

中国第一部双语百科全书

用英语说

中国

Talk About
China in English

影视

Film and
TV Series

[美] 贾冰 王敏华 主编
Robin Harrison 审校

上海科学普及出版社





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· 图书在版编目(CIP)数据

用英语说中国. 影视:英汉对照/贾冰,王敏华主编.

上海:上海科学普及出版社,2009.10

ISBN 978-7-5427-4434-0

I. 用… II. ①贾…②王… III. ①英语—汉语—对照读物②电影史—中国③电视史—中国 IV. H319.4:J

中国版本图书馆 CIP 数据核字(2009)第 152233 号

责任编辑 徐丽萍

用英语说中国——影视

贾冰 王敏华 主编

上海科学普及出版社出版发行

(上海中山北路 832 号 邮政编码 200070)

<http://www.pspsh.com>

各地新华书店经销

三河市德利印刷有限公司

开本 700×1000 1/16

印张 24 字数 483000

2009 年 10 月第 1 版

2009 年 10 月第 1 次印刷

ISBN 978-7-5427-4434-0

定价: 45.00 元

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- 制 作：北京浩瀚英语研究所

前 言

随着我国改革开放的不断加速,旅游事业也越来越兴旺地发达起来。尤其是近几年来,来自世界各地的客人涌向中国,他们试图揭开这块辽阔土地的神秘面纱,发掘这段悠久历史的根源,以满足其难以诠释的好奇和幻想。

具有悠久而又丰富历史的中国一直为自己无数的历史遗迹和文化遗产感到自豪。几乎在中国的每一个地方,人们都能欣赏到神奇的景观或自然风光及其世代相传的故事和神话。

此外,在中国人民的辛勤努力下,国家在各个方面都有了翻天覆地的变化。从经济、文化、教育,到生活、娱乐和消遣,人们都在尽情地享受着国泰民安、和谐安睦的生活。国家的建设和发展日新月异,人们的思想、观点、生活方式也有了很大的变化。

在这种形势下,我们觉得有必要给来中国工作和旅游的外国友人——尤其是给那些将来参加 2010 年上海世博会的各国朋友提供一些帮助,把他们可能感兴趣的事情、人物和地方简单地作一些介绍,让他们对中国有个大致的了解。由此,我们编写了《用英语说中国》这套丛书。丛书共有 12 部,分别是:

- 1.《用英语说中国——历史》
- 2.《用英语说中国——民俗》
- 3.《用英语说中国——艺术》
- 4.《用英语说中国——文化》
- 5.《用英语说中国——名城》
- 6.《用英语说中国——名人》
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- 8.《用英语说中国——体育》
- 9.《用英语说中国——名校》
- 10.《用英语说中国——影视》
- 11.《用英语说中国——科技》
- 12.《用英语说中国——经济》

《用英语说中国——影视》旨在通过理顺中国影视发展的脉络,向读者全景式地介绍和展示中国大陆以及港澳台影视所取得的主要艺术成就。本书把中国影视的发展划分为五个阶段,每个阶段包括“发展概况”、“著名影片”、“著名导演”和“著名演员”等。且每个栏目的内容既丰富翔实,又具代表性。

通过本书的阅读,人们不但可以了解中国大陆和港澳台电影和电视剧的发展

概况以及各个历史时期具有代表性的优秀影片、导演和演员,还可以从中国影视剧以及一代代中国电影人身上多角度领略中国社会不同时期、不同层面的风貌,感受中国社会发展的伟大成就。

参编这套丛书的作者都是来自高等院校的英语教授、副教授和硕士研究生,大家都为能参与此项有意义的活动而感到兴奋和激动,都乐意为宣传中国和振兴中华贡献自己的一份力量。

《用英语说中国》这套丛书从策划到构思,从设计到编写,都是站在较高的角度,本着较新的水准,创造性地把中国的上上下下、东西南北、方方面面以简洁流畅的语言娓娓叙述的。这必将令广大读者体验一种全新的感受。

《用英语说中国》这套丛书对于所有英语爱好者,包括中学生、中学教师、大学生、办公室职员和政府工作人员提高英语学习兴趣和英语水平都能有所帮助。丛书信息量庞大,涉及面广泛,古往今来,东南西北,犹如一部中国百科全书。丛书中的英文叙述和中文译述都严格遵循语言简练、结构明晰、形式活泼的宗旨,我们衷心希望这套丛书能够受到广大读者的喜爱和信赖。

把中国介绍给世界,让世界上更多的人了解中国,是每个中国人的愿望。

限于编著者的水平和第一手资料的缺乏,丛书中有些地方的内容和信息可能存在一些出入和欠缺,恳请广大读者予以批评指正。

《用英语说中国》丛书编者

2009年10月



Preface

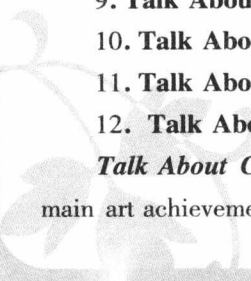
With the rapid development of China's reform and opening-up, tourism is on the rise, esp. in recent years. More and more people from all over the world come to China, hoping to unveil the mystery of the vast land, to discover the origins of the long history in China and to satisfy their own curiosities and fantasies as well.

China, with a long and rich history, is always proud of her countless historical sites and cultural relics. Almost everywhere people encounter amazing miracles or natural beauties together with their everlasting legends and myths.

Furthermore, with the strenuous work of the whole nation, China has witnessed fundamental changes in every field. From national economy, culture and education to people's living standard, recreation and entertainments, everywhere and every soul is enjoying a peaceful and comfortable life in a friendly and harmonious atmosphere. The nation's construction and development are changing with each passing day while people's views and points are also keeping pace with the times.

Under such circumstances, we feel obliged to offer some help to those foreign visitors, esp. those who are coming to the 2010 Shanghai Expo, by giving them a brief introduction of the things, the people and the places they might be interested in. The series "*Talk About China in English*", therefore, come into being. The series consist of 12 books in all. They are:

1. **Talk About China in English—History**
2. **Talk About China in English—Folklore**
3. **Talk About China in English—Arts**
4. **Talk About China in English—Culture**
5. **Talk About China in English—Famous Cities**
6. **Talk About China in English—Celebrities**
7. **Talk About China in English—Tourism**
8. **Talk About China in English—Sports**
9. **Talk About China in English—Famous Colleges and Universities**
10. **Talk About China in English—Films and TV Series**
11. **Talk About China in English—Science and Technology**
12. **Talk About China in English—Economy**



Talk About China in English—Films and TV Series introduces and shows the main art achievements of the films and TV series of Chinese mainland, Hong Kong, Tai-

wan and Macao. In the book, the development of Chinese films and TV series is divided into five stages, each of which consists of General Survey, Notable Films, Notable Directors and Notable Stars. The contents of each stage are both rich and representative.

Reading *Talk About China in English—Films and TV Series*, readers can learn a lot about the general situation of films and TV series in the mainland, Hong Kong, Taiwan and Macao as well as the excellent representative films, directors and stars in each stage. What's more, they will be able to appreciate the styles and features in different periods and different levels of Chinese society from Chinese films and TV series and generations of Chinese filmmakers and thus understand fully the great achievements of Chinese social development.

All the writers of the collection are professors, associate professors and graduate-students of English from military colleges and universities. We all feel happy and proud to have the chance to do our bit for the publicity of our motherland as well as her promotion.

From making plans to hatching plots, from working out schemes to carrying out the writings, the authors have been diligent and conscientious. Through our work, we want to provide readers with a rich and colorful introduction of an encyclopedic manner. The series are new and creative, and sure enough, they will bring fresh feelings and experiences to all readers.

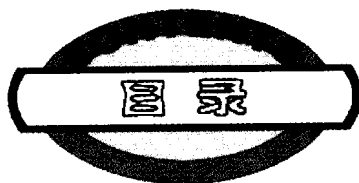
The series are also helpful for all English lovers, including secondary school students and teachers, college students, office clerks and public servants.

Both the English and Chinese versions in the collection are made in simple language, clear structure and lively style. We hope they will find popularity upon publication.

We are extremely grateful to the authors and publishers of all the materials we have chosen here in the book. We apologize for the insufficient information in some cases due to lack of resources. We intend to show every respect for intellectual property rights, but we hope our pleading of the permission to use these materials for the purpose of letting more foreign friends know China better will receive kind and generous consideration.

Authors

October 2009



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C 1905年~1939年中国影视

Chapter 1 Films and TV Series from 1905 to 1939



历史概况 General Survey

——

Chinese Film History

The film of China underwent its hard and long pioneering period (1905 ~ 1931). In nearly thirty years it suffered hard and bitter transformation—from projecting foreign motion pictures to making its own films and from parasitizing on foreign resources to producing independently.

On August 11, 1896, motion pictures arrived in China from the West and the first recorded screening of a foreign film in China was held in Shanghai. Since then, the French, the English, Italians and Russians exported their films to China in succession.

As the first Chinese film, *The Battle of Mount Dingjun* which started to shoot on July 9th, 1905 was made by Ren Qintai in November 1905. It was adapted from a Beijing opera of the same title by a notable performer of Beijing Opera Tan Xinpei and shot at the Feng Tai Photo Studio in Beijing. The shooting of the film marked the official birth of Chinese film. The producer of the film, Ren Qingtai, had studied photography in Japan when he was





young. He himself bought a manual camera and 14 sets of films from a German merchant and hired Liu Zhonglun who worked in his photo studio as his cameraman. The film was produced outdoors in the daylight for three days without any transcript or background. Although it seemed that *The Battle of Dingjunshan* was rough and ordinary, it was of great significance then—it inaugurated the pioneering beginning to make films for Chinese people. It was the infrequent and rare material not only for the history of Chinese film, but also for the history of Chinese Beijing opera.

In 1913, as the first film company set up by Chinese people, Xinmin Film Company was founded. And the first Chinese short feature film *The Couple in Hard Times* (or *Die for Marriage or the Difficult Couple*) (*Dong Fang Hua Zhu*) came out then.

In those days some styles of film had appeared, such as story film, martial art film, newsreel, scenery film and animation which were still at their exploring stage. Most of the films then were poor in art and contents. However, these films had positive meaning, for example, *The Couple in Hard Times* reflected the irrationality of the arranged marriage to some degree.

In the following several years, the production companies were mainly owned by foreigners and the domestic film industry actually started in Shanghai since 1916. Film technicians from America began to train Chinese technicians in Shanghai in the 1920s, thus, American influence continued to be felt for the next two decades. This was the rudimentary times for the film of China. During this period, some production companies were first set up in Shanghai, such as Star Film Company founded by Zheng Zhengqiu and Zhang Shichuan and the Shaw Brothers' Tianyi Film Company ("Unique"). In 1917 China had its own first film corporation—the Film Section of the Commercial Press. Among these companies, Star Company produced *Orphan Rescues Grandfather* in 1923 and aroused a stir then.

As a milestone of early Chinese film, *Orphan Rescues Grandfather* made by Zhang Shichuan and Zheng Zhengqiu with its successful box-office appealing to Chinese audiences of the time not only laid a foundation for the prosperity of Star Film Studio, it attracted more investment capital and talent into filmmaking, allowing a upsurge of founding film companies. According to the statistics, 175 film companies had been founded successively in every corner of the country, among which 145 were in Shanghai alone. The emergence of numerous film companies led to the fact that the number of films increased and the domestic films were re-





charm could still be verified through half century.

After 1937, Chinese film workers produced many notable films which inspired Chinese people's fighting against Japanese invasion in the Anti-Japanese War, like Ding Shanxi's *The Eight Hundred Heroes* (1938), Bu Wancang's *Mulan Joins the Army or Maiden in Armour* (1939), with its story of a young Chinese peasant fighting against a foreign invasion, etc. In this stage Chinese film artists became more skillful in film language and their shooting methods reached the rather high level. In 1937, *Street Angel* produced by Yuan Muzhi made the main actress, Zhou Xuan, a great coup. Accordingly, this post-1930s is now often referred to as the first "golden period" of the Chinese film to some extent.

Chinese Hong Kong Film History

At the end of 1895, foreign films came into Hong Kong where there were the public films shown in 1903 and a fair number of cinemas were set up in 1907. The number of films and their time of being shown were bigger than before. Accordingly, the year of 1907 was seen as the first peak year of Hong Kong film industry. In 1909, Liang Shaopo directed and starred a quite simple humorous film *Stealing a Roasted Duck*. Its producer worked together with Li Minwei to make the first Hong Kong feature film *Zhuang Zi Tests His Wife* in 1913, which hastened Hong Kong Film industry and Li Minwei was praised as "Father of Hong Kong film". The appearance of this film symbolized the beginning of Hong Kong film infancy.

In 1922, Li Minwei and his elder brother Haishan and Li Beihai originated the first Hong Kong film company—Minxin Film Company which greatly promoted Hong Kong film industry. It not only produced the first Hong Kong newsreel documentary in 1923 and set up the first actor training institute to train the people who have talents for acting and also made the first long feature film *Rouge*. Hong Kong film industry had been gradually grown during 1924 and 1925 but interrupted by the strike in June, 1925. A year later, the film show industry began to revive. At the beginning of 1930, Li Beihai established Hong Kong Film Company with other people, and produced its pioneering work *The Witty Sorcerer*. It was Lianhua Film Company united by Minxin and other several film companies that made Hong Kong film industry developed steadily. Lianhua brought great influence on Hong Kong film industry and it was one of the greatest film studios prewar in China.

When gods and spirits' swordsmen films prevailed over the country, Lianhua produced many films with the health theme and fresh style, including



Conscienceness, which was the first Chinese film entering American film market, and *Song of the Fisherman*, which was the first Chinese film winning the international award, etc. They not only changed the foreigners' opinion about Chinese film, but also created its new wave. In 1934, Lianhua in Hong Kong was disunited and Li Beihai founded the first Hong Kong sound film studio—Zhonghua Film Studio and made a partially sound film *Conscience* and the first sound film *The Silly Youth Enter Bridal Chamber*. At the same time, the film companies produced many silent films like *Dai Lao Bai Shou*, etc. according to the tradition. Therefore silent films and sound ones coexisted during 1933 and 1934. In 1935, Hong Kong stepped into its sound film age. Since 1935 the number of Cantonese films made in Hong Kong was increased yearly. Influenced by the anti-Japanese movement, a number of patriotic films were made. Among them, the *Life Line* was directed by the early famous Hongkong director Guan Wenqing. In 1936, social education films became the mainstream in Hong Kong films like *A Woman of Guangzhou* by Shao Zuiweng.

In 1937, "July 7 Incident" happened, which resulted in Hong Kong's high spirit of resistance against Japan and film workers started to make anti-Japanese and patriotic films one after another. Among 85 feature films in 1937, there were 25 anti-Japanese and patriotic films, of which *Last Minute* by Zhao Shushen could be absolutely regarded as the classic work. Next year, patriotic films continued to prevail. In the same year, the first Hong Kong color film *A Woman of Guangzhou (II)*, the first swordsmen film, the adventures of *Fong Sai - yuk* and the first Chinese language film *Diao Chan, A Beauty* were produced in succession. With the appearance of *Diao Chan, A Beauty* Hong Kong entered the coexistence period of Cantonese films and Chinese language films and the number of the latter was increasing.

Chinese Taiwan Film History

Taiwan Films began in 1896. Films were introduced to China when Japan launched the Jiawu War of aggression against China and forced Qing Government to sign the Treaty of Shimonoseki, ceding Taiwan to Japan. In Taiwan, the earliest film show was just for Japanese. Japanese Government deprived Chinese culture by its power, and its force dominated and intermingled each step of Taiwan film development; the first film show activity was held by Japanese in 1901, the first cinema was founded by Japanese in 1907, the first feature film was shot by Japanese in 1922 and the so-called "first sound film" was a colonial film produced by Japanese in 1936. Taiwan film history originated from "Japan", which was the sorrow in Taiwan film workers forever. Moreover, the number of early Taiwanese



films was small, however mostly depending on Japanese cooperation and capital support.

In 1925, the first feature film *Whose Fault Is It* was made by Taiwanese Liu Xiyang, Zheng Chaoren, Zhang Yunhe and Li Songfeng, etc., who shot an errantry romantic film *Bloodline* in 1929 in the wake of Chinese ghost swordsmen Film. When the film released to the general public it was an unprecedentedly successful blockbuster.

In 1931, Japan invaded China and Taiwan was forced to preparing for war. Japan severely controlled Taiwan in culture, leading to a shortage of materials and filmmaker. From 1931 to 1937, therefore, Japan and Taiwan cooperated to shoot films, but Taiwan produced only 5 films directed totally by Japanese. After Anti-Japanese War in 1937, Japan pushed the three "Kominka Movement" film principles and used the film to enslave Taiwanese, suppress and control Taiwanese filmmakers.



历史概况

General Survey

——

中国电影史

中

国电影的拓荒期是漫长的。在将近 30 年(1905 ~ 1931)的时间里,中国电影从放映外国影片起步到开始摄制自己的影片,从寄生于外国资本到开始自己独立自主地制片,经历了艰难而痛苦的蜕变。

1896 年 8 月 11 日,电影传入中国,当天,在中国的上海上映了第一部外国电影。从此,法国人、英国人、意大利人、俄国人纷纷把自己国家的影片输入中国。

1905 年 7 月 9 日,中国第一部电影《定军山》开拍。此部影片改编自京剧,由著名京剧艺术家谭鑫培在北京丰泰照相馆拍摄完成的,标志着中国电影的诞生。由年轻时曾在日本学习摄影的任庆泰担任制作人。他从德国商人那里购买了一部手动摄像机和 14 盘胶卷,雇他照相馆里的照相师刘仲伦担任摄影师。本片在户外日光下拍摄了三天,没有任何脚本和布景。现在看起来,《定军山》的制作是粗糙而普通的,但在当时其意义却非同小可:它开创了中国人拍电影的历史先河。不论对于中国电影史还是中国京剧史,这部影片都是罕见而珍贵的资料。

1913 年,中国人自己组建的电影公司新民公司在上海成立,中国第一部短故事片《难夫难妻》(又名《洞房花烛》)问世。



那时,一些影片的类型,如故事片、武打片、纪录片、风光片,动画片都出现了,但基本上都还处于探索阶段。那时拍出的影片,无论内容上还是艺术上,大多很低劣粗糙。不过也确有一些影片具有积极意义,如《难夫难妻》,在一定程度上反映了包办婚姻的不合理性。

随之而来的几年间,制片公司主要由外国人所拥有。1916年,中国的电影业才真正以上海为中心开始起步。20世纪20年代,美国电影专家开始在上海为中国培训技术人员。此后的二十年间依然能够感觉到美国对中国电影的影响。这个时期是中国电影事业的萌芽时期。也是在此期间,中国首批电影制作公司,如张石川和郑正秋的明星影片公司,邵醉翁等兄弟四人的“天一”影片公司开始在上海创办。1917年,中国有了第一家自己的电影企业——商务印书馆影片部。1923年由明星影片公司拍摄的《孤儿救祖记》引起了轰动。

作为早期中国电影里程碑式的作品,张石川、郑正秋合作的《孤儿救祖记》票房上的成功不仅为“明星”公司的繁荣奠定了基础,而且吸引了众多资金和人才来投资影视制作,引发了一波创办电影公司的热潮。据统计,1922年到1926年间,全国各地先后开办的电影公司有175家,单上海一地就有145家。众多电影公司的出现,导致了电影产量激增,国产电影受到市场的热烈欢迎。中国电影从此开始走出低谷,进入第一个空前繁荣期。

《歌女红牡丹》是中国第一部蜡盘配音有声片,虽然有声片在公演时,并未产生所期望的轰动效应,但是制作者们的大胆尝试和努力实践,毕竟揭开了中国电影历史新的一页。

1932年,中国教育界和电影界热心人士共同倡议,在南京建立中国教育电影协会。次年,中国教育电影协会举行了第一次影片评选活动,卜万苍导演的《人道》和郑正秋导演的《自由之花》被评为优秀影片。此后又举行了几次评选。由于当时协会的领导者中有不少具有政府高层官员身份,因此可以说这是中国电影史上最早的具有政府色彩的电影奖。

20世纪30年代初,中国真正重要的电影随着进步的中国左翼作家联盟的成立、日本帝国主义对中国的侵略和中国人民的觉醒而开始产生。在中国共产党的领导下,进步的电影工作者拍出了许多具有积极社会意义又有相当艺术水准的影片,如程步高的《春蚕》(1933)、吴永刚的《神女》(1934)和孙瑜的《大路》(1935)等。这些进步影片因强调当时国内的阶级斗争、国外的威胁(即日本的侵略)以及注重普通民众的生活而出名,像《春蚕》中的蚕农家庭和《神女》中的歌女。1933年,由上海天一电影公司制作、薛觉先主演的首部粤语电影《白金龙》引起轰动。1934年,蔡楚生执导的《渔光曲》,非常卖座,并于次年成为中国首部获国际奖项的影片。1935年,《风云儿女》在上海首映,影片的主题歌《义勇军进行曲》后来被定为中华人民共和国国歌。