高等学校英语 拓展 系列教程

英语电影赏析
APPRECIATING CINEMA

Andrew Lynn（英）著

◎ 顾问：尹 鸿
◎ 译者：霍斯亮

语言文化类

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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序

当中国正在庆祝电影百年诞辰的时候，世界电影已经有了 110 年的历史。一个多世纪以来，电影一直是人类漫漫旅途中的精神伴侣。人们在电影中寄托光荣和梦想，在电影中与许多伟大或者平凡的灵魂交流，在电影中获得心灵的慰藉，在电影中得到情感的滋润，在电影中寻求生活的力量，在电影中体验人生的欢乐，也在电影中得到感官的愉悦……我们可以说，电影不仅构成了 20 世纪人类文化的重要组成部分，而且也构成了许多人生活经验的组成部分，甚至可能构成了人们那些最美好经验的组成部分。

尽管从 20 世纪 50 年代以后，电视、录像、DVD、VCD、LD 等各种媒介，以及无所不能的计算机都曾经或者仍然对电影的命运带来了冲击，但是，电影仍然存在，仍然是一个青春常在的百岁老人，电影在世界各地仍然是人们最喜欢的文化产品。而电影爱好者们仍然还对电影情有独钟。因而，今天，不仅电影院仍然是影迷们热爱的场所，而且在所有的媒体上，电影以及与电影相关的消息、节目和明星影像等等都几乎仍然是媒介的核心内容，也是大众文化的核心内容。

所以，学习电影，或者说让自己成为一个具有专业素养的电影迷，一直是许多年轻人的愿望。也许，不是每一个人都能够成为电影人，但是，每一个人都可能有自己的电影梦。也许，正是这样一种梦，促使了许多年轻人对电影的爱好，促使他们通过各种途径学习电影。电影知识早已不是专业人士的特殊素养了，而是当今公众普通媒介素养的最重要的组成部分。电影报刊的流行、大学里电影课程的普及和受欢迎程度，都已经说明学习电影不仅仅是一种专业需要，也是媒介时代的一种素质需要。

应该说，这些年由于青年对电影的热爱，带动了各种电影教材的出版，我们可以看到不少中国学者自己写作或者是从国外翻译进来的电影艺术的教材，如 D. 波德维尔等人所著的《电影艺术——形式与风格》、L. 贾内梯的《认识电影》等。这些教材可以说都各有特点。而现在呈现在读者面前的这本电影教材与这些教材相比，却更有其特殊的价值。

本书分为两部分。第一部分阐述电影的分析和读解方法，第二部分对经典的美国

I

电影文本进行深度解读。这种体例首先就与众不同，既有电影基本理论和方法的一般介绍，也有运用方法对具体电影文本的个案分析，让理论回到了文本中，让文本得到了理论关照。应该说，这对提高读者实际的电影阅读能力肯定会起到指导作用。

此外，本书的写作也简洁、实用。本书不追求严格的学科框架，也很少讨论抽象的电影理论和概念，而是从电影的最实际的现象开始探讨电影的规律，类型、人物和表演、风格、主题等等，都是任何读者阅读电影必须面临的"阅读现象"。这种从阅读经验开始阐述阅读方法的方式，是本教材的一大特点。

本书的10个电影个案分析相当细致和深入。在简单地介绍了电影的分析和阅读方法以后，本书将重点转向了对各种不同电影类型的典型文本进行个案解读。这些个案大多为影迷所耳熟能详，如《阿甘正传》(*Forrest Gump*)、《教父》(*The Godfather*)、007系列影片、《2001遨游太空》(*2001: A Space Odyssey*)、《骇客帝国》(*The Matrix*)、《闪灵》(*The Shining*)、《英国病人》(*The English Patient*)、《美国丽人》(*American Beauty*)等等都是电影爱好者们非常熟悉的影片。读者的观影经验往往可以与教材的分析达成共鸣，引起认同。相信许多读者都会在阅读本书的过程中重温自己过去的电影体验，同时获得新的感悟和理解。

英汉双语对照可能也是本书的一大特点。本书既有英文原文，也提供了中文翻译。这不仅让读者能够更好地理解书中的内容，也能帮助英语爱好者学习和熟悉电影专业英语。同时，本书还提供了教师指南，不仅列举了各个章节的重点，提供了阅读材料，而且给予了练习和讨论的提示。这些"服务"工作不仅为老师提供了方便，其实也为读者的自学提供了参考。

在本书作者的导言中还提到，本书其实不仅仅是分析电影，而且还通过电影所反映的时代背景，分析了西方社会特别是美国社会的政治经济和历史文化。从本书的设计看，它的确很少涉及画面、镜头、声音、剪辑、蒙太奇等这些纯电影的形式问题，分析的重点都是题材、类型、人物、主题等所谓电影内容问题。这种内容分析为主的趋向，更多地是将电影当作了一种社会文化文本，为人们了解西方和美国文化提供了一种影像解读的窗口。

当然，电影的意义其实始终是开放的，阅读电影的方法也是丰富的。本书所提供的电影解读方式和文本意义，绝不是唯一的答案。我一直用"窗、镜、灯、梦"来表

明电影对于我们生活的意义,电影是我们观察世界的窗户,是认识自我的镜子,是照亮人生旅途的路灯,也是漫漫长夜里的一帘幽梦。所以,对于我们来说,阅读电影其实就是阅读生活。

尹 鸿

2005 年 9 月

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Introduction

One of the most significant events of our times is the "opening up" of China and its increasing integration with the world economy and society. China's entry into the WTO in 2001 and its hosting of the Olympic games in 2008 are just two of the most obvious manifestations of this historic trend. Less obvious but equally significant are the million-and-one daily encounters between Chinese citizens and the outside world — whether in the form of official visits, business trips, overseas studies programmes, or recreational visits and tours. Since the language most commonly used in such encounters is English, it is no surprise that Chinese students put such energy into its study. Naturally, study of the language gradually leads to curiosity about the culture of which this language is a part.

This raises a question: what is the best way of integrating the study of English as a language with the study of Western culture? The traditional approach has been through the vehicle of "literature" — i.e. through the close study of selected extracts from the classic texts of the English literary canon. Such an approach has its merits: It gives students a taste of the most finely written works in English, at the same time giving them an understanding of the historical development of the culture of the English-speaking world. However, from the perspective of the English teacher, it also has certain drawbacks: The content is sometimes alien and difficult, forming a barrier between the texts and all but the very best students; there is an inevitable emphasis on written English at the expense of spoken English; and the language is sometimes archaic, and unusable in the modern world. "To be, or not to be" is a fine soliloquy, but not one that is heard very often on the streets of San Francisco or Seattle, London or Leeds.

It is against this background that the study of English-language film has emerged in recent years as a viable alternative or complementary option. The study of film cannot, of course, convey to students the grand sweep of European cultural history as can literature; nor can it provide models of elegant, subtle writing. What it can do — as can no other medium—is to help students to understand and use the *spoken* language in a lively, flexible, and direct way. At the same time, it can awaken students' interest in the most pertinent aspects of our *contemporary* Western societies and cultures.

This book takes a "film studies" approach to the subject, and attempts to provide a relatively systematic methodology for the understanding and appreciation of English-language cinema. However, unlike much Western film criticism, its focus is squarely on films that are as "popular" as they are "classic". In a similar vein, it does not attempt to delve

deeply into the obscurities of film history, the technicalities of film production, or the labyrinthine complexities of film theory. Instead, it seeks to outline a variety of analytical frameworks, and — through the close study of ten sample films — attempts to show how these approaches can be employed in individual cases.

Of course, no work of this length can do full justice to its subject. What it *can* do is provide a "conceptual map" of the field, and the basic analytical tools for further study. If this book does that — and if it inspires students to pursue their interest in the English language and Western culture through the medium of cinema — then it has succeeded in its aims.

Uses of the Book

This book is designed to be used as the basis for a semester-length elective course on the English curriculum. Parts of the book may also be fruitfully employed as part of a broader course on modern American culture, or freely adapted to serve the needs of an oral class.

Aims of the Course

Stated simply, the aim of the course is to introduce students to the discipline of "film studies" as it applies to films from English-speaking countries, and to demonstrate how methods derived from that discipline can be used to explain and interpret ten popular and well-known films.

At the same time, through thinking in English and using the English language to discuss issues related to the subject, students should be able to develop their English-language competence, better their knowledge of the Western way of life, and improve their understanding of English-speaking cultures. The "Critical Perspectives" sections (Student's Book) and the "Additional Material" (Teacher's Book) both promote a broader understanding of the social, cultural, and historical issues that the films address.

Course Components

The course consists of a Student's Book, a Teacher's Book, and an attached VCD. The specific contents are as follows:

- ● *Student's Book*
  General methodology and theory
  Interpretation of ten selected films
- ● *Teacher's Book*
  Content and planning

Key to exercises and discussion questions

Additional material

- *VCD*

Interviews with the author about the selected films

Structure of the Book

The book is divided into two main sections: The first section (Chapter One to Chapter Five) explains the methodological and theoretical basis of the discipline; the second section (Chapter Six to Chapter Fifteen) provides in-depth analysis of each of the ten selected films.

The chapters have been arranged in order of increasing difficulty. Discussion of individual films begins in Chapter Six with *Forrest Gump*, a relatively simple film with which many students may already be familiar, and concludes in Chapter Fifteen with *2001: A Space Odyssey*, a film of considerable formal and thematic complexity.

The final four chapters also provide a showcase for two distinguished American filmmakers, Francis Ford Coppola (director of *The Godfather* and *Apocalypse Now*) and Stanley Kubrick (director of *The Shining* and *2001: A Space Odyssey*). This arrangement allows and encourages students to think about the relationship between films and their directors, and the possibility of identifying trends within their work.

Methodology

The approach is interpretation-based rather than fact-based. This means that students will be learning *how to interpret* films, rather than *facts about* films. The value of this approach is that it provides students with analytical tools and methods that can be applied to films other than those included in the book.

The book attempts to integrate theory and practice. The first five chapters outline some of the methods and theories associated with the discipline, and the final ten demonstrate how they can be applied to better understand specific films. Some of the theoretical ideas introduced in the first section are elaborated in more detail in later chapters.

One of the inevitable consequences of an interpretation-based method is that there is rarely any clear-cut "right or wrong". This does not mean, however, that all interpretations are equally valid, nor does it imply that interpretation is necessarily "subjective" or "just one's own opinion". Convincing interpretation finds a middle ground between "uncontested fact" and "mere opinion"; it relies upon notions such as that of the "educated opinion" or "well-founded argument". Educated opinions and well-founded arguments consist, in essence, of opinions and arguments that are logically coherent and backed up by evidence. Put in the

very simplest terms, they are ideas for which good reasons are given.

Students and teachers should not feel intimidated. The exercises and discussion questions are designed to guide students in this way of thinking. Suggested answers and further guidance are given in the Teacher's Book.

Adaptation for Chinese Students and Teachers

The book has been designed specifically for use in the Peoples' Republic of China. It combines content drawn from modern Western studies in the field (books, articles, essays, and web-based resources) with a format suitable for use in Chinese universities. Key features include:

- ***Semester-Length Design***

The book is suitable for use within the Chinese semester system; it is divided into fifteen chapters, with one chapter to be covered each week.

- ***Dual-Language Format***

The text is written in English, with Chinese translation in the latter half of the book. Teachers can adjust the proportion of the material delivered in English to suit the needs of their students.

- ***Exercises and Discussion Questions***

Exercises and discussion questions are provided in accordance with Chinese teaching practices.

- ***Guidance for Teachers***

A Teacher's Book is available which gives teachers guidance about class planning, key to exercises, advice on conducting discussions, and additional material.

- ***Additional Background Material***

Further information concerning the cultural background of the films is given in the Teacher's Book.

Choice of Films

The films included in the book have been selected according to a number of basic principles. The most basic intention has been to ensure that each film is of a different genre, and the ten films provide examples of each of the ten main film genres outlined in Chapter One ("History and Genre"). In addition, each of the films is well known, relatively modern (the oldest being Stanley Kubrick's *2001* from 1968), and considered a classic in its own right. They all have a significance and a depth that merits analysis and discussion. All are available in China.

Contents

Chapter 1
History and Genre

Hollywood: 好莱坞，美国电
影业中心，位于美国加利福尼
亚州洛杉矶城的西北。

Introduction

History and genre are the two basic parameters used when categorizing films: We want to know both when a film was produced and what kind of film it is.

The history of film is simplified by its shortness. In the case of Hollywood, it is enough to talk about three major historical periods — those of early cinema, classical Hollywood cinema, and post-classical Hollywood cinema. Each of these periods is characterized by certain technological developments and patterns of industrial organization. Artistically, too, films from a given period of film history tend to display certain characteristic features.

Genres are the categories into which, on the basis of shared characteristics, we place artistic, musical, literary or **cinematic** (电影的) works; **subgenres** (副类型，次类型) are similar, although they are more limited and more precisely defined. There is considerable debate concerning how the concept of "genre" should be defined, which genres actually exist, and how individual films should be classified. Nevertheless, the concept of genre remains the best way of organizing films into meaningful groups, and also a useful guide as to the potentially significant elements of a given film.

Early Cinema

Although the technological **groundwork** (基础) for cinema was laid by the invention of photography in 1826, it would be many decades before it could be adapted to create a motion

picture. The main problem with these early photographs — from the point of view of prospective **filmmakers** (电影摄制者) — was that the exposure time was too long for the production of moving images. Faster exposures were later made possible, but only on glass plate film that could not be fed through a camera or **projector** (投影仪). The key breakthrough came in 1889 with the introduction by **Kodak** (柯达公司) of a thin flexible film base (i.e. **celluloid** (赛璐珞, 明胶)) that could be drawn past the **lens** (镜头, 透镜) at a high enough speed to film and project a series of **frames** (画面, 镜头) in rapid succession. The next step —the development of cameras able to film moving images — was made independently in America and France by Edison and the **Lumière brothers** respectively. However, since Edison was unconvinced of the potential of the moving picture, it was the Lumière brothers who were left

Lumière brothers: **吕米埃尔兄弟，法国人，于 1895 年拍摄了世界上第一部电影——《火车进站》。**

to develop the projection system. One of the first public exhibitions of the new technology occurred on 28 December 1895 at the Grand Café in Paris. By this time, the fundamental technology was in place; all that was required was its development and commercialization.

This occurred in parallel in France and in the USA. In France, the Lumière brothers produced an immense number of films — mainly of important events and exotic destinations — in the period up to 1905. At that point they ceased filmmaking altogether, and the French **phonograph** (留声机) company **Pathé Frères** (帕太·弗雷尔公司) took the lead, remaining the largest film company in the world until World War I disrupted international distribution and forced it to cut back production. Meanwhile, in the USA, three main companies had emerged and were beginning to exhibit their films through the **nickelodeons** (五分钱电影院) (small-scale cinemas whose cost of entry was one **nickel** (五分镍币, 五美分), or five cents). These nickelodeons were a **phenomenal** (非凡的) success: Their number rose from 1,000 in 1905, to 6,000 in 1908, and to a peak of 10,000 in 1910, serving an estimated 26 million customers every week. The **fledgling** (初具雏形的) film industry, determined to expand its audience base, also began to invest in large luxurious theatres **catering to** (迎合) the middle classes. Their strategy paid off, and by 1915 audiences had almost doubled again, reaching 49 million per week.[1]

Industry structure in the period of early cinema differed significantly from that which would emerge later. Production was based initially on the so-called "**cameraman** (摄影师) system", according to which films were the product of one individual (the "cameraman") who took charge of planning, writing, filming, and editing; only towards the end of the period was the director given charge of a group of workers with clearly **delineated** (描绘, 表述)

roles, and a producer appointed who would take responsibility for planning and budgeting.[2] The industry in America was monopolized by two companies, **Edison** (爱迪生公司) and **Biograph** (贝尔格拉夫公司), that had jointly set up the Motion Pictures Patents Company (**MPPC** (电影专利公司)), a patent pool that was used to collect royalties from firms licensed to use patented camera and projection technology. This anti-competitive behaviour attracted the attention of the Justice Department, and an **anti-trust** (反托拉斯的，反垄断的) claim was filed against the MPPC in 1912. The verdict, delivered in 1915, was that the MPCC was to break up, paving the way for a new stage in the history of cinema.

From an aesthetic point of view, early cinema bears little in common with the cinema of today. The most prominent characteristic of the early films is that they commonly sought to record and represent aspects of "real life". They usually consisted simply of a single long-distance shot of a single figure (often a celebrity or sports personality), place (perhaps a scenic spot), or action (some kind of everyday activity or news event). Fictional **scenarios** (场景), when they did occur, were usually little more than **gags** (插科打诨), **vaudeville** (歌舞杂耍) performances, or **re-enactments** (再次展现) of real events. This "**actuality filming** (真实摄影)" differs greatly from the predominant tendency of classical and post-classical cinema to present fictional stories. The second obvious difference is that early cinema relied primarily on spectacle rather than narrative. Comedy sketches, magic shows, or simply images of moving vehicles — these are what lay at the heart of the early cinema. It is for this reason that the early cinema has been called "the cinema of attractions".[3]

Classical Hollywood Cinema

The period of classical Hollywood cinema is usually taken to run from the early 1920s through to the late 1950s. It witnessed important technological advances, the most important of which were the arrival of sound and colour. Yet neither could be introduced without "**teething troubles** (出牙期的疼痛，<寓>事情开始时的暂时困难)", and both required a process of gradual adaptation. Sound — introduced by Warner Brothers in *Don Juan* (《唐璜》) (1926) — raised initial problems because the microphones would pick up unwanted background noises, such as the sound of the camera in operation. This **necessitated** (使必需) placing the camera inside a sound booth, which restricted both its movement and that of the performers. Colour technology in the 1920s was initially limited by its expense and crudity; by the 1930s the quality had improved, although it remained expensive and necessitated the development of new lighting techniques. Despite these initial obstacles, both sound and colour were, of course, destined to become **staple** (主要的) ingredients of the Hollywood film.

From the industrial perspective, the period is characterized by the emergence of the "studio system" and the domination of five major companies (the so-called "Big Five"): **Warner Brothers** (华纳兄弟公司), **Loew's-MGM** (米高梅公司), **Fox** (福克斯公司), **Paramount** (派拉蒙公司) and **Radio-Keith-Orpheum** (RKO, 雷电华公司). Alongside the five majors were three smaller companies (the "Little Three"): **Columbia** (哥伦比亚公司), **Universal** (环球公司) and **United Artists** (联美公司). These eight companies together constituted an **oligopoly** (寡头垄断) and pursued a strategy of vertical integration, whereby each company would seek to combine production, distribution, and exhibition functions. The economic **rationale** (基本原理) is obvious: Vertical integration ensured control of the whole process from production to exhibition, so that a company could guarantee that films were produced according to its own specifications and exhibited as required. The industrial and economic **might** (力量, 威力) of the studios further allowed them to exert control over independent players through methods such as advance block-booking, which forced exhibitors to book in advance a full year's output from an individual company.

If early cinema was primarily a "cinema of attractions", classical Hollywood cinema was a cinema of narrative. Early directors had taken the first uncertain steps towards the logic of **linear** (直线性的) narrative, but it was later directors such as D.W. Griffith and Buster Keaton who properly began to employ more sophisticated narrative-based methods of cinematic storytelling. From the period of classical Hollywood **onwards** (向前), the now familiar narrative ingredients of film—such as **causality** (因果关系), **temporal** (时间的) logic, motivated action, and plot resolutions—were all in place. In addition, filmmakers mastered the art of **continuity editing** (连续剪辑), with the result that cutting between one shot and the next would become much less conspicuous. With narrative illogicalities excluded and awkward visual transitions ironed out, Hollywood film gradually became a much smoother and more polished product.

Classical Hollywood was the era in which the "star" was born, and "star vehicles" — films built specifically around a number of major stars — became the most reliably profitable of the Hollywood productions. Unlike modern-day stars, however, the stars of classical Hollywood were controlled by long-term contracts signed with the major studios, and the studios determined the roles they were to play. Studios would also take it upon themselves to construct a "star **persona** (角色, 人格面貌)" for the star in question, generating **extra-filmic** (电影之外的) publicity and gossip to promote and sustain interest in the star as a commodity. Stars also had the secondary economic function of generating interest in other commodities through the techniques of the "**tie-in** (销售一些和电影有关的商品的行为)" and product placement.

The period of classical Hollywood was, finally, the period in which the major cinematic genres emerged. The development of sound technology by Warner Brothers was originally motivated by the intention of displaying vaudeville acts on the big screen; the unintended result was the evolution of the musical as a genre, with its characteristic use of **musical numbers** (插曲) inserted into a linear narrative. Most of the other major genres — **horror** (恐怖片), **gangster** (黑帮片), **science fiction** (科幻片) and **war** (战争片), as well as *film noir* (黑色电影) — also developed into relatively well-defined forms in this period.

The Ideology of Classical Hollywood Cinema

The classical Hollywood cinema is not a "value-free" set of aesthetic norms and formal principles; it also embodies an ideology. This ideology is never stated explicitly, but can nevertheless be detected through the set of values and assumptions underlying Hollywood film of the period.

Some of the main features of this ideology are, according to Robin Wood:

* **Property, Enterprise** (事业), **Initiative**   The fundamental American values.

* **The Work Ethic**   Classical Hollywood applauds the notion of "honest toil", and is suspicious of idleness; work is associated, positively, with the **sublimation** (升华) of the **libido** ("利比多"<弗洛伊德心理分析学说中的精神动力, 实际上即是性的本能>).

* **Marriage, Family, and Home**   The notion of marriage here extends to include that of property: "my house, my wife, my children".

* **Progress, Technology, the City**   ("New York, New York, it's a wonderful town.")

* **Success and Wealth**   Classical Hollywood implicitly **extols** (赞美) success and wealth, but is at the same time ashamed to do so and seeks to cover its tracks with a contradictory ideology of "money isn't everything; money corrupts; the poor are happier".

* **America as a Land of Happiness**   Classical Hollywood persistently suggests that everyone can potentially achieve happiness in America, even if they haven't yet done so, and that radical change is not necessary. Hence the **ubiquitous** (无所不在的) "happy ending".

* **The Ideal Male**   The ideal male is a **virile** (有男子气概的) man of action; his opposite, the stable homemaker, is dependable but dull and unattractive.

* **The Ideal Female**   The ideal female is wife and mother, perfect companion and **mainstay** (支柱) of the home; her opposite, the **erotic** (具有性吸引力的) woman, is fascinating but dangerous.[4]