

我的电视剧观

——曾庆瑞自选集

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曾庆瑞

WORKS OF BBU SCHOLARS

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《北广学者文库》总序

北京广播学院院长 刘继南

大学之大，在学者云集，在学术精深，在学科卓越。学术是支撑大学的精髓，学科是构筑大学的基石，学者是大学精神的化身。

钟灵毓秀，方能征峻朗之规模；敦品积学，方能垂大匠之方圆。出版《北广学者文库》，选载点滴历史，旨在反映北广学者、学术、学科的特点和风采，砥砺信息传媒后学新知。

五十年沧桑巨变，北京广播学院从最初的广播技术人员培训班，成长为以信息传播为特色的国家“211工程”重点大学；五十年春华秋实，我们倡导博大、精深、原创的学术精神，营建科学、民主、宽容的学术家园，遵循“人无我有，人有我优，人优我特”的学科发展思路，建立了符合中国国情的完整的信息传播高等教育体系。

半个世纪以来，众多北广学人在教书育人的同时，孜孜于学术研究，捧出了累累硕果。为纪念这段艰苦创业、拓荒耕耘的历史，我们撷其精华，集为《北广学者文库》，以期为中国信息传播高等

教育和学术研究事业，记录一页历史，积累一份智慧，积淀一段文化，激荡一种精神！

悠悠五十载，我们跋涉在学术创新的途中。我们深知，只有将学术、学科奠基在深厚的思想传统上，才能蓄势而发，为大学的未来开通旷达的坦途；只有营造宽容民主的学术氛围和淡泊功利的学术取向，才能造就恢弘的思想气度和博大的学术气象。我们深知，在深广而绵长的大学历史中，五十年的景观只是一个镜头、一页纪录；相对于历史悠久、学理厚重的大学，我们还显不足。只有以准确清晰的定位、广征博取的精神、非同寻常的努力，北广才能屹立于一流大学之林。

展望未来，北京广播学院将以大传播的理念、全媒体的视野，植根广播电视，面向传媒界，成为培养和造就高素质信息传播创新人才的摇篮，成为信息传播领域科学研究的前沿，成为推动信息传播科技成果向现实生产力转化的重要力量，成为中华文化与世界文明传播沟通的桥梁纽带。

实现这个目标，还需几代人付出更多的艰辛，贡献更大的智慧。我们比以往任何时候都更需要云集名家、孕育大师。他们当具有曾经沧海的深沉和洞若观火的敏锐，全球化的视野和立足本土的经验，雄厚的人文修养和独特的人格魅力，开风气之先的创新才能和批判精神。

《北广学者文库》是北广的郑重宣示：致力于奠基现代传播学术殿堂，成为现代传播智慧的滥觞；致力于培育现代传播学术传统，成为现代传播实践的先导；致力于营造现代传播精英瑰丽、群星璀璨的盛景，成为惠及群伦的精神路标。

《北广学者文库》是北广的热切期望：燃起众多学者的创造激情，让北广学术传统薪火相传；唤起莘莘学子对学术的崇敬，让北广精神通过一代一代学人从京都古运河畔启程，走向彼岸，走向远方！

是为序。

作者小传

1937年9月6日，被母亲孕育了十个多月的我，出生在武汉市武昌八铺街附近的一段江堤上。那时，漫过了低洼的江堤的伏汛大水还没有退下去。搭在大树下的一个凉棚，就是“产房”。呱呱坠地的哭声中，我母亲和二姐发现，我的头上已经爬满了蚂蚁。后来，家人都说，像是命里注定，我这一生，会在不断的历练中变得坚毅起来。

这，也许就是我的学术生命的源泉之一。

高中毕业的时候，怀着当作家的梦，我以优异的高考成绩走进了北京大学的校门，坐在中文系的课堂上开始了我的大学生活。在美丽的燕园，我几乎是贪婪地沉溺在这所举世闻名的高等学府所富集的知识的海洋里，用人类的文化宝藏充实自己的人生。只是，在我就要结束北大中文系本科和研究生的连续九年的求学生活的时候，碰上北大“四清”，人事冻结，原定的毕业分配留校工作计划改变，我来到了北京广播学院。在这个著名的信息传媒领域的高等学府里，我开始了继续攀登、努力做一番事业的人生旅途。

从1978年开始，在中国现代文学史领域里，教学之余，我先后出版了《中国现代文学史学科论》、《中国现代小说史》、《鲁迅评传》等著作，还编了几套书，写了一些文章。

20世纪90年代初，北京广播学院开始了前所未有的大发

展的新阶段。在学校统一的部署和安排下，我转到电视剧艺术事业和文化产业的教学和研究领域里来。1993年，我和同事们一起努力创办了中国高等教育史上第一个广播电视文学系，设立了第一个广播电视文学本科专业，招收了第一届广播电视文学专业电视文学方向的四年制本科大学生。作为创系主任，我和大家继续努力，在1994年获准设立了戏剧电影文学专业的硕士点，招收了这个专业的第一届电视剧研究方向的硕士生。到1999年，我们更上一层楼，国家批准学校设立广播电视艺术学专业博士点。当时，这是全国高校和研究机构中设立的第一个也是惟一的一个本专业的博士点。我和在本校兼职的王伟国教授一起，招收了全国也可以说是全世界的第一届本专业“电视剧历史与理论”研究方向的两名博士研究生，各自指导一名。

历时十年，跋涉在这个领域里，我夜以继日地劳作，不畏艰辛，刻苦攻读，努力教学，悉心研究，可以说，虽然是刚刚开始，也总还是揭开了我们人类艺术史上的“电视剧艺术学科理论”的成体系的建设工作的第一页。人们都激励我说，在这项建设工作中，我做了奠基和开拓的工作。为此，我虽然感到莫大的欣慰，却也深知自己今后的责任将更加重大。

在这个过程中，继指导4名中国现代文学史硕士研究生之后，我又指导了电视剧方向的25名硕士生、6名博士生，还讲授了硕士学位课“电视剧原理”、“电视艺术研究方法”和选修课“中国电视剧与大众文化”，主持并参与讲授了博士学位课“艺术学前沿”、“广播电视艺术学前沿”、“电视艺术学方法论”，讲授了博士学位的研究方向课“电视剧理论研究的过去、现在和未来”、“电视剧历史研究的过去、现在和未来”。

在这个过程中，我还积极规划并组织开展这个学科的学术研究工作。我组建了相关的研究所，设计了最初的9套有关电视剧艺术研究的丛书，组织队伍开始研究和撰写。与此同时，我自己也在这个领域里求学治学，努力攀登一个新的学术高

峰。这几年，我写的一些剧评文字，像第一个站出来批评《大宅门》的《大宅门里，半是挽歌！》和第一个站出来批评《阿Q的故事》的《刹一刹亵渎文学名著和经典的歪风》，都有较大的影响。一部《太平天国》，我写了11篇文章全面加以评论，还就《太平天国》的批评现象发表了我的一些见解，影响也不小。除了剧评文字，在中国电视剧的“史”、“论”方面，我写的《冲出怪圈 再铸辉煌》、《守望电视剧的精神家园》、《艺术事业、文化产业与大众文化的混沌与迷失》、《感应伟大的时代，追随着民族的腾飞！》、《2002年的中国电视剧作品》、《电视剧要以塑造真善美的民族文化形象为己任》、《在农村题材电视剧中富集更为鲜明的地域文化特色》等等，也都颇有影响。

1998年10月15日，在北京广播学院、中央电视台、中国国际广播电台联合主办的“21世纪中国广播电视事业发展战略研讨会”上，我做了一个大会发言，题目是《冲出怪圈再铸辉煌——对21世纪头十年中国电视剧艺术发展战略的思考》，第一次在公开的场合对业界和学术界正式提出了建设电视剧艺术学学科的问题。1999年，教育部批准在学校建立部属的人文社会科学研究基地“广播电视研究中心”，随同中心建制还批准了我作为课题负责人的部级重大研究项目“电视剧艺术学学科体系”，以《电视剧艺术学学科论》和《电视剧艺术研究方法论纲》两部著作作为预计成果。

2003年，我和我们课题组的同仁跨出了更有决定性意义的一步。这一年，作为教育部部属的重点大学，学校着手建设“‘211’二期工程”，还兼及筹备50年校庆的庆祝活动，我们的“电视剧艺术学学科理论体系”项目正式启动。明年，将开始成规模地分批推出自己的研究成果。按计划，第一批涉及当前急需的、重大的、焦点的学科理论问题，问世的将有22部，即：《中国电视剧艺术学学科论》、《中国电视剧艺术研究方法论纲》、《电视剧原理·本质论》、《电视剧原理·文本论》、《电视剧原理·创作论》、《电视剧原理·接受论》、《电视剧原理·发展



论》、《电视剧艺术美学》、《电视剧艺术文化学》、《电视剧艺术心理学》、《电视剧艺术与法》、《电视剧艺术类型学》、《电视剧艺术鉴赏学》、《电视剧评论学》、《电视剧策划艺术论》、《电视剧摄像艺术》、《电视剧照明艺术》、《电视剧音乐艺术》、《电视剧制片管理艺术》、《重大革命历史题材电视剧研究》、《历史题材电视剧研究》和《戏曲电视剧研究》。

作为课题组的负责人、大型课题成果《电视剧艺术学丛书》的执行主编，我很高兴自己能为它付出大量艰辛的劳动。这里面的《中国电视剧艺术学学科论》、《中国电视剧艺术研究方法论纲》和五卷本《电视剧原理》由我承担。我为此已经付出了将近10年的心血。现在，到了开花结果的好时候了。我将以十分喜悦的心情迎接这一天的到来。

这几年，在文化批判方面，我还发表了一些文章，像《不治理病态的文艺思想，不良的文化产品还会沉滓泛起！》、《拷问“哈利·波特现象”》、《亮出维护民族文化权利的旗帜》、《只有传播民族的优秀文化，我们才会有无限的生机》、《必须重视国家文化安全》、《文艺批评要以民族文化民族精神的兴亡为己任》等等，也都产生了较大的影响。有的，像谈及国家文化安全问题的，还特别受到重视。

顺便说一下，近几年，鉴于“文学台独”活动猖獗，接受中国作协的一些研究和写作任务，我和老伴还署名“童伊”，在《文艺报》上发表了7篇大文章，并参与或者独立撰写了两本书，即《台湾新文学思潮史纲》和《“文学台独”面面观》，都在海峡两岸同时出版，影响很大。

我还尝试着写了一部20集的电视连续剧《徐志摩》的文学剧本。

2004年4月28日

京郊昆玉河畔寓中

About the Author

I came to this world on September 6, 1937, after my mother conceived me over 10 months. My birthplace was on the embankment of Yangtze River near Bapu road in Wuchang district, Wuhan City, capital of central China's Hunan Province. Just then, flood hit the region and my mother gave birth to me in a shelter or "my delivery-room" under a big tree on the embankment. Hearing my cry, my mother and elder sister found many ants had crawled onto my head. Later, my families would like to say that I am destined to be a man of strong will while undergoing difficulties.

This might be one of the sources of my academic life.

After graduation from high school, I passed the college entrance exams with high marks and successfully entered Beijing University to study Chinese language, cherishing a beautiful dream of being a writer. In the Chinese Language Department at the beautiful Yanyuan or "Swallow Park", I began my college life and indulged myself in the sea of knowledge to enrich my life like a greedy boy. After nine years of studies, I obtained both bachelor and master degrees. Unfortunately, "Four clean-ups" movement (a movement to purify politics, economy, organization and ideol-

ogy, 1963 – 1966) began in Beijing University when I was about to graduate. So the original plan that I would be employed at Alma Mater as a faculty member miscarried and I was assigned to Beijing Broadcasting Institute to work as a teacher. In this university that enjoys high prestige in media and mass communication, I went on to struggle for a completely new career.

From the year of 1978, I began to be engaged in the field of the history of Chinese contemporary literature in my spare time. I published several books successively, including *The Theory of Chinese Contemporary Literature History*, *The History of Chinese Contemporary Novels*, *The Critical Biography of Luxun*, etc. Besides, I also compiled several sets of books and wrote some academic papers.

In early 1990s, Beijing Broadcasting Institute stepped into a new flourishing stage that was unparalleled in her history. According to BBI's plan, I was given the task to teach and research in the fields of TV drama and culture industry. In 1993, my colleagues and I, with concerted efforts, initiated the Department of Radio and Television, which was the first in China's history of higher education. The department for the first time recruited undergraduate students majoring in the TV and Radio Literature with TV Literature as orientation of studies. As dean of this department, I went on working hard with my colleagues and successfully set up "Master Degree Station" for the speciality of the literature of drama and movie in 1994, when we recruited the first group of MA candidates of this speciality, majoring in TV drama. It was in the year of 1999 that we took a step further, that is, we honorably won the approval from the Ministry of Education to establish "Doctor Degree Station" for the speciality of TV Art. Wang Weiguo, a part-time professor of BBI, and I be-

came the supervisors of two PH. D candidates who specialized in The History and Theory of TV Drama, which was unique in China, even in the world.

I worked for 10 years in this field, devoting myself to research and teaching day and night, and fearing no difficulties and hardships. Although it was just a beginning, we did open the first page of the systematic discipline of "Theory of TV" in the art history of human race. People are likely to encourage me and said that I have done a foundational and pioneering job in the construction of this discipline. I feel very much gratified and also know very well the great responsibility that I must shoulder in the coming days. In the past 10 years, I have supervised 35 candidates, including 4 MA candidates majoring in Chinese contemporary literature, 25 MA candidates majoring TV drama and 6 Ph. D candidates. Besides, I have been teaching several courses. Some are MA degree courses like Principle of TV Drama, Approaches to TV Drama Art Studies. Some are MA selective course called China TV Drama and Popular Culture, some are Ph. D degree courses, such as Art's Frontier, TV Art's Frontier and Methodology of TV Art Studies. I also teach the research courses for Ph. D degree, such as The Past, Present and Future of TV Drama Theoretical Research, Past, Present and Future of the Research on the History of TV Drama.

Moreover, I have been actively making out programs and organizing research work on this discipline. I also established a relevant graduate school, designed 9 sets of initiative books on the research of TV drama art, and organized a group of people to write and compile these books. Meanwhile, I, myself, am always in pursuit of knowledge and manage to climb up to a new height. In recent years, I have written a good number of drama reviews, for

example, *A Dirge Haunts Grand Family* which is the first to criticize Grand Family, *Checking the Unhealthy Tendency of Blaspheming Classical Works* which also is first to criticize *The Story of Ah Q*. These drama reviews are very influential. About TV drama *Taiping Heavenly Kingdom*, I wrote 11 pieces of influential reviews to make an overall commentary on it and also expressed my view on the critical phenomenon based on *Taiping Heavenly Kingdom*. In addition, I wrote a series of books on the history and theory of China TV drama, including *Break out of Vicious Circle, Re-create Brilliance*, *An eye on the Spirit of TV drama*, *The Loss and Chaos of Art*, *Art Industry and Popular Culture*, *A Leap Forward of Chinese Nation in the Great Age*, *On 2002 TV Drama*, *TV Drama Shoulders the Responsibility for Creating the Image of Chinese National Culture*, *A Brilliant Cultural Characteristics in the TV Drama of Country Theme*.

At the forum on the development strategy of China's radio and television undertaking in the 21st century jointly sponsored by BBI, China Central Television and China Radio International on October 15, 1998, I delivered a keynote speech entitled *Break out of Vicious Circle, Re-create Brilliance — The Thinking on the Development Strategy of China's TV Drama Art in the First Ten Years of 21st Century*. I put forward to the TV and academic circles at the public occasion for the first time in China the formal suggestion that discipline of TV Drama art theory be established. In 1999, the Ministry of Education approved the establishment of a base of social science studies on humanities — the research center of broadcasting and TV dramas affiliated with the ministry. In the meantime, I won the approval to be responsible in the center for a major research subject at the ministerial level — The TV Drama Art Theory Studies System, with two works en-

titled *TV Drama Art Discipline Theory and Methodology on TV Drama Art* as planned scientific research achievements. My colleagues in the subject group and I took a decisive step forward in 2003. This was in this year that The TV Drama Art Theory Studies System was officially launched, while BBI, a key university affiliated with the Ministry of Education, was beginning with the second phase of "211 Project" (100 hundred key universities in 21st century) and making preparations for the celebration of the BBI's 50th anniversary. Next year, my research group will put out their research achievements in different batches, including 22 books in the first batch. These books are in urgent need at the present time and will also reflect the major theoretical questions and focuses of attention. They are *The Discipline Theory of China's TV Drama Artistic Studies*, *The Methodology Outline of China's TV Drama Art Research*, *The Principle of TV Drama — On Essence, On Text, On Creation, On Acceptance, On Development*, *TV Drama Art Aesthetics*, *The Cultural Theory on TV Drama Art*, *The Psychology on TV Drama Art*, *The TV Drama Art and Law*, *The Typology on TV Drama Art*, *The Appreciation and Discrimination of TV Drama Art Studies*, *The Critical Study of TV Drama*, *On TV Drama Planning Art*, *The TV Drama Video Recording Art*, *The TV Drama Illumination Art*, *The TV Drama Music Art*, *The Art of TV Drama Producing Management*, *The Studies on TV Dramas of Major Revolutionary Historical Subjects*, *The Studies on TV Dramas of Historical Subjects* and *The Studies on TV Drama of Traditional Operas*. I, as head of the research group and executive editor-in-chief for the Collection of TV Drama Art Studies, feel very happy to make painstaking efforts for the research achievements. Of the collection of books, I am responsible for

compiling *The Discipline Theory of China's TV Drama Artistic Studies*, *The Methodology Outline of China's TV Drama Art Research* and the five volumes of *The Principle of TV Drama Art*, for which I have put in ten years of hard work. Now it is time for the flowers to blossom and I will greet them with a feeling of immeasurable joy. In recent years, I have made public some influential critical articles in the field of culture criticism, including *Adverse Cultural Products Like Dregs would Float if not Dealing with Morbid State of Thought in Literature and Art*, *Interrogate "Harry Potter Phenomenon"*, *Uphold the Right to Safeguarding the National Culture*, *We will be Full of Life Only When We Continuously Spread Splendid National Culture*, *It is a Must to Attach Great Importance to Security of National Culture and Art Criticism should Regard Rise or Fall of National Culture and National Spirits as its own Duty*. Some articles referring to questions related to security of national culture have drawn special attention of the country's certain departments.

By the way, seeing that Taiwan's pro-independence literature has been rampant, I accepted the task assigned by the Chinese Writers' Association to conduct research and write articles on the issue. I, together with my wife, published seven articles in the *Literature & Art Daily* with the pseudonym "Tongyi". In the meantime, I participated in writing or write on my own two books — *The History Outline of Taiwan's New Trend of Literature Thought* and *The Comprehensive Observation and Analysis of Taiwan's Pro-independence Literature* that exerted a big influence after they were published on both sides of the Taiwan Straits at the same time.

I also tried to have written a TV drama script *Xu Zhimo* of a 20-part serial.

目 录

- 1 我的“电视剧观”和“电视剧学科论”
——《自选集》序
My view on TV Drama and Theory of TV Drama Discipline
——Preface of “*Works of BBU Scholars*”
- 8 电视剧原理是一门什么样的科学？
——《电视剧原理》总论
What is the principle of TV Drama?
——Introduction of “*The Principle of TV Drama*”
- 30 怎样揭示电视剧的本质特征？
——《电视剧原理》第一卷《本质论·绪论》
How to reveal the nature of TV Drama?
——Introduction of “*The Principle of TV Drama—On Essence*”
- 52 电视剧究竟是什么？
——《电视剧原理》第一卷《本质论·余论》
What is TV Drama?
——Supplement of “*The Principle of TV Drama—On Essence*”
- 56 电视剧艺术学学科理论体系建设刍议
——《电视剧艺术学学科论·绪论》
My humble opinion on the construction of the thoretical system of TV Drama art
——Introduction of “*The Discipline Theory of China’s TV Drama Artistic Studies*”
- 78 电视剧艺术研究呼唤科学的研究方法
——《电视剧艺术研究方法论纲·绪论》
The academic studies of TV Drama art call for a scientific approach
——The Methodogogy Outline of “*China’s TV Drama Art Research*”

- 98 怎样研究电视剧作品的艺术文本?
——《电视剧原理》第二卷《作品论·绪论》
How to study the text of TV Drama?
——Introduction of “*The Principle of TV Drama—On Comments*”
- 136 电视剧价值的规范及其体系创造
——《电视剧原理》第一卷《本质论》增订本之一章
Standards and Systems of TV Drama Values
——Chapter One of the revised edition of “*The Principle of TV Drama—On Essence*”
- 187 电视剧艺术评论是什么?
——《电视剧评论丛书》总序
What is the commentary on the art of TV Drama?
——General Introduction of “*Collections of TV Drama Review*”
- 202 守望电视剧的精神家园
——回眸 20 世纪 90 年代一场电视剧文化的较量
An eye on the spirit of TV Drama
——Looking back at the contest of TV Drama cultures in 1990s
- 236 寄厚望于“长江后浪推前浪”
——《自选集》后记
Great hope for “the new generation excels the old”
——Postscript of “*Works of BBU Scholars*”