end of the tube has a roughly spherical metal weight surrounding the channel of the speculum. A weighted speculum is placed in the vagina during vaginal surgery with the patient in the lithotomy position; the weight holds the speculum in place and frees the surgeon's hands for other tasks. A vaginal speculum is also used in fertility treatments, particularly artificial insemination, and allows the vaginal cavity to be opened and observed thereby facilitating the deposit of semen into the vagina<sup>[viii]</sup>.

The cinematic circular framing metaphorically serves as the filmic version of vaginal speculum.

### Vagina, Uterus, and Hysteria

In ancient Western traditions, the vagina and uterus are closely related with hysterical symptoms.

Etymologically speaking, the western etymon "hystera" derived from the word root "udtero" or "udero," referring to women's womb, abdomen, belly, or stomach. The word "hysteria" is

Originally defined as a neurotic condition peculiar to women and thought to be caused by a dysfunction of the uterus. With abstract noun ending -ia. General sense of "unhealthy emotion or excitement" is by 1839<sup>[ix]</sup>.

Ancient Westerners imagined that emotional disorders derived from women's wombs which wandered around the bodies<sup>[x]</sup>. Even the well-known phrase "Plato's Hysteria" is related to this<sup>[xi]</sup>. Most parts of the 21<sup>st</sup>-century Western societies undoubtedly disbelieve that wombs can wander around women's bodies and regard this as not merely a misdiagnosis of women's wombs but also unfairness for women and their sexual organs; however, ancient Western male dominators' lack of sympathy and understanding of what exactly caused women's emotional changes is almost the same as the 28 male dominators' attitude toward Li Xuelian's psychological scars in *I Am Not Madame Bovary*.

In the Eastern world, ancient experts of traditional Chinese medicine (TCM) defined women's wombs as "zigong" (子宫 literal meaning: palace-like organ to nurture children) or "bagong" (胞宫 literal meaning: palace-like organ for embryos). They also believed that women would look good without emotional stasis if they suffered from no "gong han" (宫寒 literal meaning: cold uterus). In this sense, gynecological problems with Li Xuelian's vagina and womb, including the illegal second-time pregnancy and miscarriage, truly disturbs the smooth-ness of her "qi" (气 the aura or "air" that reveals a person's physical and psychological conditions according to the TCM terminology) or psychological tranquility.

### Speculum

French feminist psychologist Luce Irigaray staged a theoretical dialogue with male psychologists. She insisted on the significant necessity to replace the traditional male-dominated authoritative speculum, which tends to be blind to psychological subtleties of what happened to women, with a unique feminist speculum that is friendly and understanding to women's suffering and feelings.

For the profession of psychoanalysis, Irigaray believes, female sexuality has

remained a "dark continent," unfathomable and unapproachable; its nature can only be misunderstood by those who continue to regard women in masculine terms. In the first section of the book, "The Blind Spot of an Old Dream of Symmetry," Irigaray rereads Freud's essay "Femininity," and his other writings on women, bringing to the fore the masculine ideology implicit in psychoanalytic theory and in Western discourse in general: woman is defined as a disadvantaged man, a male construct with no status of her own. In the last section, "Plato's Hystera," Irigaray reinterprets Plato's myth of the cave, of the womb, in an attempt to discover the origins of that ideology, to ascertain precisely the way in which metaphors were fathered that henceforth became vehicles of meaning, to trace how woman came to be excluded from the production of discourse. Between these two sections is "Speculum"—ten meditative, widely ranging, and freely associational essays, each concerned with an aspect of the history of Western philosophy in its relation to woman, in which Irigaray explores woman's essential difference from man<sup>[xii]</sup>.

In the circumstances, Luce Irigaray's *speculum*, which cordially welcomes what exactly resulted in women's feelings, functions in almost the same way as Feng Xiaogang and Luo Pan's round lens and circular framing to exclusively focus on and understand what caused Li Xuelian's emotional turmoil in *I Am Not Madame Bovary*.

### Changes of Lighting and Coloration of Costumes

Throughout the film, the round lens and circular framing occur 32 times. Both the lighting and coloration of costumes metaphorically echo the ups and downs of the story plot.

The lighting shifts from brightness to darkness in the following occasions: Li Xuelian's initial trip to Wang Gongdao's home to request a divorce in exchange for justice, denigration to compare Li Xuelian to Pan Jinlian, and Datou's rape of Li Xuelian. These occasions of darkness happen to allegorically match the negative emotional moments in terms of Li Xuelian's psychological ups and downs.

Li Xuelian usually dresses colorfully and appears like a colorful and girlish person in most of the circular framing: scarf with floral print, blue raincoat, green vest, crimson detachable sheath, green back-bag, pink coat, blue plaid coat, brown shirt with dots, green pants, orange coat, green detachable sheath, red vest, red shirt, brown plaid detachable sheath, bamboo hat, purple scarf, and so forth.

Dark costumes and accessories without colorful enrichment do not appear until the moment after Zhao Jingli (趙敬禮) or Datou (大頭) rapes her and she compares the rape and her loss of purity to Pan Jinlian's death of moral integrity. From the moment of Datou's rape, there are seven scenes of round lens or circular framing. Four of the seven post-rape scenes include Li Xuelian. None of the four scenes contain anything colorfully flamboyant in terms of Li Xuelian's clothes and accessories. Except for a brown coat, black pants, and a plaid scarf, no dazzling change of Li Xuelian's costumes and accessories detected in these four post-rape scenes of circular framing. Here are the four post-rape scenes that Li Xuelian is involved in:

At the 1'34'29 of this film, Datou raped Li Xuelian in a hotel room, proposed to marry her, and stopped Li Xuelian's lawsuit. Li Xuelian had a brown coat and a plaid scarf. She had no colorful shirts, vests, detachable sheath, and so on.

At 1'38'57 of this motion picture, Li Xuelian and Datou traveled to the Yellow Mountain. Li Xuelian had a brown coat and a plaid scarf. She wore nothing colorful and eye-catching.

At 1'43'08 of this movie, Li Xuelian discovered Datou's conspiracy with governmental administrators to stop her lawsuit via Datou's rape and proposal to marry her. Her coat was brown, her scarf was plaid, and her pants were black at that time. Her clothes and accessories were not colorful at all.

At the 1'46'23 of this feature film, Li Xuelian regretfully felt that she was like Pan Jinlian after being raped, tricked, betrayed, and set up by Datou. She wore a brown coat, black pants, and a plaid scarf without anything colorful.

The Circular Framing and Round Lens in  
*I Am Not Madame Bovary*

Time	Story Plot	Costumes	Lighting	Music & Sounding
2'13	講述潘金蓮故事以圖片呈現 Ancient Chinese style painting of Pan Jinlian	N/A	N/A	Voiceover 旁白
3'12	找王公道要離婚 Conversation with Wang Gongdao	Bamboo hat (斗笠), brown plaid shirt (褐色格子衣), scarf with floral print (碎花圍巾), blue raincoat (藍色雨衣)	dark 暗	Thunders 打雷 rain雨聲
8'0	離婚後秦玉河跟別人結婚 Qin Yuhe married another woman after his divorce	brown plaid shirt (褐色格子衣), green vest (綠背心), crimson detachable sheath (紅袖套), scarf with floral prints (碎花圍巾), green back-bag (綠背包)		drums鼓聲
9'47	審判廳 Courthouse	brown plaid coat (褐色格子外套), pink coat (粉上衣), green pants (綠褲子)		
11'57	回家 Return home	pink shirt (粉上衣), green vest (綠背心), green detachable sheath (綠袖套)		vertical bamboo flute (簫聲)、 flute (笛聲)
12'48	跟院長荀正一告狀 Complaint to the chief judge, Xun Zhengyi	bamboo hat (斗笠), pink plaid shirt (粉格子衣), green vest (綠背心), scarf with floral print (碎花圍巾), blue raincoat (藍雨衣)		Chinese zither (琴聲), rain (雨聲)
18'56	跟縣長告狀 Complaint to the county chief	pink coat (粉外套), scarf with floral print (碎花圍巾), green back-bag (綠背包)		
21'14	靜坐後被關後被放出 Release after the imprisonment	orange coat (橘外套), scarf with floral print (碎花圍巾), green back-bag (綠背包), green pants (綠褲子)		Drums (鼓聲)
25'33	跟牛講話後不告狀 No more lawsuit after the conversation with the ox	orange coat (橘外套), green detachable sheath (綠袖套), green pants (綠褲子)		Flute (笛聲)



26'43	找秦玉河要他說實話、秦說李不是處女 Conversation with Qin Yuhe and Qin mentions Li Xuelian's loss of virginity before their wedding	Li Xuelian: orange coat (橘外套), plaid shirt (格子衣), scarf with floral print (碎花圍巾), green vest (綠背包), green pants (綠褲子) Qin Yuhe: green shirt and green pants (全身綠)		Cars and Flute after Qin Yuhe points out Li Xuelian's loss of virginity before their wedding 車聲、笛聲(說不是處女後)
30'52	李雪蓮被說成潘金蓮 Qin Yuhe compares Li Xuelian to Pan Jinlian	green vest (綠背心), pink shirt (粉上衣), green pants (綠褲子), green detachable sheath (綠袖套)	dark (暗)	voiceover (旁白)
31'21	李雪蓮找弟弟殺秦 Li Xuelian asks her brother to help kill Qin Yuhe.	orange coat (橘外套), green back-bag (綠背包), green pants (綠褲子)		Rain at the moment of Li's failure to get her brother's help to kill Qin Yuhe 雨聲(失敗)
32'56	李雪蓮找屠夫老胡殺秦 Li Xuelian asks the butcher to help kill Qin Yuhe	Li Xuelian: bamboo hat (斗笠), orange coat (橘外套), scarf with floral print (碎花圍巾), green back-bag (綠背包), green pants (綠褲子) Butcher : green hat (綠帽), green shirt (綠衣), green detachable sheath (綠袖套)		
35'35	決定去北京告狀 Decision to file the lawsuit in Beijing	orange coat (橘外套), scarf with floral print (碎花圍巾), green back-bag (綠背包), green pants (綠褲子)		Voiceover (旁白)
36'28	坐車去告狀 Bus trip to file the lawsuit	Purple scarf (紫圍巾), pink coat (粉外套)		Drums (鼓聲)
56'17	十年後院長王公道問告狀, 李雪蓮說不告了 Li Xuelian told Court Chief Wang Gongdao that she gave up her lawsuit after her ten-year efforts	Green shirt (綠衣), brown shirt with dots (點點褐色衣), blue plaid coat (藍格子外套), green pants (綠褲子), brown plaid detachable sheath (褐色格子袖套), grey apron (灰圍裙)		
1'1'50	縣長跟王公道討論李告狀的事情 County chief talked with Wang Gongdao about Li Xuelian's lawsuit	Two men in green (兩男全身綠)		Rain (雨聲)

1''5'10	縣長與王公道去找李雪蓮寫保證書 但李雪蓮不簽 County chief and Wang Gongdao asked Li Xuelian to sign a guarantee to give up her lawsuit, yet Li Xuelian refused to do so.	Li Xuelian: green shirt (綠衣), brown shirt with dots (點點褐色衣), blue plaid coat (藍格子外套), green pants (綠褲子), brown plaid detachable sheath (褐色格子袖套), gray apron (灰圍裙) Two men: green coats (綠外套)		
1''8'15	市長怪縣長對於李雪蓮的事處理不當 Mayor criticized the county chief for failing to cope with Li Xuelian's complaint in an appropriate manner.	Two men: green coats (綠外套)		
1''14'05	市長拜訪李雪蓮, 李雪蓮說牛不讓告怕他告不成, 但市長不讓告是要李雪蓮含冤。 The mayor visited Li Xuelian. Li Xuelian said that her cow stopped her lawsuit	Li Xuelian: green coat (綠衣), brown shirt with dots (點點褐色衣) Two men: green coats (綠外套)	Dark (暗)	
1''18'40	市長派人找秦玉河 The mayor asked his people to look for Qin Yuhe.		Dark (暗)	
1''22'35	大頭求婚, 李雪蓮假裝結婚婚宴溜去告狀 Datou proposed to marry Li Xuelian. Li Xuelian restarted her lawsuit and pretended to marry Datou.	green coat (綠衣), brown shirt with dots (點點褐色衣), blue plaid coat (藍格子外套), green pants (綠褲子), brown plaid detachable sheath (褐色格子袖套), gray apron (灰圍裙)		Light and joyful background music (輕快樂聲)
1''25'45	大頭找監視的人請喝喜酒, 都醉了 Datou drank the guards under the table during the wedding banquet.	red shirt (紅衣), red vest (紅背心)	Dark (暗)	Flute (笛聲)
1''29'45	李雪蓮逃跑 Li Xuelian ran away.		Dark (暗)	Tense music (緊湊樂聲)
1''30'25	縣市長要人找李雪蓮 The county chief and the mayor asked their people to look for Li Xuelian.	Two men: green coats (綠外套)		
1''34'29	大頭載李雪蓮入宿, 強暴李雪蓮, 勸李雪蓮結婚別告狀 Datou raped Li Xuelian in a hotel room, proposed to marry Li Xuelian, and stopped Li Xuelian's lawsuit.	Brown coat (褐色外套), plaid scarf (格子圍巾)	brightness to darkness (亮轉暗)	Drum (鼓聲)
1''38'57	爬黃山	Brown coat (褐色外套), plaid		Magnificent background

	Trip to the Yellow Mountain	scarf (格子圍巾)		music (壯闊配樂)
1''39'27	賈聰明找縣長邀功說李雪蓮不告狀去談戀愛, Taking credit for the success in stopping Li Xuelian's lawsuit, Jia Congming told the county chief that Li Xuelian fell in love and gave up her lawsuit.	Two men: green coats (男生都綠外套)		Rain (雨聲)
1''43'08	大頭跟人串通被李雪蓮發現 Li Xuelian discovered Datou's conspiracy	Brown coat (褐色外套), plaid scarf (格子圍巾), black pants (黑褲)	Dark (暗)	
1''46'23	被污身子成真的潘金蓮決心告狀 Raped by Datou, Li Xuelian felt she became like Pan Jinlian and decided to continue her lawsuit.	Brown coat (褐色外套), plaid scarf (格子圍巾), black pants (黑褲)		Voiceover (旁白)
1''46'52	縣長責問院長、賈聰明, 找李雪蓮 After interrogating Wang Gongdao and Jia Congming, the county chief asked his people to look for Li Xuelian.			
1''50'12	市長看京劇, 市長罵縣長, 因省長也知道李雪蓮要結婚, 現在全翻盤 While appreciating the Peking opera, the mayor criticized the county chief because Li Xuelian's wedding, which the governor knew about, was canceled.			

If the round lens and circular framing figuratively symbolize the cinematic speculum into the female protagonist Li Xuelian's vagina monologue or voices of psychological ups and downs, the coloration of Li Xuelian's costumes and changes of lighting help pave the way to underscore the climax of the story plot in the vagina monologue.

#### CONCLUSION

Feng Xiaogang cinematically demonstrates Li Xuelian's ten-year-long vagina monologue. The circular framing and round lens are filmic editions of antique Chinese bull's eye windows as well as Feng Xiaogang's graphic speculum to look into Li Xuelian's womb—the sexual organ that nurtures Li Xuelian's second embryo, loses it, and hence motivates the long-term litigation and nation-wide protests. The coloration of costumes, changes of lighting, and rain that signifies tears in the vagina monologue pave the way to the climax and turning points of the story plot.

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- 7.

#### Notes

<sup>i</sup> Luo Pan (羅攀) won the award of the best photographer in the Shanghai Film Festival.

<sup>ii</sup> Below is a brief citation of the original Chinese-language wording when photographer Luo Pan talked about his concerns:

沒有搖鏡頭。圓形畫幅如果搖起來以後，偷窺感會特別強。所以在搖鏡頭上我是堅持杜絕的，絕對不



搖，在電影裡上下俯仰的鏡頭都沒有出現。使用卷軸運動。在運動的時候，基本上就是平行運動，可以橫移，但是這個橫移基本上是以運動主體或者畫面中間橫移的，假設裡面有一個人在走的話，你的視線絕對是跟着主體走。

For details, consult the interview: <https://kknews.cc/zh-tw/entertainment/g2a4n89.html> (retrieved in March 2018).

<sup>iii</sup> Consult Christine M. Cooper's "Worrying about Vaginas: Feminism and Eve Ensler's the Vagina Monologues."

<sup>iv</sup> See Eve Ensler's *Vagina Monologues*.

<sup>v</sup> Here is the official website of the V-Day: <http://www.vday.org/about.html#.WuR-g4huYdV> (retrieved in February 2018).

<sup>vi</sup> For details, see the following information: [https://wikivisually.com/wiki/Speculum\\_\(medical\)](https://wikivisually.com/wiki/Speculum_(medical)) (retrieved in April 2018).

<sup>vii</sup> For details, consult the following information: <https://patents.google.com/patent/US5743852> (retrieved in April 2018).

<sup>viii</sup> For details, see the following information: [https://wikivisually.com/wiki/Speculum\\_\(medical\)](https://wikivisually.com/wiki/Speculum_(medical)) (retrieved in April 2018).

<sup>ix</sup> The citation comes from the only etymological dictionary: <https://www.etymonline.com/word/hysteria> (retrieved in March 2018).

<sup>x</sup> Consult the following publications:

*Hysteria Beyond Freud*

"Plato's Lost Theory of Hysteria" in *The Psychoanalytical Quarterly*

<sup>xi</sup> See Mark J. Adair's "Plato's View of the 'Wandering Uterus.'"

<sup>xii</sup> Consult Luce Irigaray's *Speculum of the Other Woman*.