



# 新世纪初潮

「镜」文化思辨2

黄式宪◎著

 中国电影出版社





# Phenomenal Trends of 21<sup>st</sup> Century

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# 序

## 中国电影发展不可缺少的智者

中国电影艺术的繁荣，虽然与创作实践、市场营销密不可分，但是电影理论的建设同样重要，只有形成一个良性的学术研讨氛围，才能有效地引导正确的创作方向。今天我们越发认识到电影是一种与世界对话的艺术，电影的文化力和影响力成为当代电影人反复思考和追求的重心之一，电影作品的文化力量够不够，电影作者是否对于无论传统文化还是外来文化有着包容、吸纳、反思的态度，这将成为人们欣赏和评判电影的重要标准之一。因为，缺乏文化力的电影行而不远，文化力和影响力二者是相辅相成的。

北京电影学院黄式宪教授是一位对电影艺术事业有着高度热情和渊博学识的著名评论家。他在20世纪90年代末出版的《“镜”文化思辨》，文风犀利，读来没有隔靴搔痒之感，我印象很深。15年过去了，黄教授在古稀之年出版的这本《“镜”文化思辨2》，又为我们奉送了众多精彩的见解。从这本书里我们清晰地看到新世纪以来中国电影发展的足迹，体现出作者对于我国电影现状的清醒认识，这基于理论家严谨的学术素养和高尚的思想境界，其中的智慧和对电影的热爱之情毫不掩饰，如同旺盛着的年轻生命，光彩照人，可敬可佩。

电影创作和电影理论如同大鹏的一对翅膀，双翼齐展才能扶摇直上。没有严肃的理论批评的鞭策，创作就会失去标准和方向，狂热的追捧就会湮没理性客观的思考，对票房的追求就会代替对电影人文内涵的探索。我建议大家都能读一读这本书，特别



是年轻的电影创作者和电影评论者，正是这些文章体现了理论批评的价值所在。我们荣幸从事电影行业，而世纪转折中有诸多话题、课题摆在中国电影艺术的面前，其中有一些属于大是大非的性质，也有许多情况尚在徘徊中说不清楚，还有许多困难和挑战说起来容易做起来难……于是，缺乏面对现实勇气的评论家噤声了，不具备面对未来的睿智的学者人云亦云起来了，真正具备理论高度和独立精神的批评文章越来越少了，而黄式宪教授始终坚持在电影文化领域做独立深入的探究和求索，基本上每一个重要理论阶段、每一部有影响的电影作品出现都能够听到他保持清醒、保持知性、保持情怀的斩钉截铁的声音。

我在这里特别要提到的是文如其人的可贵。只有把写文章和做人看作一回事的人，才能做到文如其人。黄式宪教授的文章是非曲直、真妄毕现，使人读之感觉畅快舒心，这是因为他把写文章这件事看得很重，古人曾说作文是“经国之大事、不朽之伟业”，现在这样看待理论批评的人有多少？今天的世界弥漫着后现代主义的意绪，以严肃的态度看待电影作品的观众少了，甚至在评论界也存在否弃严肃的对话的现象，谈论起电影艺术的价值，无是非、无高下、无美丑之分，特别是年轻人的艺术观被严重地泛化了。黄式宪教授在多篇文章中指出要认真对待当代泛娱乐化潮水的泛滥，并且深刻地指明我们社会的审美出现了问题。人类历史告诉我们，文明的发展越是趋于合理，越是趋于丰满，艺术的存在越是彰显价值，越是不可或缺。否定艺术存在合法性的国家和时代必然是在文明史上无为的国家和时代。中国电影呈现出的大片之沉落，中国电视剧的“三俗”现象等，正是亚健康文化的症状。黄式宪教授还对具体的大片的电影艺术与电影商业之间的联姻进行了精彩地剖析，例如在《“后百亿时代”：以文化自律与创新推动电影产业再度振兴》一文中，黄式宪教授给《让子弹飞》这部2010年的国产电影票房亚军五个字的评价“文化贫血症”，文中对于原著马识途《盗官记》的分析，寥寥几笔，显示了其北大中文系的学问素养。在另一篇文章中，通过对《画皮2》的分析，提醒我们注意娱乐本质文化的危机，尤其要警惕那些反思想、反理性，追求感官至上，对真实世界麻木的创作倾向。在名为《银幕之华：本土创新与电影审美的多极均势》的文章中，作者对现代技术的反思也同样具有让人震撼的洞察力，文章指出单纯炫耀技术的电影是没有生命力的，评论家不仅要警觉技术对传统电影艺术价值的伤害，更要深刻理解人和技术之间的关系，防止媒介技术垄断造成信息失控，以致跌入文化乱象的漩涡。

但是，黄式宪教授在文化思辨中，对于未来中国电影的大发展大繁荣，对于中



国梦的实现充满了信心，他文化反思的力量还有更重要的呈现，那就是站在与世界文化交流的更高视野，为中国电影产业和电影文化的和谐共生献计献策。他在多篇文章中谈到内在的文化驱动力问题，谈到民族文化的主体创造力问题，特别是对于艺术创新的强调不遗余力。他指出创新是一个民族进步的灵魂，也是影视艺术繁荣发展的动力，因此要“不断地解放思想，实事求是，不断地推进理论创新、艺术创新，从内容到形式，从表现手段到运营方式，从管理体制到创作机制、流通机制、经营机制都要适应新形势、新要求而不断创新”。

一个时代留下一个时代的作品，也造就一个时代的艺术家和评论家，黄式宪教授的字里行间呈现出了他的使命感，这是一位在电影领域能透视历史和未来的智者。

我感到特别亲切的是，这部著作里还收录了《宏大叙事：艺术主体与历史精神的庄严遇合——论李前宽、肖桂云的银幕耕耘及其史诗风格的熔铸》一文，专门对我和肖桂云的作品进行评点。黄教授谈到我们早期的电影，是从成荫、汤晓丹老一辈谈起的，从革命战争影片的传统一直谈到艺术的延续性，我非常认同。史诗性的确不是凭空而来的，我们中国人对于历史的热爱，对于建功立业者的敬仰，是诗性表达的源头。史诗性也“不是艺术家主体独自可完成的，它是艺术家融汇于一个民族和一个时代本身的完整精神世界的结晶”。也许正因为此，我们对于今天这个时代才有这么多的思考和期望。

谢谢黄式宪教授。



中国电影基金会主席

2013年8月5日 北京







# Preface

## The Indispensable Wiseman for China Film Development

When it comes to the prosperity of Chinese film art, even though it depends on the creative effort, production practice, and marketing strategy, the constructive effort in film theory is equally important. Providing a healthy environment for scholarly research and discussion will effectively guide for film creativity. Today, we increasingly realize that film is an art of dialogue with the world. Its cultural context and influence is one of the key issues that contemporary film professionals repeatedly ponder through and pursue. Whether a film holds enough cultural context or whether filmmakers have an attitude of tolerance, absorbance, or reflexivity towards their own cultural traditions and foreign cultures, these will become very important standards for film appreciation and evaluation. In fact, film without cultural substance will go nowhere. Cultural context and influence are two complementary aspects of film art.

Professor Huang Shixian in Beijing Film Academy is a famous film critic and theoretician with exuberant enthusiasm and profound knowledge in film discipline. His book *Reflexivity on "Camera" Culture* published in the late 1990s has revealed insightful critical style and nourished the readers with powerful analyses. I have been



very impressed. Today, in his late seventies, professor Huang will publish "*Reflexivity on Camera Culture II*" and will bring to us more splendor and excellence in critical analyse. In this book, we can clearly see the progressive pace of Chinese film in 21<sup>st</sup> Century. It represents the author's deep understanding of the situation of Chinese film. All thses are grounded on the theoretician's academic rigor and preeminent thinking. Between the lines of the writings the author's wisdom and his love towards film art are so apparent that the reader can feel the pulse of a youthful spirit, full of life, glamorous, and admirable.

Film creation and film theory are like a pair of wings of a roc, working together in order to soar up high. Without serious guidance and critical evaluation, film creativity will lose standards and directions. Ecstatic admiration will overwhelm rational and objective thinking. Pursuit for box office return will replace discovery of humanistic meaning in a film. My advice is that all of us, especially, our young filmmakers and film critics should read this book, because the articles in the book embody the true values of film criticism. We are fortunate to work in film area. At the turn of the century Chinese film has been facing many issues and subject matters. Among them, many are urgent issues, many are extremely controversial, and many are tough and challenging easier said than done. Critics, lack of the courage to face reality, become quite. Scholars, lack of the wisdom to confront future, become parroting. Critiques with truly theoretical depth and independent critical spirit become more and more scantier. However, Professor Huang Shixian has consistently worked for decades on his inquiry in film culture. In most of every important historical moment of new theoretical inquiry and practice and for every influential film we can always hear his decisive voice, full of clear thinking, intelligence, and the love for film art.

What I want to mention particularly here is the importance of the integrity of critics and critiques. Only for those who treat writing and personal integrity as the same task, can their writings reflect their characters. Professor Huang Shixian's essays ponder on Chinese films with their merits and demerits, and tell us the truth from the false, which



nourishing and comforting the heart and mind of the readers. This is all because he pays high tribute to writing. There is an old saying that "writing is as important as governance and as everlasting as eternity". How many of us today still hold this attitude towards theories and criticism? The sophistication of postmodernism is penetrating everywhere in the contemporary world. The number of audiences who are serious towards films has reduced. Even in the critics circle there exists the phenomenon of denying serious dialogues. In some writings and discussions on film art, there are no standards for right or wrong, success or failure, beautiful or ugly. Worst of all, the aesthetic taste of our youths has been severely twisted. Professor Huang Shixian has urged in many essays that we have to take serious considerations of the superficial and shallow practice of media that tries to please the vulgar taste of some audiences. This practice is like a disastrous flood permeating everywhere. He indicates that it is our national aesthetic appreciation that has become problematic. Human history tells us when a civilization has progressed towards maturity and fullness, the existence of arts has grown more valuable and indispensable. Any country or any historical period that denies the existence of arts is in a state of inertia. In the present Chinese cinema, the downgrading of event films and the "boorishness", "tawdriness", and "obsequiousness" in television industry are symptoms of sub-health of our culture. Professor Huang Shixian provides excellent analyses about some highest grossing domestic film and its manipulation of film art and film business. For example, in *"Post Ten Billion Era": To Promote the Revival of Film Industry through Self–Restrain and Creativity*, Professor Huang Shixian gives a precise comment "cultural anemia" on the film *Let the Bullets Fly*, the champion of China box office success in 2010. The article also analyzes the prototype of the film, the original novel *From Bandit to Officer* (or *The Official Record*) by Ma Shitu. Only with a few sentences of analysis it strongly reflects Professor Huang Shixian's knowledge accomplishment acquired from Department of Chinese Language & Literature of Peking University. In his another essay, through examining of film *Painted Skin: the Resurrection*, Professor Huang Shixian reminds us to pay attention to the crisis in the cultural practice that replaces entertainment with abusive amusement. He warns us to be fully alert to the tendency in film production which is anti-metaphysical and anti-



intellectual but seeks sensory stimuli and escapism from truth and reality. In *The Splendor of the Screen: Regional Film Creativity and Aesthetics*, the author's reflection on modern technology gives us incredible insightfulness. The article indicates that a film has no rigor, if it is just a technology show-off. Critics not only should be aware that technology may damage the values and conventions of film art, but also should form profound understandings about the relationship between human beings and technology. We should prevent the predominance of media technology which might cause chaos in information dissemination. We should prevent the potential danger of socio-culture disorder that might engulf the art of film.

Above all, Professor Huang Shixian, in his cultural speculation, is fully confident about the progress and prosperity of Chinese film at the present and the fulfillment of "China Dream" in the future. He has offered much more to us in his cultural reflexivity. That is to stand upon a higher platform and make dialogues with global cultures. He endeavors to bring the wisdoms and strategies for the harmony and collaboration of Chinese film industry and Chinese film art. In many articles he has discussed the issue of inner driving force of a culture and the issue of subjectivity and creativity in our nation. He emphasizes the creative work in film art. He points out that creativity is the soul for a nation to make progress and that creativity is the impetus for film and media arts to be prosperous. Therefore, we should "continue to free our mind, be practical and realistic, promote theoretical breaking through and film inquiry. From form to content, from film expression to creative mechanism, from production strategies to film management, from distribution channels to marketing systems, all have to be continuously improved in order to meet with new changes and challenges".

A historical era will leave us with master pieces of the time, and as well, it will bring us the artists and critics with best attributes. The words and between the lines of Professor Huang Shixian's writings show his vision and mission for Chinese film. This is a wise man in the film discipline, who has insightful and critical view over the history and about the future.



What makes me feel especially touched is that this book also collects the essay *Grandeur Narratives: The Solemn Merge of Aesthetic Subjectivity and Historical Spirit—On the Filmmaking and Formation of Epic Style of Li Qiankuan and Xiao Guiyun*, a critique on the films made by me and Xiao Guiyun. Professor Huang analyzes our films from the aspect to trace back to the Chinese film forerunners, such as Cheng Yin and Tang Xiaodan, and from the aspect of Chinese epic films of revolutionary war, its tradition, and its aesthetic continuity of the present day. I very much agree with it. Epics do not come out without reason. They are grounded upon our love towards our contemporary history and our respect towards the founders of the republic. These are the resources of our poetic expression. The essence of epics is that "It is not accomplished through one artist's individual input or his subjective creativity. It is the collaborative and mental product of the artists who give themselves up and merge into the spiritual world of a nation and her epoch-making". Maybe it is out of these reasons we hold so much speculation and expectation towards the present age.

Let us give our gratitude to Professor Huang Shixian!

Li Qiankuan

Aug. 5, 2013 Beijing



# 自序

Author's Preface

欣逢世纪之交，在我的人生里程上，殊属一件令自己深感庆幸的事。但掐指一算，却已进了花甲之年，不免倍加珍惜光阴。而纳入这本论集《新世纪初潮——“镜”文化思辨2》里的文字，俱都属于笔者写就于新纪元晨曦初现的这个时间节点里，零星的感受和思辨，也不妨称之为对历史的一种见证。

新世纪之交，中国银幕，恰似八面来风，一派生机盎然。

这期间，中国银幕的风貌与神采，可谓斗转星移，焕然一新。犹如大海在曙光初升之际那奔涌不息的初潮，扑面而来，颇有一股难以抵御的冲击力。这一个个瞬间，犹如文化大潮之起与落，间不容发，也来不及让你凝神静思。若就对银幕作品的文化思辨而言，笔者诚然是有所坚守的，所谓激浊扬清，集苑集枯，遂得若干只言片语，不揣浅陋，结集而呈现于大家面前。私下里想，它或许能给我们这个大变革的时代留下一份含有某种个人化印痕的文字描述。姑不论哪些是涩、哪些是甘，哪些是忧、哪些是喜。权可名之为对于新世纪初潮之“叩问”吧！

21世纪之初，随着中国以现代“文明型国家”迅速崛起，特别在加入WTO后，中国电影产业化改革才真正切实地提到日程上来，并卓具成效地付诸了实践。中国自此主动地融入了全球性的文化语境和主流市场，我国银幕则无可回避地面对着本土与全球之间的双向互动。特别是好莱坞俨然以文化霸权而横行全球，一个世界文化版图重新分布和再组合的过程正在我们面前展开，惊风暴雨时不时地排空而来。



敢于逆风弄潮的中国电影人，就此与好莱坞博弈而掀开了历史的新一页。

在新纪元最初的时光“年轮”上，中国电影产业在深化体制改革的道路上，曾经迈出了艰难而沉重的步履，迎来了我们电影产业最初的兴旺发达和电影创作多元竞胜的黄金机遇期。

难忘这匆匆十余年的岁月，作为有文化自律与自觉的知识分子，必然地应当与时俱进，紧紧跟上时代的步履。特别是当本土电影市场与全球市场已然贯通无阻，笔者思考的空间随之乃获得了某种跨文化、敞视式的拓展，而不可能再回到自我封闭的狭隘视阈。这里，不妨顺便提及的是，自2001—2006年，笔者有幸曾接受美国著名的南加州大学东亚研究中心的聘约，连续六年作为该中心的客座研究员，每年平均用两个多月的时间到美国访学、讲学，并渐次深入地对好莱坞展开了比较性的考察与研究，由是也给自己开启了一扇新的大门，一则要对好莱坞成熟的产业系统及其如何赢得世界观众的路径作出考察，二来要对东西方文化间如何实践平等而有尊严的对话进行探索。而更令笔者焦虑的是，在全球性的文化生态环境里，中国电影产业化的行进，究竟遭遇到了什么样的困顿和险局，如何能走出一条中国特色的道路，不断推进我国文化软实力在国际空间里作出主体性、有效性、可持续性的传播，这正是笔者学术思考的核心。尽管粗浅而未见得成熟（容或还含有某种片面性），自己也在大时代文化浪潮的冲击下不断调整并修正着自己的某些不当或偏激的思路和观点。谚曰：“从善如登，从恶如崩。”（《国语·周语下》，韦昭注：“如登，喻难；如崩，喻易。”）

冷眼向洋看世界，谁也未曾料到，数字革命的来临以及在网络上集结而成的新媒体，还有3D高技术的辉煌亮相，无疑为拓展电影艺术的创意及其表达的潜力，提供了巨大的新能量。但3D同时又是一把双刃剑，3D原本属于技术之“末”，它是为表达艺术的内容和创意服务的。一旦把本末倒置，将3D奉为制造视觉奇观的主臬，以其极致化的时尚迷彩为招徕，便渐次衍生成为当代影视文化生产与消费的主潮，并在人们的意识或潜意识里，为中产式的享乐主义提供了温床。当下仍处于粗放型产业结构样态里的中国电影，显然难以抵御由好莱坞所引领的世界消费文化的大趋势。新世纪这十来年间，中国电影在产业化行进中迅猛攀升的黄金GDP指数，却恰恰与其在文化上的轻狂、浮躁与贫瘠交错而生，令人不胜纠结而忧心如焚。

罗丹在其名著《罗丹艺术论》里，曾写下这样的名句：“艺术家和思想家好比十分精美、响亮的琴——每个时代的情境在琴上发出颤动的声音，扩展到所有其他的人。”然而，在近十来年来中国银幕上发出的“琴声”，则日渐呈现为噪音多而乐音



少，一种“泛娱乐化”的风气甚嚣尘上，乃形成轻精神而重物质、轻心灵呼吸而重眼球刺激的征兆，在商业创意与文化创意的互为衔接上、在悦目与赏心之和谐交融上，则似乎是每况愈下的。

君不见，当创作主体悄然隐退，在日趋浮躁的电影市场上，能给人们留下深刻心灵记忆的作品则日渐稀缺（包括好莱坞在内）。瞻望前景，从一个电影大国要迈向电影强国，我们前面要走的路依然相当艰难而漫长。在中国电影产业黄金机遇期的背面，事实上，潜在地尚存在着若干文化的危机点（这些危机点，无疑可读作一种东西方文化间的“蝴蝶效应”）。

当今之世，重塑电影叙事的现代观念，需要遵循时代审美的诉求并大力倡导现实主义精神。与此同时，我们的艺术视野也需要进一步开放，向当今世界上具有多样性的、优秀的文化成果学习，从而促成中国电影在现代审美维度上的提升。为振兴中国式主流大片及其产业，我们需要反躬自省，中国主流大片究竟缘何会沉落，又当如何来拯救。为振兴大片，需要以民族文化的主体创新为焦点，靠的是我们民族文化的原创力，靠的是我们电影产业运筹的智慧。中国式主流大片处于中美电影博弈的前锋，也是中国电影产业发展的中流砥柱，重振中国式主流大片之雄风，恰恰正是时代赋予我们的义不容辞的庄严使命。

未来国际文化高端的交手，首先要比的就是中国大片叙事的智慧和中国电影产业运作的智慧。与好莱坞博弈，要坚守“和而不同”的准则，求“异”而存同，不因循好莱坞模式而屈意迎人、东施效颦，而力求独标一格、自开新局，锐意拓展中国电影在艺术风格、样式、类型上主体性的创新与超越，努力促成电影产业GDP与文化含金量二者达于均衡与和谐。

本书经遴选入集的文章，虽不免受到个人见识的局限，然而，笔者却坚持独立思考，从不敢将个人论述游离于人文底线而随波逐流。前著《“镜”文化思辨》出版于1998年，弹指间不觉已是十五度春秋悄然逝去。

天地转，光阴迫。谨此为序，愿就教于方家。

董式宽谨识

2013年7月14日 北京 小西天陋室



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