电影学原理
Film Theory

Both Mandarin and English
Teaching Materials | 中英文双语

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电影学原理
Dianyingxue Yuanli

前　言

在二十岁左右的时候,我想当一名数学家。当时我是一名初级中学的数学教师,崇拜数学逻辑的严密和精准性,还有那隐隐约约的高深莫测。同时,又受到爱因斯坦宇宙观的影响,坚信世界是一个严密的逻辑之网。这张网浑然天成,人类的任务就是发现并表述它;这张网不受任何意识形态的纷扰,是一张纯粹的科学之网,圣洁之网,是令人心驰神往的终极真理。

大学本科时读到卡尔·马克思对黑格尔"终极真理"观点的批判,对辩证法的笃信引发了我对那张数学"逻辑之网"的终极真理属性的怀疑。继而这种怀疑演化成一种时隐时现的惶恐,使得我的青春始终有一种朦胧的忧郁在萦绕。

在准备北京电影学院的考研过程中,我虔诚地研读了若干关于影片《黄土地》的评论文章,"农业文明的象征""中华民族的魂魄""情绪电影"等光辉论断使我对《黄土地》心生敬畏和渴望。终于有一天在报纸的中夹缝里,找到了《黄土地》在成都放映的消息。在一个寒冬的夜晚,我骑着自行车满头大汗地赶到了电影院。

《黄土地》的确感动了我。它使我怀念起上山下乡、插队落户时苍凉的农村,淳朴的农民;甚至也对陕北时期八路军艰苦卓绝的生存环境心生无穷的感慨。一句话,我的观后感总是具体的,竟然没有丝毫的抽象哲理感悟。那么,"情绪电影""农业文明""民族灵魂"是从何表现的呢? 我深感惶恐:怎么竟然没有领略到呢? 这种惶恐,竟然成为我的一个心结——于是第二个理想庄严诞生了:我一定要拍一部纯粹表述哲理的电影。在我这部哲理电影中,受众将直接感知的是一个抽象哲理而不是一个具体事件。本科教育的哲学背景使我本能地信奉逻辑的精准和哲理的深邃,从而下意识地排斥琐屑的具体影像叙事。

读研期间,电影理论的众说纷纭以及杂乱无章使我茫然无措。中外电影史论家们的工作精神总是令我肃然起敬,但他们的工作成果却实在无法说服我。久而久之便心生倦怠和厌烦。放眼望去,电影理论中恐怕只有电影史的表述相对独立一些,完整一些。然而,就是表述相对集中的电影史也被肢解为:纪录电影史、电影批评史、电影声

音史,等等。那么,电影的本体存在与否？电影的本体是什么？电影为什么要叙事？这些近乎于原罪的问题总是在头脑中挥之不去,给我在北京电影学院读研生活平添了几分纠结和困惑。

本书的第一章、第二章和第三章的基本立论思想是在我的硕士阶段基本形成的。在我的硕士论文中,已经蕴含了"艺术媒介决定论"的基本思想、"叙事机制的性质对非叙事机制的性质的决定作用"和"影像系统性质的分类标准及分类"的思想。1998年,在硕士毕业六年以后,我带着访学提纲也就是本书的初稿提纲,应邀到美国摩海德大学进行了学术访问与交流。在后来的几年里,我又去中国的香港浸会大学、台湾政治大学和美国田纳西州立大学进行了学术交流。

本书第四章"电影语言论"的核心立论是"解构型影像系统"中的审美悖论问题。这个问题是最近几年才解决的。蓦然回首,从本书的基本立论到基本问题的基本解决,竟然一晃近二十年,不禁唏嘘不已——原本并不困难的问题竟然自我延宕至今。想来尘世之中太多喧嚣,心灵上太多尘屑遮蔽,实在不怪别人,多几分内疚自惭而已。

想起当年的数学家理想,禁不住暗自好笑:全知全能、自证自足的初等数论当然是不存在的。初等数论最终是建立在归纳而非演绎基础之上的。

想起当年"哲理电影"的理想,也禁不住暗自好笑:哲理电影的梦想,无异于拔着自己的头发就想离开地球。艺术媒介的功能锁定,正如一位古希腊哲人所说的那样:"你看到的就是你看到的。"

——那些理想,算是激情燃烧的年少轻狂吧。

这本书的出版,对于我这种心灵上具有终极倾向的人来讲,有一种轻灵而释怀的感觉,至少我本人不再困惑纠结于电影学的原理建构。当然我也相信:人类的内心经验是一致的。

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黄 琳

2012 年 6 月 23 日于重庆大学柏树林

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Foreword

When I was 20 years old, I wanted to be a mathematician. At that time I was a mathematics teacher in a junior middle school. I worshiped the mathematics logic with its accuracy, compactness and faint mystique. Besides, I was influenced by the cosmology of Einstein. I believed that the world was a rigorous logic net and the task of human was to find it and to describe it. And, that the rigorous logic net was not interrupted by any ideological and it was a net of science, a net of holy and an ultimate truth.

I red the critical articles of the view about "the ultimate truth" by Karl Marx when I was in undergraduate course. My belief about dialectics leaded me taking a skeptical attitude on the logic net of mathematic. Then this doubt developed into a feel of fear, and made my youth always have a kind of glum.

When I prepared for the postgraduate entrance examination of Beijing Film Academy, I red many comment articles about the film named *Yellow Land*. The glorious judgments, just as "the symbol of agriculture civilization" "the soul of the Chinese nation" and "emotional film", etc.... made me feel a sense of respect and aspire to *Yellow Land*. Finally, one day, I found the news in newspaper that *Yellow Land* would be shown in Chengdu. I went to the cinema hurriedly on a cold winter night by bicycle.

The *Yellow Land* touched me deeply. It made me miss the days when I went and worked in the countryside areas. I missed those simple and honest farmers, even felled emotion with the Eighth Route Army's hard survival environments. In a word, my opinions were always specific things without any abstract philosophical thoughts. So, how were the "agriculture civilization" "the soul of the Chinese nation" and the "emotional film" shown? So I felt panicky: why can not I appreciate it? This panic became one of my "heart knots". So the second idea of mine was born: I must make a pure expression meaning of film. In my film, the audiences' direct perception was not specific events but

an abstract philosophy think. The philosophy background of my undergraduate-education made me believe of the precise logic and the depth of philosophy instinctively, thus I rejected the trivial specific image narrative subconsciously.

In my postgraduate period, the mixed and intricate conditions of the film theory made me adrift. I felt great respect for Chinese and foreign experts of film about their working spirit, but their works really were unable to persuade me. So as time passed, I was tired and bored. Only the expression of film history was some completeness in film theories. However, this film history has been separated into the history of documentary film, the history of film criticism and the history of film's sounds and so on. Thus, did the ontology of film exist? What's the ontology of the film? Why must the film narrate? Those questions which seemed stupid were always in my mind and made me a little confused during my postgraduate period in Beijing Film Academy.

In this book, the basic theoretical thoughts of the first chapter, the second chapter and the third chapter had formatted in my postgraduate period. In my master degree thesis, it has contained the basic thoughts about the "Artistic Medium Determinism", the thought of "the decisive effect about the nature of narrative mechanism to the non-narrative mechanism" and the thought of "the classification standard of the image systems". In 1998, the sixth year after I had graduated from Beijing Film Academy, I was invited to the Hyde University in the United States with my contents to have academic exchange. In later years, I went to Baptist University in Hong Kong of China, Political University in Taiwan of China and Tennessee State University in the United States for academic exchanges.

In the fourth chapter of this book, the kernel of "the theory on the language of the image system" is the problem about aesthetic paradox in the "Deconstructing Image System". This problem has been solved in recent years. On looking back, I have taken 20 years to finish it. I am very sad that I had delayed this work. There is so much hustle in the world and there is so much dust in my heart. So I am more sorry.

I think it is funny when I remember my dream of becoming mathematician. The

perfect mathematical theory does not exist. The mathematical theories are built on the conductive foundation finally, not on the deductive foundation.

I also think it is funny about the dream of the "philosophy film". The dream of "philosophy film" is as same as one who pulls out his own hair to leave the earth. Locked by artistic medium, "what you see is what you see".

Those ideas should be the frivolous thinks of my young time on burning.

The publication of this book, for me in my heart with the ultimate tendency, makes me relaxed. At least I am no longer confused in construction principle of film. Of course, I also believe that the experience in human heart is all the same.

Huang Lin

June, 23th, 2012, Boshulin, Chongqing University

序 言

纵观百年电影艺术理论史,可以得出一个归纳性质的结论:虽然电影艺术的本体一直在不断地被探索、被争论,人类关于电影本体的研究也取得了长足的进步,但是,到目前为止,电影学的基本原理还没有被确立起来;电影这个被人类自身卓越的创造力创造出来的艺术精灵,还没有得到人类关于它的本质的逻辑阐释。这个归纳性的结论使得我们面临双重尴尬:一方面,电影艺术创作日新月异,逐步远离电影理论而去;另一方面,电影学现有的研究成果又很难在人类最重要的精神成果体系中找到自己独特的坐标。

人类已经在哲学、经济学、宗教学、法学、数学、逻辑学等领域中完成了基本原理的确立工作。电影学的基本原理也应该被确立。电影学应该提供说明自身特性的逻辑叙述;同时,这种逻辑叙述的成果也应该在人类最重要的精神成果体系中有自己独特的坐标。

建立电影学原理的基本思路:

(1)基本哲学信念

①艺术是可知的;电影艺术是可知的。

②凡是存在的,就是有原因的。

③科学、艺术、宗教在认识方式层面上三位一体。

(2)理论阐释的逻辑起点

逻辑与历史一致的原则。历史从哪里开始,逻辑就从哪里展开;电影艺术的历史起点就是电影学原理阐释的逻辑起点。

(3)基本内容

电影学原理的基本内容应该包括下列四个方面:

第一,艺术媒介决定论。阐释电影艺术与其他门类艺术的根本区别。这种阐释依赖于一个前提:除电影艺术以外,各门类艺术之间根本区别的标准应该是一致的,区别体系应该是完善的。如果发现这种根本标准都还不一致,那就去统一它;如果发现这

种区别体系都还不完善，那就去完善它。——这就是"艺术媒介决定论"。艺术媒介决定论的核心思想是两个层次：第一层次，各门类艺术以各自的表现媒介形成根本区别，电影艺术的表现媒介是"运动的声画影像"；第二层次，艺术媒介的特性决定了各门类艺术的根本任务和根本创作方法。

第二，影像系统本体论。阐释电影艺术的本质特征。在厘清各门类艺术之间的根本区别之后，作为"影像系统本体论"的核心论断：电影艺术的表现媒介的特性决定了它的根本任务是叙事，电影是一门以"运动的声画影像"为媒介的叙事艺术——这个论断揭示了电影艺术的本质特征。叙事是电影艺术与先行的叙事性艺术门类的联系或共性，"运动的声画影像"的叙事是它们之间的根本区别。在普遍联系中揭示根本区别，这也是"艺术媒介决定论"与"影像系统本体论"在研究思路和阐释逻辑层面上的共同特征。

第三，影像系统性质论。阐释影像系统的性质。既然电影必须叙事，那么，是不是任何性质的事件都适合影像叙述？如果是，那么原因何在？如果不是，那么原因又何在？——事件的性质与影像系统的性质之间的关系问题就这样被逻辑地彰显出来。"影像系统性质论"解决了这个重要的问题。"影像系统性质论"依据叙事机制在一般现实逻辑层面上的性质，把影像系统分成了七种类型：象征影像系统；真实影像系统；抽象影像系统；特殊文化影像系统；兼容式影像系统；神化影像系统和解构型影像系统。不是任何性质的事件都适合影像叙述，影像媒介可以叙述的事件与影像媒介的生成技术有内在联系。事件的性质、影像媒介的性质、影像媒介的生成技术——影像系统性质论揭示了三者之间的必然联系。

第四，影像系统语言论。阐释艺术语言、电影艺术语言的本质特征。"影像系统语言论"把电影艺术语言作为艺术语言范畴的必然外延，从形式语言、自然语言的本质中锁定艺术语言、电影语言范畴的内涵；这种研究和阐释视野隐含了一种工作信念：电影学原理应该在人类最重要的精神成果系统中确立自己的坐标。影像系统语言论完成了对自然语言的特征及悖论，形式语言的特征及悖论，以及对艺术文本形态的悖论的阐释——这些工作确定了这个坐标。

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黄　琳

2010 年 8 月 26 日于重庆大学柏树林

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Prologue

Throughout one hundred years history of film we can obtain a conclusion: The ontology of film art has been consistently explored and been debated, and human's researching about ontology of film has also made great progress, however, so far the basic ontology of film has not been established. The film, the art elves created by human's outstanding creativity, has not about the nature by human's logical interpretation. This conclusion makes us face the double embarrassments: On one hand, the film art creation is changing gradually away from film theory; on the other hand, the film researching results can't occupy its unique coordinate in the most important spiritual achievements system of human.

Human has the completions of the basic principle in philosophy, economics, theology, law and in mathematics, etc... The basic principle of film art should also be established. Film studying should provide the basic features of film in logical statement. At the same time, this logical statement also should have its own unique coordinate in the most important spiritual achievements system of human.

The basic thoughts of establishing the Film Principle:

(1) The Basic Philosophical Beliefs

①Art is knowable and the film is knowable.

②An exist must have its cause.

③Science, art and religion are a trinity in the level of understanding way.

(2) The General Principle

Logic and history are consistent. Where history comes from is where logic opens from. The film art history starting point is the logical starting point of film study principle.

(3) The Basic Contents

The basic principle of film study should include the following four aspects:

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The First Aspect is the Artistic Medium Determinism. The Artistic Medium Determinism is the interpretation of fundamental difference between film art and other kinds of art. This interpretation depends on a premise: except for film art, all the standard categories of fundamental distinction among arts should be consistent. The differences in the image systems should be perfect. If we found that the basic standard is not consistent, then we should unify it; if we found that the difference in the image systems is not perfect, we should consummate it. This is"Artistic Medium Determinism". The core idea of the Artistic Medium Determinism has two levels: The first level is that each art has its fundamental difference in their respective categories from the art medium. The film art medium is the " Image-with-sounds-in-movement"; the second level is that the artistic medium decides all kinds of art basic tasks and fundamental creation method.

The Second aspect is the Ontology of the Image System. The Ontology of the Image System is the interpretation about the film the essence of art characteristics. When we have cleared the fundamental distinctions among arts, as the Ontology Of The Image System's core of the judgment, it is that the film art performance characteristic of medium determines its fundamental narrative task. The film is a narrative art with the"Image-with-sounds-in-movement". This is the essential features of film art. The narrative is the common contact of the film art with narrative arts; the narrative with the"Image-with-sounds-in-movement" is the fundamental difference between them. This also is the common characteristic on the thinking-way and logical explanation level of the " Art Medium Determinism" and the"Ontology Of The Image System".

The Third Aspect is Theory on the Character of the Image System. The Theory on the Character of the Image System is the interpretation about the features of the image systems. Since film must narrative, then, isn't any event of nature narrated with image? If it is, then what is the reason? If it is not, then what is reason? ——The problem of the relationship between nature of event and nature of image system is revealed out by logic. Theory on the character of the Image System solved this important problem. Theory on the character of the Image System based on the natures of events in the General Realistic

Logic level to mark the image system off the seven types: the Symbolic Image System; the Real Image System; the Abstract Image System; the Special Cultural Image System; the Compatible Image System; the Configuration Image System and the Apotheosis Image System. Not the events of the any nature are suitable for image narration; the narration of events with image medium has immanent connection with technology of the image medium. The nature of the event, the nature of the image medium and the technology of image medium——theory on the character of the Image System reveals the affiliations among them.

The Fourth Aspect is Theory on the Language of the Image System. The Theory on the Language of the Image System has explained the essence and the features of the art language and the film art language. It is the film art language as the artistic language category of inevitable denotation. The film language and the art language category of content are locked from the essence of nature language and of form language; the study and interpretation of the vision embodies a work faith which film studying principle should be established its coordinates in the most important spirit results system of human. The theory on the Language of the Image System has finished opening out the nature language features and paradox, and opening out the form language characteristics and the paradox, as well as opening out as the paradox as artistic text. These works have determined the coordinates.

I hope I have only established the principles foundation work of originality in film theory and my crude work may draw a batter result of another people.

Huang Lin

August, 26th, 2010, Boshulin, Chongqing University

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