



C 中国电影艺术

Chapter 1 Chinese Movies Arts



中国早期电影的发展

The Early Period of the Movie

At the end of the 19th century, the movie was introduced into China. In 1896, a Western movie was shown in Shanghai, which was the first movie showing in China. In 1905, a photo studio in Beijing made the first Chinese movie, which was only a collection of scenes from a Beijing opera based on the classical novel *The Romance of the Three Kingdoms*. In the early thirties, many revolutionary movies were produced, such as *Spring Silkworms*, *Plunder of Peach and Plum*, *Three Modern Women*, *The Great Road*, *Song of the Fishermen*, and *Crossroads*. These movies reflect the realities of society and the wishes of the people.

During the Anti-Japanese War, many progressive movies were made, such as *Defend Our Land*, *The March of Victory*, *The North Is Ours*, *Sons and Daughters of China*, and *The Snowy Taihang Mountains*. The movies reflected the people's requirement for resistance against Ja-





pan.

After the victory of the Anti-Japanese War, a great number of excellent movies were produced, Such as *Remote Love*, *Along the Songhua River*, *Eight Thousand Li of Cloud and Moon*, and *The Spring River Flows East*. All of them are about the people's life or struggles during the War of Resistance against Japan.

In the liberated areas, the founding of the *Yan'an Movie Group* marks the starting point of the people's movie industry. This group shot valuable documentaries which included *Yan'an* and the *Eighth Route Army*, *Dr. Norman Bethune*, and *Nanniwan*. In 1946, the Yan'an Movie Studio was founded and recorded part of the Liberation War. In October, the Northeast Movie Studio was established. Its main productions were seventeen newsreels entitled *The Democratic Northeast*.

Many old progressive movies made before the founding of the People's Republic of China adopted the realistic style; therefore they reflect Chinese society and the lives of the people and show sympathy for the poor. Early movie-makers owned clear purpose of their work; to make movies which could entertain the ordinary people so that they managed to make the plot development, customs and habits, language and acting of their movies conform to the tastes of the audience. Obviously, the pioneers of China's progressive movies made great contributions to the development of China's movie industry.

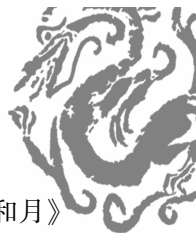


中国早期电影的发展

The Early Period of the Movie

19世纪末期,电影引入中国。中国第一部引进的西方电影于1896年在上海上映。1905年,北京一家照相室选取京剧传统剧目《三国演义》的一些简单场景制作了中国第一部电影。在中国电影事业发展的最初30年中,创作了许多革命电影,例如:《春蚕》、《桃李劫》、《三个摩登女性》、《大路》、《渔光曲》、《十字街头》,集中反映了当时社会的现状和人民的愿望。

抗战期间,许多进步电影诞生了,例如《保卫我们的土地》、《胜利进行曲》、《华北是我们的》、《中华儿女》、《风雪太行山》。这些电影都反映了人民要求坚持抗战的强烈愿望。



抗战胜利后,中国电影发行了如《遥远的爱》、《松花江上》、《八千里路云和月》和《一江春水向东流》等大批反映抗战时期人民生活和斗争的杰出电影。

在解放区,延安电影团的成立标志着人民电影事业的开始。先后拍摄了《延安与八路军》、《白求恩大夫》和《南泥湾》等一些价值很高的纪录片。1946年,延安电影制片厂成立,出品了一些解放战争的影片。10月,东北电影制片厂成立,主要作品为《民主东北》17部系列新闻片。

建国前很多进步影片采用了现实主义形式,对中国社会、民生都有很大的影响力,这些影片都表达了对穷苦大众的同情。为了实现电影的创作目标——愉悦普通老百姓,早期电影工作者努力使情节发展、风俗习惯、语言、表演都能符合观众品位。中国进步电影的先驱们为中国电影事业的发展做出了巨大贡献。



中国电影的发展 Progress of Chinese Movies

After the founding of New China, the movie industry developed rapidly. Ten movie studios were set up. They are the Beijing, Shanghai, Changchun, August First, Pearl River, E'mei, Xi'an, Nanning, Wulumuqi, and Huhehaote Studios. From 1949 to 1966, more than six hundred movies had been produced. Among the movies of the 1950's, *The White-Haired Girl*, *Reconnaissance Across the Changjiang*, *Steeled Fighters* and *Dong Cunrui* had a strong social impact. The following movies *The Song of Youth*, *The Storm* and *Lin Zexu* which showed that Chinese movies had reached a new level. Movies produced in the early 1960's were more mature ideologically and artistically. Representatives of this period were *The Naval Battle of 1894*, *The Lin Family's Shop*, and *Threshold of Spring*.

From 1966 to 1976 only a small number





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of movies had been made in that decade. After 1976 movie production started to flourish again. From 1976 to 1980 more than two hundred and fifty feature movies were made. They covered a wide range of themes and varied in style of presentations. In September of 1987, the first China Movie Show was held in Beijing. It was presented by over one hundred movie historians, critics, and distributors from 48 countries. Among those who spoke highly of Chinese movies were Gregory Peck, the American movie star; Regis Bergeron, the French movie historian; and Rubanoy, the Soviet movie critic. They all agreed that China's movie industry had entered a mature stage.

In recent years Chinese movies have been presented in many international movie festivals and have made a strong impression on foreign audiences and movie-makers. Since 1981, more than one hundred movies have been awarded prizes in international competitions. Among them, *The Yellow Earth* won the 1985 British Movie Institute (BFI) award for the most original and imaginative movie; *Old Well* scooped the Tokyo Grand Prix and another two awards at the Second Tokyo International Movie Festival in October, 1987; *Red Sorghum* won the Gold Bear prize at the Thirty-eighth International Movie Festival in West Berlin in 1988; *The Year of Bad Luck* received the Silver Bear prize at the Fortieth International Movie Festival in Berlin in 1990.

Chinese cartoon movies have received attention both at home and abroad with interesting and healthy contents and distinctly Chinese Style. They are usually based on traditional paintings, folk art, and local opera. In some cartoon movies, traditional Chinese ink-wash painting has been reproduced on the screen. From 1981 to 1988, 29 cartoon movies had won prizes at international movie festivals. Great achievements have also been made in the production of scientific and educational movies.



中国电影的发展

Progress of Chinese Movies

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国后,中国电影事业迅速发展起来,北京、上海、长春、八一、珠江、峨嵋、西安、南宁、乌鲁木齐和呼和浩特 10 大电影制片厂相继成立。1949 年



到1966年间,创作了600余部电影。20世纪50年代期间制作的《白毛女》、《渡江侦察记》、《钢铁战士》、《董存瑞》引起了社会的极大反响。《青春之歌》、《风暴》、《林则徐》等电影的出版发行标志着中国电影制作发展到了一个新的水平。60年代早期的电影其意识形态更成熟和艺术价值更高。代表作品有《甲午风云》、《林家铺子》、《早春二月》。

从1966年到1976年这10年间,只创作出少量电影。1976年后,电影创作再次走向繁荣。1976年到1980年,制作了250余部电影,并且题材广泛,主题多样。1987年9月,北京举办了第一届影展。来自48个不同国家地区的上百位电影史学家、评论家及发行人出席了此次影展。美国影星格利高里·派克、法国电影史学家瑞吉伯杰和苏联电影评论家茹伯诺对中国电影给予了高度评价。他们都认为中国的电影业已经进入一个成熟的阶段。

近年来,中国电影参加了许多国际电影节,给众多的国外观众和制片人留下了深刻印象。1981年以来,超过百部的电影在国际大赛中获奖。其中1985年的《黄土地》被英国电影协会誉为最佳原创和想象电影;《老井》获得了东京大奖并在1987年10月的第二届东京国际电影节获得了两个奖项;1988年《红高粱》获得了第38届柏林国际电影节金熊奖;《本命年》于1990年的柏林第40届国际电影节获得银熊奖。

中国动画片同样也受到了国内外的普遍关注。这些动画片通常以中国传统绘画、民间艺术和地方戏为基础,内容有趣、健康且具有中国特色。一些影片制作中采用了中国水墨画艺术,使中国的传统水墨画在荧屏上得到了再生。1981年到1988年间,29部卡通电影在国际电影展中赢得了大奖。科教电影也是硕果累累。





20 世纪 90 年代的中国电影

Chinese Film Industry of ■■■

1990s

In the 1990s, China experienced prosperity in its film industry. At the same time the government allowed the showing of foreign movies from 1995. Furthermore, more of China's films won awards at international film festivals, such as *Ju Dou* (1990) and *To Live* (1994) by Zhang Yimou, *Farewell My*

Concubine (1993) by Chen Kaige, *Blush* (1994) by Li Shao-hong, and *Red Firecracker Green Firecracker* (1993) by He Ping. However, these films encountered more and more criticism, in particular for their stylized form and neglect of audience response and absence of representation of the spiritual bewilderment of the people during the transformation of Chinese society.



Meanwhile, a group of spirited young filmmakers began throwing away the fashionable cinematic veneer and facing reality. They were Zhang Yuan and his *East Palace West Palace* (1996), Wang Xiaoshuai and his *Beijing Bicycle* (2000), Jia Zhangke and his *Unknown Pleasure* (2002), Jiang Wen and his *Devils on the Doorstep* (1999), Lu Xuechang and his *The Making of Steel* (1996) and many others. Their serious attitude toward the art of film and life was creating youthful vigor in China's film industry for the start of the new millennium.



20 世纪 90 年代的中国电影

Chinese Film Industry of 1990s

在 20 世纪 90 年代, 中国电影业经历了繁荣发展。与此同时, 政府允许 1995 年以后开始引进外国电影。更多中国影片在国际影展中获奖, 如张艺谋导演的《菊豆》(1990) 和《生活》(1994) 及由陈凯歌导演的《霸王别姬》(1993 年), 由李少红导演的《红粉》(1994)、何平的《去年烟花特别多》(1993)。然而, 这些影片遇到越来越多的批评, 特别是针对他们程式化的风格, 对观众反应不够重视和缺乏对处在中国社会转型期的人们精神困惑的代表性反映。

与此同时, 一批朝气蓬勃的年轻电影制片人丢掉华而不实的电影外壳, 开始面对现实。他们是张元和他的《东宫西宫》(1996), 王小帅和他的《十七岁的单车》(2000), 贾樟柯和他的《任逍遥》(2002), 姜文和他的《鬼子来了》(1999), 路学长和他的《钢铁是这样炼成的》(1996) 等等。他们认真对待电影艺术和生活的态度给中国电影在 21 世纪发展注入了青春活力。



影星——阮玲玉

A Later Film Star Lingyu Ruan

In September 1983, forty-three old Chinese films were shown in Beijing at the exhibition “A Retrospective of Chinese Films from the 1920’s to the 1940’s.” One film star of the 1930’s caught the attention of the viewers because her films were still so fresh and touching. She was Ruan Lingyu.

Ruan was born in a poor family in Shanghai in 1910. Her father, died when she was only five years old. Then she lived with her mother who worked as a maid for a rich family. After Ruan finished primary school, she had to find work to support herself. In 1926, she was recruited by Mingxing Film Company in Shanghai. From then on she stepped onto the movie stage. The following year she made her



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first screen appearance in the film *Husband and Wife in Name*. After that she played the leading roles in a number of films including *A Tablet of Blood and Tears* and *The White Cloud Pagoda*. In these films she started to show her talent in acting. In 1929, she transferred to Lianhua Film Company. Among the films she starred in, the more mature works were those made in the later period of her career such as *Three Modern Women*, *Little Toys*, and *New Women*. These films made her a first-class film star at that time.



She succeeded because of her superb acting skills as well as her exceptional beauty. She acted so naturally and realistically that the roles she played always had an artistic appeal to the viewers. Her charm and performance took the country by storm. In order to overcome the limitations of silent films, she managed to convey meanings through her gestures and eyes. Her acting skills represented the highest level of the performing art in Chinese silent films. She was a versatile character actress. In the twenty-nine

films she left us, she created various images of Chinese women such as factory worker, writer, social butterfly, wealthy woman, prostitute, and nun. Her success in playing Sister Ye, a country woman in *Little Toys*, shows she was diligent in creating that character, for Sister Ye's life was beyond her own life experiences.

Success in work did not bring her happiness in her family. In 1935, while her last film was being shot, a divorce suit and slanders in local newspapers put Ruan in great mental anguish. On the eighth of March, Ruan Lingyu committed suicide leaving behind her a final message "Gossip can kill." She lived for only twenty-five years. When the news was made public, the whole city of Shanghai mourned her



death. Several hundred thousand people came out to the streets to watch her funeral procession. Indignant at the persecution of Ruan, the great writer Lu Xun (1881-1936) published an article entitled “Gossip Is a Fearful Thing,” which denounced the newspaper blood hounds and gossip-mongers.



影星——阮玲玉

A Later Film Star Lingyu Ruan

1 983 年 9 月,在“20 世纪 20 ~40 年代电影回顾展览”上,30 年代的一位影星特别引人注目,因为时隔半个世纪,她的表演依然感人,使人回味无穷,她就是阮玲玉。

阮玲玉 1910 年出生在上海的一个贫困家庭。五岁丧父,与做仆人的妈妈相依为命。小学毕业后,阮玲玉不得不开始工作以维持生计。她于 1926 年进入上海明星影片公司,从此踏入影坛。次年,阮玲玉主演处女作《挂名夫妻》。之后,她相继在《血泪碑》、《白云塔》等多部影片中扮演主角,逐渐展现出她的演艺才华。1929 年离开明星影片公司,进入联华影业公司,阮玲玉便成为“联华”的基本演员。她主演了《三个摩登女性》、《小玩意》、《新女性》等多部影片。这些影片使阮玲玉一举成名。

阮玲玉之所以能走红,主要是由于她的精湛演技和花容月貌。她的演技自然传神,所演人物刻画得惟妙惟肖,令观众为之动情,她用魅力和演技征服了观众。为了打破无声电影的局限性,她准确地运用眼神和动作来表现人物的性格和情感。阮玲玉的演技堪称中国无声影片的最高水平。她饰演的人物类型各异,在现存的她出演的 29 部影片中,塑造了形形色色的女性,如工厂工人、作家、交际花、富婆、妓女,也有修女。在影片《小玩意》中,她成功地塑造了超出她自己生活阅历的劳动女性形象叶姐姐,这足以说明阮玲玉的表演天赋。

1935 年,由于婚姻的问题,报刊对阮玲玉诽谤和攻击,令她无法承受,被逼无奈,于 1935 年 3 月 8 日服毒自杀,年仅 25 岁。消息传出后,整个上海沉浸在悲痛之中,成百上千的群众走上街头为阮玲玉送行。愤怒之下,著名作家鲁迅(1881 ~ 1936)发表文章《可怕的流言蜚语》,公开抨击传播流言蜚语的人。



功夫皇帝——成龙

A Movie Star—Jackie Chan



Jackie Chan was born in Hong Kong on April 7th, 1954. His parents, Charles and Lee-lee Chan named him Chan Kong-sang which means “born in Hong Kong.” Jackie weighed 12 pounds when he was born and his mother required surgery to deliver him. Jackie’s parents were so poor that they had to borrow money from friends to pay the doctor.

Although Jackie’s parents were poor, they had steady jobs at the French embassy in Hong Kong. Charles was a cook and Lee-lee was a housekeeper. Together, the Chan family lived on Victoria Peak in Hong Kong. When Jackie was young, his father would wake him early in the morning and together they would practice kung fu. Charles Chan believed that learning kung fu would help build Jackie’s character, and teach him patience, strength, and courage.

When Jackie was seven years old Charles took a job as the head cook at the American embassy in Australia. He felt that it would be best for Jackie to stay behind in Hong Kong to learn a skill and so enrolled him in the China Drama Academy where Jackie would live for the next 10 years of his life.

During Jackie’s time at the school, he learned martial arts, acrobatics, singing, and acting. The school was meant to prepare boys for a life in the Peking Opera. Chinese opera was very different from any other kind of opera. It included singing, tumbling, and acrobatics as well as martial arts skills and acting. Students at the school were severely disciplined and were beaten if they disobeyed or made mistakes. It was a very harsh and difficult life but Jackie had nowhere else to go.

While at the China Drama Academy, Jackie made his acting debut at age eight in the Cantonese movie *Seven Little Valiant Fighters: Big and Little Wong Tin Bar*. He later teamed with other opera students in a performance group called “The Seven Little Fortunes.” Fellow actors Sammo Hung and Yuan Biao were also members. Years later the three would work together and become known as The Three Brothers. As Jackie got older he worked as a stuntman and an extra in the Hong Kong film industry.

When Jackie was 17, he graduated from the China Drama Academy. Unfortu-