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Original Research Article

Shared Features in the Compositions of Kamaluddin Behzad's Paintings and Cinema Framing through the Lens of André Bazin*

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Abstract

Problem statement: Nowadays, one of the most significant theoretical subcategories in art falls under the comparative study. This area of study delves into the similarities and differences across approaches, techniques, and artistic flows. From time to time, it has also generated original outcomes. This article employs the lens of André Bazin to reconcile the two different fields of arts, Iranian painting the essential components of cinema, by mixing two seemingly disparate cultural, geographical, historical, and even media-related approaches. This study focuses on frame and framing in visual arts and film. The authors of this study have attempted to scrutinize the framing employed in Kamaluddin Behzad's writings and in cinema media to find the similarities and shared perspectives between the two.

Research objective: While readers may find the association between these two areas a little peculiar, thoughts of André Bazin, a movie theorist can shed light on understanding the concept and shared elements. The current study aims to support the assumption that some Iranian-Islamic artists have a modern, cinema-like worldview.

Research method: The present study which is a fundamental and qualitative research uses a conceptual model. In carrying out this study, the authors used the library method and comparative study.

Conclusion: The results of the study show that great similarities are shared between framing in cinema (from Bazin's point of view) and many of Behzad's works. Therefore, his paintings can be analyzed and evaluated with a completely cinematic approach. Simply put, Behzad had a kind of cinematic vision and taste.

Keywords: *Framing, Cinema Media, Painting Media, Kamaluddin Behzad, André Bazin.*

Introduction

Once the shamans of Chauvet Cave¹ started

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painting animals, they possibly did not imagine that thousands of years later, some scholars would associate their works with animation, even going further and regard them as the earliest animations ever.

Similarly, for analogous examples in Iran, we

can refer to the well-known Sassanid hunting ground painter in Taq Bostan, who employed the same technique. Thus, it is possible to argue that the concepts and basis for many modern achievements—such as cinema, framing, composition, editing, etc.—existed in the thoughts of people hundreds or even thousands of years ago. The concern of this study is the viewpoint and methodology of Kamaluddin Behzad about the composition and framing of his works. The viewers of some of Behzad's paintings, experience a new special composition created by the framing of the work. Using such a composition and framing, Behzad has created an uncompleted shape of the work, insofar as the viewer thinks that a part of the painting has been cut. Even though specific differences between Behzad's works and other Iranian paintings can't be spotted by some audiences, in Behzad's works, there is a special cinematic look. Among visual arts, cinema is the only medium that does not need a frame during its presentation. The cinema transfers a large part of its action—either by the screen without a frame or because of its nature—off the screen. The movement of the camera also highlights this perspective and brings invisible subjects to the viewers' attention (Fig. 1).

A cinematic shape and image of Behzad's apparently half-finished works show a portion of the picture is out of frame, giving the impression that his work is a sequel and continuing—outside the frame of the spectator. Simply put, Behzad uses a feature of cinematic expressiveness. A glance that ignites the audience's cinematic imagination and enables them to mentally imagine and piece together the concealed or unrendered parts. This study analyzes Behzad's works and framing, among other aspects of the film (according to André Bazin's viewpoints) to fill the gap between these two domains and explore Behzad's mind. The final result of this article scrutinizes Behzad's cinematic mind rather than his visual mind highlighting that this artist of the 9th and 10th centuries AH, would select cinema



Fig. 1. Seduction of Yusuf, Kamaluddin Behzad (1488), 21 x 30 cm, pay attention to the left side of the painting; Despite drawing a vertical frame in this part (unlike the right side), Behzad has continued a part of his architecture and extended it to the back of the frame; In this way, the existing architecture is not finished and the viewer can envisage its continuation in his mind. Source: www.wikiart.org.

and filmmaking if he lived in the 20th century rather than painting to convey his ideas and subjective issues.

Research Method

This fundamental and qualitative research employs a historical and analytical approach. The authors of this study examined Kamal al-Din Behzad's most significant works using library resources and evaluated elements such as composition, framing, realistic subjects, and color, to show how the artist creatively applied them. In the following section, Bazin's primary viewpoints of film image are presented—and ultimately, a significant and productive link between the two domains is formed.

Kamaluddin Behzad; Methods and Approaches

• Kamaluddin Behzad; Transformation in vision and content

The abstract concepts found in Iranian paintings were called into question with the popularity of Behzad. Even though Behzad and his influential apprentices held important positions in the court and Behzad was regarded as a court artist, they had to work hard to accomplish such a renaissance. However, in many of his works, he focused on people, their daily lives, and widely accepted issues. Moreover, it should be mentioned that Behzad stresses a sort of pure realism in handling the material of his works. "What differentiates Behzad's works from others in the earlier era is its realistic quality. It is clear that this kind of iconography no longer just deals with the court and it isn't restricted to the picture of the actions and deeds of kings and their loves. Behzad uses everyday events and puts them on the same level (for example, the unusual behavior of a drunken prince, performing ablution in the mosque, milking mares and foals in the stable) (Ettinghausen, n.d.). In doing so, Behzad not only deals with ordinary people but also goes beyond and leverages the components of "reality" and "nature" used in Iranian painting (Javadi, 2004) to enter the naturalistic spaces.

• Kamaluddin Behzad; Transformation in shape and appearance

The frame and framing and its revision can be counted as Behzad's most important achievements. This means that Behzad has seen the frame and framing as vital elements in his painting and realized their key roles in interactions with the audience. "Framing refers to a quality of communication that encourages others to prefer one meaning over another; skill or technique with deep effects on how to understand and react to the world in which they live" (Alamdari, 2009, 110). Framing in Behzad's works comes from the same new worldview that was mentioned earlier. The subjects placed in Behzad's frames are formed in a way that coerces the artist to

break the frame and its traditional system in Islamic painting and act as living beings who have created a new world of their own. Behzad's original approach to architecture is what made the Herat School different from other ex-schools. Specific figures and figures in some unknown buildings have given them a special aesthetic characteristic and a more realistic and cinematic shape and image. It is as if the painter, as a movie director, has tried to present special mise-en-scènes.

André Bazin; Opinions and Approaches

• André Bazin: evolution in the cinematic expression

Developing the art of cinema provided many theorists with chances to enter the field and convey their opinions. André Bazin promoted his ideas and scholars of the same mind by establishing "Cahiers du Cinéma" magazine. The only term that can condense all of Bazin's opinions and theories could be "realism". Realism was an attempt to reflect the world as it is; nothing more and no less. The advocates of this thought believe the camera and cinema serve as the only open door presenting the realities of life. In this regard, Zhiga Vertov stated: "I am the cinema-eye, I am a mechanical eye, I will show you a world that only I can see... freed from the framework of space and time" (Barno, 2001, as cited in AliRezaei et al., 2021, 19). André Bazin comes to cinema realism through photo realism. Bazin's devotion to "reality" originates from the idea that he should always cling to a chosen pattern. He cannot have two contradictory beliefs at the same time. For instance, follow originality and figuration at the same time. "Schrödinger's cat² can't be both dead and alive - we can't portray a shark attack as well as real danger." Instead, his [Bazin's] discussion of sharks on the screen revolves around a certain pragmatism, where achieving reality means losing its qualities of likeness" (Joret, 2019, 75). Having this mindset, Bazin makes his task for his audience clear and complete (although later he deviated somewhat from this

inviolable principle). “This is his famous ‘interest in reality.’”

• **André Bazin: Evolution in the technical aspects of cinema**

Throughout the presentation of American films during the war, André Bazin attempted to examine the aesthetic issues of depth of field and long takes, in a cinematic shot. While discussing the depth of field, he again leverages his popular realism and defends the open depth of field to give the audience as much freedom as possible in selecting visual options. “This theory emphasizes the level of participation in facing a scene with a large depth of field: the audience can choose which part of the scene to focus on” (Kallay, 2016, 12-13). This approach is just like the audience who has entered a new space and can start watching whatever they want; Something like real life. Bazin strongly criticized the extreme montage in the cinema and chopped up the sequences. He believed that the more the sequences are divided into multiple plans and connected during the montage, the space of the film becomes distant from reality. “Excessive use of montage techniques in one scene makes the film look artificial” (Manel, 2015, 100).

• **André Bazin: Transformation in the Cinema Frame**

The most important approach adopted by Bazin,

which has been the main concern of this study is the framing component used in the film. Bazin differentiates the frame in painting from the one in film and considers each to be of opposite functions. “The cinema screen does not serve as a framework like a painting, but as a mask that allows only one part of the action to be shown. When a character leaves the screen, we accept the fact that he is gone from our sight but continues to exist in another place, hidden from us, in the same way” (Bazin, 2005, as cited in Roshani Payan, 2018, 30). The cinema frame or the cinema screen is not a definite border. Everything does not end there, and basically, the screen can serve as a centrifugal element. The audience believes in many elements outside the screen; while in painting, everything is summed up in the frame itself (Table 1).

Behzad and Bazin: From Realism to Visual Framing

• **Shared frames**

The main shared feature between Bazin’s views and Behzad’s works is likely the avoidance of framing. As Bazin stated and it is also evident in Behzad’s paintings, the objects in the frame must break this border and factor separating from the outer space in

Table 1. Bazin’s aesthetic opinions in the field of cinema. Source: Authors.

Opinions and approaches	
Realism	All cinematic elements must be placed adjacent to each other in such a way that the final effect does not stay far from the realities of life.
Depth of field	A wide depth of field should be used in a film. The limited depth of field reduces the visual options chosen by the audience and makes the film’s atmosphere far from realism.
Montage	A film should use minimal montage since it makes the film artificial.
Decoupage	As much as possible, you should avoid cutting the sequences and film the plans in an integrated way.
Documentary	Documentaries should be made by amateurs. In documentary cinema, it is possible to get away from the visual reality.
Off the screen	In a realistic fiction film, one should go towards amateur actors or non-actors to get closer to reality.
Actors	The movie screen is not a limiting frame; rather, the elements of the image must pass through it and create an expanded world.

terms of a sensory, psychological, and even visual point of view and extend in the audience's mind. In other words, what we see in many of Behzad's works is a mere frame-avoidance. In Behzad's works and neorealist films, objects begin their lives through the borders of the image and go outside the frame.

If we want to explain the concepts of Behzadi and Bazni in the term of frame with specific vocabulary, we must mention the two terms "open shape" and "closed shape." "In the closed form of the painting... all motifs are balanced within the frame of the picture. The composition is based on horizontal and vertical stories that reflect the shape of the painting frame and its limited function. The work is completely limited. The closed shape induces stability and symmetry, and the tendency in it is the symmetrical arrangement" (Woodford, 2011, 91-97). This type of painting can be seen mostly in classical works. Since the Baroque time, the first deconstructions have occurred and the form has been recreated. "In the open form of the painting... strong slants are placed in front of the horizontal and vertical sides of the frame of the work. Diagonal lines play on the surface of the image and the background in depth. The motifs are not simply limited inside the frame and are cut with the sides of the frame. The spaces seem unlimited and go beyond the borders of the image" (ibid.). The result of applying such a method is creating movement and dynamism, and extremely immediate and impressionistic effects. In this regard, the frame created by Behzad should be considered as a kind of open shape full of visual movement, which creates a special mental dynamic in the viewer.

The important point is that the phenomena of "open painting" and "closed painting" can also be found in the cinema frame. This phenomenon is mentioned under the metaphors of "window" and "frame." "In the metaphor of the window, which is popular among realist theorists, the cinematographic frame is a window to the world that creates a cinematic image by selecting a part of the world. But in the frame metaphor, which is popular among formalist theorists, the positive aspect of the frame is

considered. In this point of view, the frame does not have a selective role but is a framework for the existence and formation of the cinematic image" (Roshani Payan, 2018, 25). This means Bazin and Behzad go beyond the frame metaphor and achieve the window metaphor in film and painting.

Bazin's favorite window metaphor has such power that it can lead to the strengthening of the narrative and story of the work. This metaphor "gives us a dramatic view of events that are completely formed through the inner movements of the mind. Photoplay is "the three-dimensionalization of the cinematic image [and here, Behzad's frame-free works] by dominating the forms of the outside world, i.e., space, time, and causality, and then by adjusting these events to the forms of the inside world, i.e., attention, memory, imagination, and emotion tell us the story of a person" (Munsterberg, 1916, as cited in Pouralam, 2018, 194).

One way to avoid framing is cropping the image as if the painting or the view of a movie was incomplete, or the artist did not have the necessary skill to process the subject. Therefore, part of the object remains outside of the frame. Nochlin³ (2014) categorizes image cropping into three groups: full-fledged incidence, full-fledged determinism, and the third option. Three distinct groups of image cropping are presented in Table 2.

Such cuts can be seen in many of Behzad's works. Behzad uses the third alternative more than anything in his framing. In the painting of Sa'di and the youth of Kashgar, there is the metaphor of the window and the cut of the third type. The mansion is on the right side of the painting with a complete building in the frame has a vertical line at the end. But when we reach the left half of the work, everything changes. It is as if the right and left of the painting were created at two different times and in two distinct styles.

Another frame-free element of Behzad in this painting is the continuation of the lower edge of the wall of the pink mansion, which is seen from the back and is detached from the bottom of the frame. The two styles of this work appear so modern

that it reminds the curious viewer, familiar with postmodern cinema of the works, of directors such as Quentin Tarantino, who divides the screen into two or more sections in some of his plans. slow and depicts different times and places. Bazin and Behzad both believe that the frame must be cut somewhere. In doing so, they limit the frame to their subjects and leave the continuation of the form visualization with the active mind of the audience. “The limitedness of the frame offers a very important support for the photographer [filmmaker/painter] to convey to the audience what he wants from the events around him and to understand the concepts and current

events around him by using the frame limit to express himself” (Safai, 2018, 27). In this regard, other evexnts are about to happen out of the frame. Artists with simultaneous approaches to painting and filmmaking, such as Behzad and Bazin, allow the main subject to remain in the frame and the secondary and help external subjects to extend out of the frame with specific lines of the main subject (Figs. 2 & 3).

• **Minimal montage and long takes**

When it comes to storytelling and narration in cinema, montage, which can be done in different ways, is an important part. For example, Renoir

Table 2. image-cropping methods. Source: Authors based on Nochlin, 2014, 54-56.

Group		Description
1	A full-fledged incidence	Instead of the meaningless flow of modern reality itself, we have an accidental reality that lacks any narrative beginning, middle, or end ⁴ .
2	A full-fledged determination	In this framework, cutting or cropping the image is the result of the conscious desire and aesthetic choice of the artist.
3	Third alternative	The cut-off boundaries of the work, are considered a game-like product of image production. A kind of game with all forms of Malof border and limit, fluctuation between occurrence and determinism.



Fig. 2. Sa'di and the youth of Kashghar, Kamaluddin Behzad (1486 AD). Source: www.wikiart.org.



Fig. 3. the analysis of the frame lines of Fig. 2. Source: Authors based on www.wikiart.org.

chooses long shots to express his aesthetics and avoids the montage of shots as much as possible. It was during this period that European critics—especially André Bazin—discovered a model for the aesthetics of cinema... instead of juxtaposing images, as we see in montage, the way of setting the space inside the frame, or *mise-en-scène*” (Cook, 2021, 605). Another fundamental component of Bazin’s theories, which has a direct relationship with long impressions, is a wide depth of field. In Bazin’s optimal shots, no visual unit is superior to the other, and all are of the same value. The event that in shots with limited depth of field, one element is superior to another and takes the audience away from the realistic atmosphere of the work because we have forced him to focus only on a part of the image. In other words, in plans with limited depth of field, the filmmaker shows adherence to his intention and mental image more than he cares about the audience. In many of Behzad’s works, the audience encounters such an intuitive world. Behzad deliberately exposes an event that can happen in different places to the viewer with a long shot and a wide depth of field. One of the most famous and tangible of these works is the painting of Yusuf and Zuleikha (Figs. 4 & 5). The long shot is so visible in the work that it cannot be easily hidden. In the painting of Yusuf and Zuleikha, all the retaining walls of the palace have been removed. All spaces are in front of the viewer’s eyes: from rooms and hallways to corridors and stairs. It is like the camera followed the actors and showed Yusuf’s escape from Zuleikha’s grip without any certainty. The idea of “simultaneity” and the extended shot can be easily spotted in the painting of Mehr and Jupiter’s marriage of Behzad. This artwork uses both the traditional Iranian painting style of Behzad’s frame-free and Bazin’s painting. The present architecture covers the whole page in the upper portion (right side) of the work and stays still. The eyes get fixed there. It appears as though Behzad intended to provide this pair with a secure and enclosed area, but everything abruptly falls apart as we get to the



Fig. 4. Yusuf and Zulkha, Kamaluddin Behzad (1488 AD). Source: www.wikiart.org.



Fig. 5. The analysis of the frame lines of Fig. 4. Source: Authors based on www.wikiart.org.

mansion’s door and the alley in front of it. In this artwork, Behzad uses framing to communicate two opposing viewpoints. The first one is silence, security, privacy, abstraction, and distance from the world of reality, and the second one is gossip, challenge, and frame representing an escape and an extension of the real world (Figs. 7 & 8).

Conclusion

This study was an attempt to test the hypothesis of the theoretical affinity between Behzad’s and Bazin’s works. This article is twofold. This study first attempts to prove that many of Bazin’s cinematic opinions can be seen in Behzad’s works (there is a closeness between the opinions of a Western theorist to the approaches of an Eastern painter). This study is an endeavor to show cinematic

thinking and vision are not exclusively accessible to Western artists, and Eastern artists also have and still have cinematic vision. The second is that this cinematic visit was not related to the emergence of the cinema industry at the end of the nineteenth century, and it is a mental and artistic process forming shape in the artist’s mind. Kamaluddin Behzad serves as a dual sample: he lived hundreds of years before the advent of cinema, therefore he is considered an oriental artist. As can be seen in the presented samples of Behzad, this closeness and kinship can be well observed and return to the beginning sentences of the article: “The mind of the Iranian (Eastern) artist is aligned with the essence and technical configuration of cinema. This field does not make a distinction between the brain structure of Iranian artists and cinema” (Table 3).



Fig. 6. Marriage of Mehr and Jupiter, Kamaluddin Behzad (1523),The creation of two distinct worlds in a frame. Source: www.wikiart.org.

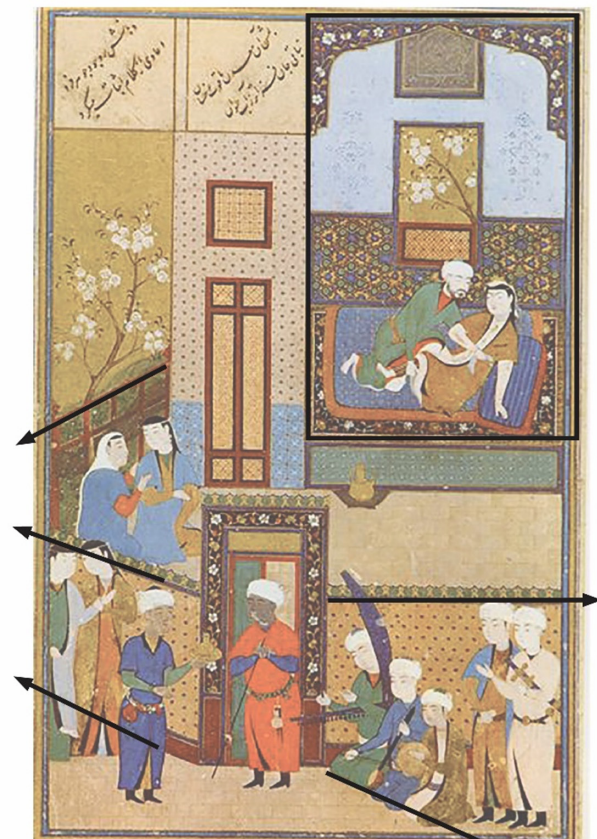


Fig. 7. The analysis of the frame lines of Fig. 6. Source: Authors based on www.wikiart.org.

Table 3. A comparative study of Bazin's opinions with Behzad's approach, along with examples of works. Source: Authors.

	Bazin's Opinions	Behzad's visual approach	Samples of Behzad's artwork
1	Realism	In Behzad's works, there is a departure from the abstract painting styles of his predecessors.	All the works of Behzad in the second period
2	Depth of the field	In Behzad's works, all the units have the same value and the painter provides them all in the same way to the audience.	All works
3	Decoupage	There is a kind of simultaneity in Behzad's works and he tries to put several events in one frame. Something similar to a long take in cinema.	Mehr and Jupiter's marriage
4	Montage	In the absence of a decoupage, the montage is minimized and several spaces are seen in one plan/frame. This action takes place without any interruption.	Yusuf and Zuleikha
5	Voice Over	Some of Behzad's works can be considered sound panels and one can hear the sound of the background and outside the frame of the work.	Construction of Khornaq Palace
6	Documentary	In some of Behzad's works, everyday life has been portrayed and become a slice of a normal day.	Bathroom
7	Out of the frame	In many of Behzad's works, some shapes are cut by the frame, making the audience's eye be directed to the outside and complete the extension of the work in their mind.	Sa'di and the Youth of Kashgar.
8	Actors	In some of Behzad's works, ordinary people and the so-called "non-actors" cinema have been used.	A beggar in the mosque

Endnotes

1. Chauvet cave, a cave located in the Ardes region of southern France, was discovered on December 18, 1994.
2. Schrödinger Cat is a thought experiment invented by Erwin Schrödinger, an Austrian physicist, in 1935. This experiment, which is sometimes defined as a paradox, was the result of a comprehensive conversation between Schrödinger and Albert Einstein. This paradox shows what would happen if the laws of quantum mechanics were applied to ordinary everyday objects.
3. Linda Nochlin (1931–2017) is an American art historian.
4. According to Mallarmé, "a view that I may see at any moment by wrapping my hand around my eyes" (Nochlin, 2014, 55).

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