

(影印第8版)

Film Art: An Introduction, 8e
电影艺术 形式与风格

(美) 大卫·波德维尔 (David Bordwell) 克里斯汀·汤普森 (Kristin Thompson) 著
李安 焦雄屏 杨远婴 王宜文 何平 林良忠 周旭微 推荐

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电影学院 影印丛书说明

“电影学院”系列丛书是后浪出版咨询（北京）有限责任公司推出的一套定位于电影类综合专业出版的读物。本丛书的最大特色在于，所选择的教程都是国外最经典著作的最新版本。这些著作往往都已出版多年，并历经多次修订再版，在不同国家、不同文化中拥有不计其数的拥趸，其权威性、经典性早已经在全球范围内得到认可。其次，本丛书对没有专业知识背景的普通电影爱好者具有独特的亲和力，是从读者角度出发撰写的实用性教材。从相关专业的本科生、研究生到无专业背景的电影爱好者，都能获得愉快而有收获的阅读体验。

在“电影学院”系列丛书已经陆续出版20余种，并得到读者普遍欢迎的此刻，在麦格劳-希尔、爱思唯尔、培生、牛津、威利等国际知名出版社的大力支持下，我们尝试从该丛书以及其他国外经典电影著作中，特别精挑细选出世界知名影视院校作为指定教材的最为核心的品种，组成一套原版影印的电影丛书，以服务于广大电影研究者、高校师生，以及具有较高专业性需求、希望阅读原文的读者。

这套影印丛书中的书籍，大部分已经出版了中文版，诸位读者可以对照参考。而原版的内容、附录、索引的原貌，我们皆以最大程度加以保留，并尽量对重要部分进行四色印刷。希望大家继续关注我们的电影丛书，并提出宝贵的意见和建议。

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出版前言

《电影艺术：形式与风格》可谓国际电影学界的标尺性著作，是一本经典的电影导论，简洁明了却不失严谨地为读者介绍了作者眼中的电影艺术。本书内容涵盖宽泛，从艺术制作、形式风格、意义传达、类型分析等多个专业角度对电影进行剖析，所举例证恰当扎实，鉴赏态度细腻感性，旁征博引，见解独到，启发读者思考有关电影的林林总总，是一本采用系统方法讨论电影，并能使读者始终保持高度兴趣的电影读本。

本书的研究取向是：分析整部电影。即在综合前人成果之余，强调创新，旨在引导读者了解电影艺术的基本特征，希望所提供的对电影艺术的探讨，能于潜移默化中，使读者形成对电影全面系统的观念。作者除了以详尽清晰的方式从场面调度、摄影、剪辑及声音等各层面描述电影的基本技巧，论述电影的机制如何运作，贵在补充了早期电影教材容易忽视的部分，即关涉电影的整体形式和结构的论述，阐释了局部如何完成形式系统上升到“风格”之中。“形式即系统”、“形式和内容乃是一体”的观念彻底清算了以往将形式和内容区分的古旧体系，并立足于电影“本体”之中——对影音本身的解读构成全书的风格核心，以大量的胶片原图、深度解析、精彩引言为之服务，构成本书自有的形式系统。由分析欣赏个别场景到梳理整部电影情节脉络，在电影解读的整体性方面是一大进步。通读本书后，相信读者对于电影如何由规划阶段发展到上映、整部电影如何运作、电影技巧如何促成电影形式、电影如何分类、如何深入剖析一部电影、电影艺术如何随历史改变等问题，都能形成新的认识，并且，读者的品位与视野也定能得到相应提升。

作者大卫·波德维尔与克里斯汀·汤普森夫妇，是美国重要的电影理论家、认知电影理论创始人，在电影理论研究领域享有无可比拟的声誉。本书凝结作者多年研究心血的，是二人长期发展丰富的“认知论”或者说“本体论”的体现，有着成熟的理论体系架构。这个框架建立在作者大量抽样观影基础之上，涵盖从好莱坞到欧亚、南美、港台等各地区各类型佳片。第8版较之前版本，章节次序做了调整，并收录了大量就近年新现象所做的分析。书中为表现电影艺术丰富的创造性，大胆介绍了一些诸如无声时期、实验电影、美国以外范围的影片作为研究实例，远远超越好莱坞电影范畴。书中使用的图片几乎都是摄影底片单元格放大影像，即由16毫米与35毫米拷贝中印出的放大相片，在图示论证相关理论时，较之以静态相机拍摄的剧照，更为精准确切。书中的“延伸阅读”单元，提供相关章节内

容的最新电影数据，并提出议题引发讨论，以期读者更进一步研览数据，深入思考。“深度解析”专栏则将正文当中的观念应用到当前的制片，以新片佐证理论，便于读者观摩理解。以上特色之处，读者读来自能领略其中周到熨帖，感受作者的细致耐心、匠心独运。

《电影艺术：形式与风格》曾存有多个版本。上海文艺出版社早在 20 世纪九十年代就出版过本书的中文版，北京大学出版社也曾出版过本书的第 5 版，现已基本绝迹。目前市面上存有的主要版本，是我们之前引进的曾伟祯先生翻译的中文插图第 8 版。在排版设计、印刷质量、翻译水平、图片清晰度等方面，我们的第 8 版均保持了较高水准，很好地移植了原版。本书为《电影艺术：形式与风格》的影印版，采用与英文原版相同的开本，版式与英文原书保持一致，在目录、章首和必要的标题等处添加了中文，方便读者对照查找。由于中英文篇幅体例不同，原书的排版设计比中文版更加紧凑合理，因此，读者可以更便捷地翻阅对应插图，读者可将影印版与我们已出版的中文版对照阅读。另外，影印版保留了索引部分，以服务于需要用作文献资料进行研究的专业读者。

这是一本适合各类迷影者的电影导论，堪称电影层面上运用形式主义文论的标杆性著作，全书充满对电影这一“第七艺术”的思考。一般电影爱好者可将本书作为深度观影指南，通过阅读进阶电影发烧友；视本书为电影通识课程教科书的相关专业学生，可以将本书作为良师，汲取知识与经验；电影专业学生及影视从业人员，则可以在本书中找到电影美学的概论，以及从事专门性作业的一些建议。希望这本影印版可以满足各位读者研究、学习、收藏的需要。

PREFACE

前 言

We started to write *Film Art: An Introduction* in 1977, when film had just become a regular subject of study in colleges and universities. There were a few introductory film textbooks available, but they seemed to us oversimplified and lacking a clear sense of organization. After studying film since the 1960s and after teaching an introductory course at the University of Wisconsin–Madison, we tried to pull together what we'd learned.

We had two purposes. First, we wanted to describe the basic techniques of cinema—mise-en-scene, cinematography, editing, and sound—clearly and thoroughly. Beyond that, we wanted to do something that earlier books hadn't tried to do. We wanted to show students how to understand the overall form, or structure, of a film. The goal was to analyze whole films, not just isolated scenes. We wanted to show how the separate techniques of the film medium functioned in the film's larger context.

To achieve these aims, we tried to go beyond summarizing what critics and theorists before us had said. Of course we couldn't neglect important thinkers. But the more we studied films, the more we realized that there were many crucial aspects of film that had long gone unnoticed. We had to do more than synthesize; we had to innovate.

Sometimes the survey books that appear early in the history of a discipline produce original work, and *Film Art* wound up doing that. For instance, we found that film editing harbored a range of possibilities that had never been systematically presented. Similarly, no one had tried to survey the various sorts of overall form that a film can utilize. At almost every turn, we tried to fill gaps in understanding and come up with fresh insights into the creative choices that filmmakers had made.

In the thirty years since we began the project, *Film Art* has undergone several revisions. We've adjusted it to the needs of the educators who have found it useful, and we've tried to accommodate changes in the ways in which films are made and seen. When the first edition came out in 1979, Betamax videotape was just emerging as a consumer item. Today, people are watching films on their iPods. Throughout all these changes, though, the art of cinema hasn't fundamentally changed. Internet and digital films use the same basic techniques and formal strategies that filmmakers have always employed. Likewise, the goal of *Film Art* has remained the same: to introduce the reader to the fundamental features of cinema as an art form.

We envision readers of three sorts. First is the interested general reader who likes movies and wants to know more about them. Second is the student in an introductory film course, for whom *Film Art* functions as a textbook. Third is the more advanced student of film, who can find here a convenient outline on film aesthetics and suggestions for more specialized work.

Since *Film Art* first appeared, a number of other introductory texts have been published. We believe that our book still offers the most comprehensive and systematic layout of the art of film. It also offers discussions of creative possibilities that aren't considered elsewhere. It's gratifying to us that scholarly works on cinema often cite *Film Art* as an authoritative and original source on film aesthetics.

Organization of *Film Art*

One way to organize a book like this would be to survey all contemporary approaches to film studies, and there's no shortage of books following that approach.

But we believe that the student wants to know the core features of the film medium before he or she is introduced to different academic approaches. So *Film Art* pioneered an approach that leads the reader in logical steps through the techniques and structures that make up the whole film.

Moviegoers become absorbed by films as complete experiences, not fragments. The approach we've chosen emphasizes the film as a whole—made in particular ways, displaying overall coherence, using concrete techniques of expression, and existing in history. Our approach breaks down into a series of questions.

How does a film get from the planning stages to the screen? To understand film as an art, it helps to know how people create a film and get it to audiences. This question leads to a study in Part One, "Film Art and Filmmaking," of film production, distribution, and exhibition. We can then see how these activities shape the final product. Decisions at every stage affect what we see and hear on the screen.

How does an entire film function? We assume that like all artworks, a film has a *form*. It's made up of parts that relate to one another in specific and deliberate ways, in order to have an effect on an audience. In Part Two, "Film Form," we examine the idea of film form and how it affects us. We also introduce the most familiar type of form, the narrative.

How do film techniques contribute to film form? Film is a distinct medium, and every film integrates various techniques into its overall form. In Part Three, "Film Style," we examine the artistic possibilities of the primary film techniques: mise-en-scene, cinematography, editing, and sound. A chapter is devoted to each one, and each chapter ends with an analysis of how these techniques contribute to a film's overall form.

How do we classify films? We seldom go to the movies without having some idea of the kind of film we'll be seeing. Part Four, "Types of Films," examines two principal ways of grouping films. One way is by *genre*. When we label a film a science-fiction movie, a horror film, or a musical, we're using genre categories. We also usually classify films by some conception of the film's relation to reality or to its manner of production. So, besides live-action fiction films, we recognize *documentaries*, *animated films*, and *experimental films*. These types also exemplify non-narrative approaches to overall form.

How may we analyze a film critically? Once we have some conception of the possibilities of the medium, we can go on to analyze specific films. We try to show techniques of analysis by studying several important films in Part Five, "Critical Analysis of Films."

How does film art change through history? We conclude our book by suggesting how formal aspects of film have changed in historical contexts. In Part Six, "Film Art and Film History," we survey some noteworthy periods and movements in film history to show how understanding form helps us define films's larger context.

Our Approach: Analyzing the Whole Film

Our holistic approach to film resulted from several years of teaching. We wanted students to see and hear more in the films we studied, but simply providing the lecturer's view wouldn't help students understand cinema on their own. Ideally, we decided, students should master a tool kit of principles that would help them examine films. We became convinced that the best way to introduce film's artistic potential is to highlight general principles of form and style and to show those principles at work in particular movies. That is, we emphasized skills. By studying basic concepts of technique and form, students can sharpen their appreciation of any film that comes their way.

The stress on skills has another consequence. We refer to a great many films, largely to show the range and variety of cinema. But we know that most readers won't have seen, or even heard of, all of them. Because *Film Art* stresses the importance of conceptual skills, readers don't have to have seen the films we mention in order to grasp the general principles. Many other films could be used to make similar points.

For example, many possibilities of camera movement could be illustrated as easily with *La Ronde* or *Elephant* as with *Grand Illusion*. To exemplify classical Hollywood filmmaking, *My Darling Clementine* could serve as well as *North by Northwest*. Although a course syllabus could adhere closely to the series of major examples used in *Film Art*, teachers might decide to use a wholly different set of films. Our book rests not on titles but on concepts.

That said, we do believe that an introduction to any art should balance familiar examples with unfamiliar ones. If we want to suggest the range of creative possibilities in cinema, we can't limit ourselves just to recent Hollywood releases. One of an educator's tasks is to broaden the horizons and tastes of students, to take them beyond what they're accustomed to. Films are powerful and can change the ways we think and feel, and we benefit from opening ourselves up to them as widely as possible. So we haven't hesitated to mention films that lie off the beaten track, coming from the silent era, from other countries, and from experimental traditions. Many of these films have changed our own lives, and maybe they can change others' lives as well.

Features of *Film Art*

Frame Enlargements and Captions

A book on film must be heavily illustrated, and most are. Many film books, however, use production stills—photographs taken during filming. These are shot with a still camera, almost never placed in the same position as the motion picture camera. The result is a picture that doesn't correspond to any image in the finished film. Nearly all of our images from films are frame enlargements—magnified photographs taken from images on 16mm and 35mm film copies. *Film Art* contains more illustrations than any other book in the market, and new to the last edition, all stills from color films appear in full color. (For more on frame enlargements, see the "Where to Go from Here" section in Chapter 1.)

“Where to Go from Here” Sections

In the first edition of *Film Art*, we thought it was important to include a section at the end of each chapter that would steer readers to other sources, but without the simple listing of ordinary bibliographies. So our chapter supplements, now called “Where to Go from Here,” raise issues, provoke discussion, and suggest further reading and viewing. They also indicate Internet sites and DVD supplements that illustrate or develop ideas in the chapter.

Where to Go from Here

General

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“A Closer Look” Boxes

These boxes relate ideas in the main text to issues in current filmmaking. For example, computer-generated imagery (CGI) is addressed in a discussion of *The Lord of the Rings*.



FROM MONSTERS TO THE MUNDANE: Computer-Generated Imagery in *The Lord of the Rings*

The films adapted from J. R. R. Tolkien's trilogy *The Lord of the Rings* (*The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*) show how CGI can be used for impressive special effects: huge battle scenes, plausible monsters, and magical events. Less obviously, the films also indicate how, more and more, CGI shapes many aspects of production, from the spectacular to the mundane.

The director, Peter Jackson, started his career in horror and fantasy films in New Zealand, where he and his partners Jamie Selkirk and Richard Taylor formed a CGI firm, Weta Digital, in 1993. Most of the digital work for *Rings* was done at the Weta facility, although the film involved so much CGI that a few sequences were commissioned from other effects firms.

CGI was used at every stage of production. In preproduction, a sort of animated storyboard (a *previz*, for “previsualization”) was made, consist-

required in each case to make them appear real or to allow camera movements through them. Computer paint programs could generate matte paintings (often based on location still photographs) for the sky, clouds, distant cliffs, and forests that appeared behind the miniatures.

Rings also drew on the rapidly developing capacity of CGI to create characters. The war scenes were staged with a small number of actual actors in costumes, while vast crowds of CGI soldiers appeared in motion alongside them. Like many companies working on digitally sophisticated films, the Weta team had to develop its own proprietary software programs. A crucial program was Massive (for “Multiple Agent Simulation System in Virtual Environment”). Using motion capture on a few agents (costumed actors), the team could build a number of different military maneuvers, assigning all of them to the thousands of crude, digitally gener-

“If you wander unbidden onto a set, you’ll always know the AD because he or she is the one who’ll probably throw you off. That’s the AD yelling, ‘Places!’ ‘Quiet on the set!’ ‘Lunch—one-half hour!’ and ‘That’s a wrap, people!’ It’s all very ritualistic, like reveille and taps on a military base, at once grating and oddly comforting.”

—Christine Vachon, independent producer, on assistant directors

Marginal Quotes

Throughout the book, quotes from authors, screenwriters, producers, directors, cinematographers, and actors appear in the margin. Whether amusing or insightful, informative or opinionated, these marginal quotes seek to engage students from a filmmaker’s point of view.

Glossary

Like all art forms, film has specialized terminology, and so we’ve included a glossary. The initial mention of a term in the text is signaled in boldface, which indicates that the glossary provides further information.

New to the Eighth Edition

Reorganized Parts

Parts Three and Four from the previous edition have been switched. The “Types of Films” chapters on genre and on documentary, experimental, and animated films now follow the four chapters on film techniques. This change aligns the book’s sequence of chapters with how many instructors tell us they use the book. The advantage of this change is that the film techniques (which many users regard as central to their courses) come earlier. It also means that the analyses of documentary, experimental, and animated films are now continuous texts rather than being split between two chapters.

A New Lead-In Section in Chapter 1

This section discusses the issue of film as an art form before launching into the technology and institutions behind filmmaking. Hitchcock's classic film *Shadow of a Doubt* is showcased as the opening example.

Revised “Where to Go from Here” Sections

Appearing at the end of each chapter, these sections raise issues that provoke class discussions. They also suggest further reading for research, acting as a bibliographic source for specific issues in the chapter.

David Bordwell and Kristin Thompson's Blog at www.davidbordwell.net

David and Kristin will share their ideas and experiences with teachers and students on their blog. Updated frequently, the blog features film and book reviews, reports from festivals, and comments that connect ideas in *Film Art* to the current film scene in an accessible format.

The McGraw-Hill Film Viewer's Guide (a booklet with important tips on film viewing and analysis), which was published as a separate pamphlet for a few editions, is now being reincorporated into the text as an introduction to the “Sample Analyses” chapter.

Supplementary Instructional Materials

For the Student

A **text-specific tutorial CD-ROM** will help clarify and reinforce specific concepts addressed in the text with the use of film clips (1–2 per chapter), a corresponding commentary for each film clip, and a quiz for students to take to test their understanding of the materials. This CD-ROM is packaged free with all new copies of *Film Art, Eighth Edition*.

The **student website** to accompany *Film Art* is www.mhhe.com/filmart8. Students will find numerous opportunities here to reinforce what they've learned from the text, as well as extend their knowledge. Sample Multiple Choice Quizzes, Essay Questions, Internet Exercises, and links tied to each chapter are included.

For the Instructor

All instructor resources can be found at www.mhhe.com/filmart8. For lecture preparations, the **Instructor's Manual** contains chapter outlines, goals for the chapter, and suggestions for guest lectures, case studies, bibliography, and suggestions for essay assignments and DVD supplements.

For quizzes and tests, you can also find a **Password Protected Test Bank** at the book website. This contains sample multiple choice, true/false, and essay questions.

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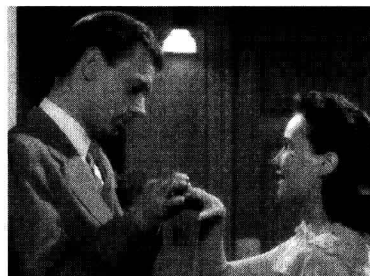
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