

Contents

Acknowledgements	v
Abstract	ix
Contents	xi
List of Figures	xv
1 Introduction	1
1.1 Female-Themed Films and Art Films	2
1.2 Correlative Film Theory and the Statements about Painting	13
1.3 Introduction of Each Chapter	16
2 Marriage and Love	21
2.1 Synopses	21
2.1.1 Chinese films	21
2.1.2 German films	23
2.2 Marriage and Divorce in China and Germany	25
2.2.1 Different marriage systems	25
2.2.2 Different divorce systems	28
2.3 Women Are Trapped in Their Houses	34
2.4 Representation in Color	43
2.5 Different Functions of Mirror Shots	51

2.6 Representations Showing Bodies	58
2.7 Conclusion	72
3 Birth and Motherhood	75
3.1 Synopses	75
3.1.1 Chinese films	75
3.1.2 German films	77
3.2 Perspectives on Birth and Motherhood	78
3.3 Family Planning Policy and Pronatalist Policy	82
3.4 Representation of Birth in Films	88
3.5 Contraception and Abortion Embodied in Films	97
3.6 Conclusion	110
4 Professional Women and Housewives	111
4.1 Synopses	112
4.1.1 Chinese films	112
4.1.2 German films	113
4.2 Perspectives on Being a Professional Woman or a Housewife	114
4.3 Different Cultures Reflected in Films	126
4.4 Gaze of Mirror Shots	136
4.5 Representation of Women's Lives at Home	144
4.6 Conclusion	159
5 Death and Despair	161
5.1 Synopses	162
5.1.1 Chinese films	162
5.1.2 German films	163
5.2 Perspectives of Death in Different Cultures	164
5.3 Representation on Cinematic Space	170
5.4 Color or Black and White	183

5.5 Whether There Is a Close-up of the Face or Not	194
5.6 Conclusion	205
6 Dreams and Destiny	207
6.1 Synopses	207
6.1.1 Chinese films	207
6.1.2 German films	209
6.2 Representation of Different Cultures on Films	211
6.3 Representation of Gaze and Thinking	226
6.4 Return or Continue to Seek Dreams	237
6.5 Conclusion	251
7 Conclusion	253
A Filmography A	259
A.1 Female-Themed Art Films from China	259
A.2 Female-Themed Art Films from Germany	261
B Filmography B	263
B.1 Other Related Films from China	263
B.2 Other Related Films from Germany	264
C Additional Statements	265