

Shot Scale, Psychological Distance and Perception of Trauma: A Visual Narrative Study on *Einstein and Einstein*

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Abstract

The existing literature on the film *Einstein and Einstein* has focused mostly on image signification, construction of subjectivity, and social criticism but has not often considered the inner workings of the regulation of the psychological distance between audience and the protagonist through the use of shot-scale scheduling. This paper will use Edward Bullough's theory of psychological distance together with theories of audiovisual communication as its analytical frame of reference to examine how shot scale participates in trauma narrative through visual logic. The combination of intensive reading of the text and quantitative assessment of the shot scales helps to classify and arrange the examples of the lenses used in the main plots of the film and analyze the narrative roles played by each shot scale and the dynamic regulatory patterns of combined shot scales. It reveals that various shot scales have different effects on emotional and cognitive distances respectively: medium shots create the image of family discipline as part of daily life; extreme close-ups symbolize trauma in objects; handheld long takes are tools of immersive emotive experience. Shot scale arrangements are progressive, variational or macro-level, dynamically changing the level of psychological engagement of the audience in tandem with the trajectory of the protagonist between resistance and compromise; the arrangement of shots itself is a visual manifestation of the discipline of adolescent subjectivity. This paper extends the direction of micro-visual analysis of *Einstein and Einstein*, and provides an analytical method that can be mutually substantiated in terms of form and theme to research on the language of the lens in youth-growth films.

Keywords

shot scale, psychological distance, *Einstein and Einstein*, visual narrative, trauma perception

1. Introduction

The visual language is a channel whereby cinema communicates with its audience and shot scale is an important valve of that channel to control psycho-emotional distance. As Lu Wei has noted, shot scale is not merely a fundamental code in building the screen space in the visual structure of cinema but also it is also a fundamental medium of controlling the emotional and cognitive distance [1]. The available literature concerning *Einstein and Einstein* has had rich volumes on the aspect of image expression, subjectivity, and social criticism, but few of them have analyzed the process of how different shot scales are used to control the

psychical distance between the audience and the protagonist. The research will make use of this mechanism as its starting point.

This research has taken Edward Bullough's theory of psychical distance and theories of audiovisual communication as its major theoretical framework and has employed both the dual dimensions of emotional distance and cognitive distance as the lens of analysis and has methodically analyzed the application of shot scale at *Einstein and Einstein* at two different planes, i.e., the effects of individual shot scales and regulation through shot-scale combinations. The paper seeks to address two issues that are increasingly in-depth: firstly, it is necessary to summarize inductively and empirically the narrative situations of the main shot-scale types in the film; on this foundation, the more profound task is to clarify how these shot scales and their transformations affect both the audience's psychical distances.

2. Theoretical Framework and Existing Research

2.1 Bullough's Theory of Psychical Distance

The term of psychical distance [2] was initially proposed by the Swiss aesthete Edward Bullough, who called it the theory of psychical distance. The idea is that the aesthetic experience is not the total absorption of the real object or the total separation of the object, but the establishment of an adequate distance between the approach and the interval. This form of distance, which Bullough called psychical distance, he viewed as the general type of distance: regardless of its form of distance, it needs to be internalized as psychical distance during the aesthetic process before it can become effective; spatial and temporal distances in aesthetic experience are thus only specific forms of this psychical distance [3]. The viewers in cinema accept the characters and events not merely on the basis of plot content but also due to the control of psychical distance through image form.

The relationship between both plot content and image form determines how much the audience will accept characters and events in a film narrative. The latter has a profound impact on aesthetic experience since it controls the psychical distance between the audience. It is an amalgamation of two fundamental aspects: (1) emotional distance-the strength of the audience feeling the character emotional world; the lesser the distance, the higher the empathy and the more the immersion; (2) cognitive distance-how aware the audience is of the fact that the medium is fictionalized; the more the distance, the more critical consciousness and the tendency to make rational judgments. The director has image form as his main tool to manipulate these distances, particularly shot scale. Various shot scale tactics are the most effective way to define whether the audience would feel with or observe coldly, which in turn impacts different narrative reception effects [4].

2.2 The Visual Communication Functions of Shot Scale

As a matter of fact, cinema can be regarded as an aspect of bionics because it transmits feelings through the imitation of human senses and actions [5]. To respond to these psychological and visual properties of humans, cinema has created various shot scales [6]. Scale of shots is an elementary element of audiovisual language and one of the simplest forms of expression in film theory and practice. The diverse shot scales themselves define the various levels of mental engagement that the audience invests in the reception process [7]. The choice and change of shot scales have their roots in the deep perception of the director on the narrative requirements of the film and its emotional representation, and represent the fundamental part of the language of the film and the essence of the aesthetic representation [8].

The concept of shot scale in the cinematographic visual expression not only plays its part in the narrative role of developing the plot but also it is used by diverse approaches to the presentation of space to actively influence the watching position of an audience and the level of their psychical engagement with the emotional material of the film. Namely, long and full shots increase the psychical distance between the audience and the character, emphasizing the isolated position of the character in the environment and the general mood of the surrounding environment as a condition of "trauma"; medium shots provide a fairly neutral viewing distance to allow the audience to watch quietly the interaction and tension of interpersonal "relations"; close-ups and extreme close-ups, with their concentration on faces and minor movements, drastically reduce the psychical distance and allow one to glimpse at the character's inner world. All three work together to form the basis on which the audience swings back and forth between emotional involvement and logical watching.

2.3 Existing Research on *Einstein and Einstein*

Studies on the movie *Einstein and Einstein* can be divided into three main directions: firstly, the research of film language and visual expression, which explores how shots, perspectives, light and shadow, imagery and symbolism systems play a role in the creation of the film meaning; secondly, the research of subjectivity and Lacanian psychoanalysis, which highlights the unfolding of the process of growth in Li Wan through the Other in the process of looking and misrecognition in the mirror stage, and the language order; thirdly, sociocultural analysis and the study of growth in women, which views the sociological importance of the film in the context of family education, patriarchy, intergenerational relationships and the plight of the Chinese-style growth. The presented studies are crucial in the overall sense of the image expression, subject formation, and social criticism of *Einstein and Einstein*.

When researching film language and visual expression, similar work has usually observed that the creation of meaning in *Einstein and Einstein* is very much dependent on the arrangement of images. A number of researchers, through the perspectives of looking at the camera, the circulation of viewpoints, and visual metaphors, have suggested that the movie builds through film language a visual map of manufacturing the disciplined individual so that subjectivity is slowly lost in the fabric of looking [9]. Other researchers have examined, based on the elements of shaky camera, shallow depth of field, lighting and shadows, sound effects, and camera angle, the ways in which the realist visual style of the film reflects the experience of a girl growing up [10,11]. Others, through the perspectives of semiotics and imagery expression, have observed that objects, relationships between characters, and binary oppositions in the film play significant roles in visual signification [12,13]. It is demonstrated by these studies that image form is not only instrumental to narrative but plays a role in the development of the theme of the film and the situation of the characters.

The line of subjectivity and Lacanian psychoanalysis is parallel to the study of visual expression. Other researchers use Lacanian mirror theory as the basis of their studies to examine the process of Li Wan growing up, focusing on the concept of misrecognition as a mechanism at work during the so-called mirror stage and its contribution to the formation of self identity [14–16]. This type of research has typically found that Li Wan's subjectivity is not something that can be taken as a constant, it is constantly being created and restructured through the viewpoint of the other and linguistic structure; her identity is unstable and in a state of flux, which underscores the pivotal role of the other in the subject construction. It is worth noting that certain scholars have thought about the current stories of discipline, claiming that the mere act of subjectifying the loss is a type of issue-based occlusion, and should rather focus on the cultural-structural issues underlying narrative inflation and media collapse, thus introducing a more complicated critical aspect to the use of the Lacanian perspective [17]. Therefore the Lacanian views provide valuable theoretical tools of analysis of the creation of the subjectivity of Li Wan but their analytical emphasis is mostly on psychological structure and narrative meaning; the issue of participation of concrete images in the process of subject construction is discussed to a lesser extent.

Sociocultural critique and female growth are the widest and the most diverse areas of research on *Einstein and Einstein*. The available literature mostly categorizes the movie into the type of family education in China, patriarchal system, and the challenges of youth development. Scholars have shown, in terms of critique of educational and power discourses [18,19], consideration of intergenerational and natal family relationships [20,21], and the cruelty of growth and societal symptoms [22,23], how the control mechanism of the discipline in the name of love restricts the subjective spaces of adolescents. Also, it has led to the debate of creative values of youth cinema that *Einstein and Einstein* should be placed into the general context of Chinese youth cinema, and youth cinema needs to liberate itself of traditional patterns, develop a variety of themes, and take an active stance in the mission of documenting and addressing the problems of the era [24]. A different set of researchers working within a gender- studies framework have examined via the character of Li Wan the history of change within Chinese youth films with regard to female images, adding to the area of textual interpretation in terms of gender [25]. All these studies add up to form a multi-dimensional image of sociocultural criticism of *Einstein and Einstein*, which concerns serious aspects of family structure, education systems, intergenerational relations, gender power and individual growth.

To sum up, the literature on the topic has quite extensively analyzed the image expressions, the subjectivity, and the social-critical values of *Einstein and Einstein*, but still there is a room that can be developed further: even though the presence of shots, gaze, point of views, and discipline are commonly referred to by the available literature, the analysis of the concrete way in which different shot scales control the psychical

distance between the audience and Li Wan is rare. Actually, close-ups, medium shots, long shots, etc. are not just technical tools used to shoot; they also change the manner in which the audience either gets closer or farther away to a character and changes the character's visual stance in the family, school or society. The present paper will then go on to discuss the relationship between shot scale and psychical distance and then move on to explain how *Einstein and Einstein*, with the help of the organization of distance, shows the compression, discipline and resistance of Li Wan subjectivity.

3. Distance Functions of Individual Shot Scales

The Table 1 systematically arranges the qualities of emotional distance and cognitive distance of five key types of shots in *Einstein and Einstein* and the resultant narrative effects. This movie is not dependent on one single scale of shots to fulfill its overall narrative but by the distance qualities of various shot scales it has created a clear hierarchical system of controlling the audience psychical distance between far and near so that the process of passing the theme of discipline would have a clear visual rhythm.

Table 1: Emotional Distance, Cognitive Distance, and Narrative Effects Corresponding to Different Shot Scales

Shot Scale	Emotional Distance	Cognitive Distance	Narrative Effect
Full shot (12)	Far	Far	Audience pushed into the position of examiner
Medium shot (32)	Medium	Near	Discipline experienced as everyday
Close shot (23)	Near	Near	Audience's emotional involvement
Close-up (14)	Extremely near	Extremely near	Audience's full emotional involvement
Handheld long take (5)	Extremely near	Extremely near	Audience not only "watches" Li Wan but becomes Li Wan

3.1 Medium Shot: The "Everydayization" of Family Discipline

It is evidenced in Table 1 that the medium shots with the largest percentage of 32 are the absolute dominant lens language among 86 core shots scales of the entire film, which retains the audience in a constant condition of observing at a moderate distance and balances both sides of emotions during the conflict. The main characteristic of the medium shot is somewhere between the long shot as being the emphasis on environment and the close shot as being the emphasis on detail, which gives a safe and non controversial viewing perspective that does not become engulfed by any one emotion due to excessive proximity or lose empathy due to excessive distance.

Using the sequence that shows that the father beats Li Wan and then apologizes as an example: the grandmother leaves to find Li Wan and becomes lost; the father comes in, grabs Li Wan by the collar, shoves her into the corner, raises his hand and hits her; then the father sits in the car silently and apologizes regretfully. All the chain of conflict is shown in medium shots mostly, which frame the anger of the father, the avoidance of Li Wan, and the resulting silence of repentance in the same ordinary environment. The audience has the ability to perceive the fear and pain of Li Wan as well as the apprehension of the father not because something might befall the grandmother and the remorse after hitting the child, but does not necessarily identify with the emotions of either party- exactly the same as the signifying quality of the medium shot- comprehensive and non-partisan [26].

One of the other values of the medium shot is its ability to undermine the feeling of conscious discipline and permit the control to creep in unnoticeably into the daily routine. Since the medium shot is nearest to our daily field of view at people and objects, it is the easiest to elicit in the audience the feeling of immersion as though it were actual life, and not as if the film was making a point of moralizing intentionally. It is exactly this everyday narrative structure created by medium shots that makes the phrase of discipline in the name of love fall naturally. All but a few of the fathers repeated sayings, such as, I am doing it all in your best interest or You will understand once you have grown up, are spoken in medium-shot sequences: informal conversation around the dinner table, on the way to school in the car, during meals with her. They are not declarations proclaimed by someone high above but they just naturally fit within the ordinary conversation of picking up food, giving water, and discussing school work. It is quite simple to accept this form of education with the inertia of life, which precisely proves that family authority is not always achieved openly by coercion, but insidiously penetrates the intimacy of mundane life.

3.2 Close-up: Symbolic Expression of Trauma Borne by Objects

The close-ups in the movie are concentrated on important things like the scratches on the dog tag, the new collar, bloodstains and the empty dog bowl, and, bringing both psychic and cognitive distances very close, finish the physical manifestation of adolescent trauma. The close-up of the closing time of the ticket and the fact that Li Wan was crumpling the edge of it serves as an example of how the abstract regret of the concept of a physical dream falling through can become a concrete and tangible wreckage, allowing the viewer to immediately feel the loss that no reasonable explanation of why one should cry can be given. This kind of approach makes it less noticeable of performance; the audience is focused on the emotional content of the symbol and stays engaged within the whole scene, barely noticing that it is actually a deliberate design of the prop shot.

The director intentionally undermines the impact of close-ups of the characters and instead relies on objects as the sources of emotions creating an unprecedented viewing experience: the psychological gap between the audience and the object is very short and it can access the emotional center directly, and simultaneously the audience does not perceive the fact that they are watching a character in the film due to the performance given by the character, thus preventing the feeling of alienation caused by being overly identified with the character. Through the lens of the close-up, common household objects slowly develop a symbolic significance and act as mute observers to the loss of the freedom of choice of Li Wan and the way she was moulded by family discipline every close-up of the object is an accurate documentation of how adolescent subjectivity is compressed and provides a tangible form of expression to an inexpressible trauma of growing up.

3.3 Handheld Long Take: Immersive Trauma Resonance at Moments of Emotional Outburst

Of the entire film, the only five handheld, shaky long takes are all focused on major nodes where Li Wan is emotionally out of control or resists family discipline, and these are the moments of most intimate psychical distance. In contrast to the impression of observation that is produced by the steady shots, the instability of the handheld camera is naturally moving towards the physical proximity between the audience and the character, enabling the emotions to release themselves from an intentional form of acting.

Using the sequence of the younger brother's birthday feast as an illustration: the people gather about the brother with the birthday song; the camera keeps moving due to the pushing crowd, and it mimics how Li Wan perceives the world as being moved to the edge and accurately reflects her sense of dizziness in her exclusion. These chaotic shakes totally destroy the impression of a carefully planned shot; it appears as if the viewers are also positioned at the very edge of the crowd and feel the same suffocation under the unified order, and immersion is at its highest. At the end, on a street during the Spring Festival, Li Wan finds the real but lost Einstein with her cousin when they go shopping and she identifies the puppy but does not dare to recognize it. The unsteady tracking shot which follows Li Wan as she runs into the alley takes the psychical distance between the audience to the limit - no planned shots, no dramatic cutting, the audience appears to run with her into the empty alley and meet the grown-up girl who has at last learned to conceal her emotions and stays completely immersed in the pain of growing up and hardly noticing that this is the end of a fictional movie.

The given design creates a strong contrast between growth: while Li Wan was still adamant about her beliefs, they could be upset and stubborn, handheld shots could bring the audience into the feeling of her body; as she slowly acquired the art of compromise and family discipline, there were no more handheld shots. The final, slow handheld tracking is the last emotional release of the film that enables the viewer to re-enter the internal world of the girl who can still weep and oppose, thus achieving the ultimate resonance with the traumatic feelings of the girl which have been suppressed through the process of discipline.

4. Distance Regulation through Shot-Scale Combinations

Table 2 statistically quantifies how many shot scales are applied in the ten fundamental narrative scenes of *Einstein and Einstein*. By looking at the quantitative data it is very obvious that the film does not employ one shot scale to end its narrative but instead uses dynamic mixtures of various shot scales to precisely control the psychical distance between the audience and Li Wan and thereby the process of the permeation of discipline fully corresponds to the rhythm of the emotional perception of the audience.

Table 2: Quantitative Statistics of Shot-Scale Distribution in the Ten Core Plots of Einstein and Einstein

Core Plot	Full	Medium	Close	CU	Handheld LT
1. Interest group & father-daughter cold war	1	4	3	2	0
2. Arrival of “Einstein”	1	3	2	2	0
3. Dog lost & false-dog lie	2	5	4	2	1
4. Father’s violence & apology	1	5	3	1	1
5. Brother’s birth & shift of focus	2	4	3	1	1
6. “Einstein” sent away	1	2	3	1	1
7. Award & school-entrance banquet	1	4	2	1	0
8. Banquet of dog meat	1	2	0	0	0
9. Missed astronomy exhibition	1	1	1	2	0
10. Street reunion, dare not acknowledge	1	2	2	2	1
Total	12	32	23	14	5

4.1 Micro Unit: The “Process of Distance Change” within a Single Plot

The underlying story lines of the film are based on a certain law of progressive shot size: firstly, environmental context is established with long shots, secondly character interaction is revealed with medium shots, and lastly, the gradual approach to the psychological proximity of the audience is achieved by close shots and close-ups, which culminate in the emotional paving of «first observe, then empathize». This scheduling of shots has a direct role in the production of emotion, as it lets damage and conflict build up as the distance continues to shorten and finally create an intense emotional effect.

To begin with, it is clear in Table 2 that in general, nine of the ten core plots are based on the progressive logic of starting with full shots, then proceeding by unfolding with medium shots, followed lastly by moving into the climax with close shots or close-ups: the opening relies on full shots to create environment and character relations, so that the audience can get full information about the scene and keep a reasonable distance of observation; later shifts to medium shots to see how characters interact and the relationships change; in the second half of the plot, where the conflict rises or emotion gets to the utmost, it switches to close shots and close-ups, capturing the audience focus on the details of character emotion tightly and concluding empathic identification. It means that the movie is more likely to make the viewer comprehend the progress of the events before slowly increasing emotional commitment.

The plot of the loss of the puppy and the lie of the false Einstein is the sequence with the largest number of changed shot scales in the entire film. Following the loss of her puppy, Einstein, the entire family tries to alleviate her sadness by finding a similar puppy and lying that it is Einstein; Li Wan is able to see through the deception and fights back, but cannot resist the family pressure, along with the violence of her father, and is made to accept the false Einstein. Large shots initially show the arrangement of the living room of the Li family and the scenes of looking for the dog in the residential corridors and make the audience experience intuitively the situation of isolation of Li Wan by the entire family and prepare the repressive mood; medium shots demonstrate the interactional process of the entire family sitting together and trying to persuade Li Wan to acknowledge the new dog and conspiring in the lie; the viewer is in a third person position, not overwhelmed by direct emotion, nor unable to clearly understand the sense of powerlessness that Li Wan feels in not being able to protect herself; close-ups are devoted to the red-eye sockets and quivering lips of Li Wan, which convey her anger and despair straight to the audience, and thus empathy breaks out immediately; the hypocrisy of the adult world and Li Wan’s fear are objectified by close-ups of the new collar and clenched pant seam, and the viewer is completely absorbed in emotional experience, deeply forgetting the fictional nature of the medium. The handheld shaky long take in the plot fits perfectly with the rhythm of movement of Li Wan, imprinting the panic and anxiety of the search of the dog directly on emotion, making this state of immersion reach its peak. This design further reduces the gap between audience and character, and brings more realism to the emotional impact.

Because the very change in the scale of the shot contributes to the creation of emotions. The full shots and medium shots let the audience get more information and observe at a particular distance whereas close shots

and close-ups bring audience closer to the emotional state of the character. This linear shot reasoning of shot scales precisely reflects the central theme of the film, i.e., the concept of discipline in the name of love: discipline and injury are not introduced initially in an intense manner but in the same manner as the waves of emotion slowly move towards the initial observational distance to full immersion creating an emotional effect.

4.2 Meso Variation: Handheld Shots Breaking the Normal Change of Distance

The five handheld shaky long takes in the film are a unique way of emotional impact; they bypass the traditional shot-scale paving and thrust the audience immediately into the emotionality of Li Wan by using the stylistic shift of the last shot they achieve an exact account of the development of the protagonist.

The five handheld shots are found in the important scenes where Li Wan is having an emotional outburst or resisting something: when looking for the missing Einstein, when leaving the family due to the beating, when not being acknowledged on the birthday feast, or ultimately, when she is running to the shelter, all of the unstable shots breach the distance of observation and create a powerful feeling of instability in the picture. In contrast to the traditional build-up of emotion, which is to pave first and then come closer, handheld shots skip the middle step of information intake and let the audience go straight to the physical feeling of Li Wan - running with her, yelling with her, suffering with her the agony of punishment - etching the feelings of panic, anger, and sorrow in the consciousness of the audience immediately and finishing off with the most straightforward emotional affinity.

It should be noted that the handheld shot of the tenth plot is different than the previous ones. The earlier handheld shots had high pace and strong visual expressions of emotions, but the final tracking shot of Li Wan running into the alley is quite slow and controlled - the amplitude of camera shake is very low, barely tracing the footsteps of Li Wan. This shift accurately matches the alteration in the subjective experience of Li Wan: she now knows how to suppress pain behind a seemingly peaceful visage and stops revealing her feelings in violent external struggles; emotion becomes increasingly concealed and withdrawn inside, and it also gives a hint to later examination of the way of change of the subjectivity in the course of the movie.

4.3 Macro Arc: Change of Distance across the Whole Story

When all ten plots are considered at once, the chances of the audience to reach Li Wan are not distributed equally, but rather they keep changing as she is growing and transforming.

The shots during the resistance actively move to the audiences proximity and enable the audience to empathize fully with the pain that is felt by Li Wan. Close-up shots, close-ups, and handheld long takes are used extensively in the early part of the film when Li Wan is insistent on herself and aggressively opposes the family plans: the close shots and close-ups directly target her reddened eye sockets, shaking lips and fingers gripping the pant seams and they deliver her anger and suffering directly to the audience; the handheld long takes perfectly coincide with the pace of her running, screaming and escaping, enabling the audience to experience the feeling within her body and have a total empathic immersion with her pain. Such shot design enables the audience to clearly observe a child who does not want to be disciplined and constantly demands attention to herself and thus to achieve an entire emotional identity in the period of resistance.

Within the era of compromise, the shots slowly increase the gap between the audience and restore the audience to the role of an observer. The number of shots capable of displaying Li Wan's internal state decreases significantly as the story moves on, particularly during the most important parts of the story, where adults constantly insist that she should "be sensible" and "accept her fate," and the film starts to employ more of middle shots and stable shots: middle shots restore the position of the audience as observers and put a sufficient distance between the audience and the increasingly compromised Li Wan; after the end of the discipline, the stable shots become the dominant ones, which completely disconnect the audience with the inner world of Li Wan.

The main importance of this shot scheduling is to communicate in visual language how discipline turns the individual into a person: when Li Wan was still stubborn and vigorously protested, the shots were brought close to the viewer, allowing the viewer to completely relate to her suffering; when she began to accept the family laws and conceal feelings, the shots at that time increased the distance, finishing off a disciplinary portrayal of the sensible Li Wan.

Finally, the audience, constantly watching through the adjustment of the camera angle, sees the entire path of development whereby a child, subjected to the regulation of family order, gradually leaves the ego behind and is integrated into the adult world.

5. Conclusion

With *Einstein and Einstein* being its focus of research, and by means of statistical examination of the shot scales in the central plots of the film and close reading of the text, this paper comes up with two main conclusions: firstly that the joint application of various shot scales can actively control the psychical distance between audience and character, creating a progressive emotional progression beginning with observation and ending in empathy; secondly that shot scale is not simply an instrument of presentation but is significantly involved in the development of the theme of the film; and its shift is also a significant part of narrative and signification.

The available literature on *Einstein and Einstein* has produced fairly significant outcomes in terms of image expression, the development of subjectivity, and social commentary; shots, gaze, points of view, and discipline have also frequently been introduced to the discussion as central analytical dimensions. However, the current studies have been largely at the conceptual level of macroscopic interpretation and have not been concerned with systematic analysis of the impact of specific shot scales on the psychical distance between audience and Li Wan. This paper is unique in that it deviates off the existing path of content-analysis, which focuses on what the story conveys and what the themes communicate, and rather asks the question formally as to how visual elements lead to the presentation of the content and theme. Through a quantitative tally of 86 core shot scales of the film and a combination of close reading of concrete plots, this paper demonstrates the dynamic correlation between shot-scale scheduling, the subjective state of the character, and the psychical distance of the audience- closer shots and handheld shots during the period of resistance pull emotional distance close by; medium shots and steady shots during the period of compromise increase the distance of observation; such a shift of visual rhythm itself is the embodiment of the process of discipline.

To summarize, this paper has shown how the shot-scale scheduling, the subjective feelings of the character and the mental distance of the audience are dynamically related to each other; it offers a much operable way of visual analysis to comprehend the disciplinary narrative of *Einstein and Einstein*, and adds a micro-level empirical aspect to the investigation of the lens language of youth growth movies, indicating that formal analysis and thematic interpretation together are capable of uncovering the deeper artistic and cultural meanings of the film.

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Funding

This research received no external funding.

Conflicts of Interest

The authors declare no conflict of interest.

Acknowledgment

This paper is an output of the science project.

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