

MASTER'S THESIS

電影虛擬: 早期中國電影美學 (1931-1949)

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“電影虛擬”：早期中國電影美學 (1931-1949)
“Filmic *Xuni*”: Early Chinese Film Aesthetics (1931-1949)

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提要

戲曲是中國表演藝術的精粹，電影是多種藝術的綜合，能夠匯聚戲曲和電影這兩種媒介的就只有中國電影。本文試圖論證早期中國電影美學（1931-1949）其中一項特徵，是受著戲曲美學影響而成，我們界定它為“電影虛擬”。

戲曲“虛擬”突出了中國舞台表演，利用時空矛盾來揭示藝術家對宇宙的認識，把宇宙、藝術家、作品和欣賞者連結起來考慮，引領欣賞者理解那不能完全表述的宇宙（指向真實）。在華麗而矛盾的三、四十年代，早期中國電影秉承這種美學概念，一方面尊重電影現實，以古典電影模式為藍本，讓觀眾認識及建立一個“可信及自足的電影世界”；另一方面超越這個電影現實，在電影技巧、敘事或演技上並置兩個時空矛盾元素，令觀眾產生理解上的矛盾，卻因著導演或演員在電影語境內所散發的“真實”情感，而啟動了觀眾理解上的鐘擺運動，重新認識這個融和理性和非理性（矛盾）的宇宙。

內文將以第二、三章作“電影虛擬”的理論構成，第四、五和六章分別深入早期中國電影的電影技巧、敘事和演技找尋例證，討論電影的各元素如何展現這種美學。期望“電影虛擬”可擴大對中國電影的認識，和加強中國電影美學的探索。

Abstract

Chinese opera and film, simultaneously, serve as two major art forms in the 1930s and 1940s in China. The former acquires most of Chinese artistic essences and the later absorbs most of art forms. Probably, only Chinese film can integrate two of them. Thus, this thesis attempts to develop the concept of “電影虛擬 filmic *xuni*,” which is one of the early Chinese film aesthetics, influenced by Chinese opera.

To overcome the confined space on the stage, 虛擬 *xuni* of Chinese opera helps the artist generate the paradoxical temporal space, by means of stylistic acting, to create any circumstances they need. The audience then confronts the paradoxical interpretation and experiences the pendulum effect of understanding. Finally the audience can comprehend and appreciate the pointing-to-reality (stage reality and its beyond).

The early Chinese film has then adopted the idea of *xuni* in the period of 1931-1949, a time of paradox and flourish. On one hand, the mode of “classical cinema” is utilized in film production to respect filmic reality. Audience can recognize and develop a “reliable and closed world.” On the other hand, it tries to transcend the filmic reality by juxtaposing two paradoxical elements either of cinematography, narrative or acting to produce the paradoxical temporal space. The audience would then experience a paradoxical comprehension but the emotion evolved inside the film context excites them to start the pendulum effect of understanding. Afterwards, they can grasp both rational and irrational reality inside the film, and understand instantly the “pointing-to-reality”: truth of the dynamic universe.

“Filmic *xuni*” would be conceptualized in Chapter 2 and 3. Then, we would discuss how the early Chinese film reveals it in the areas of cinematography, narrative and acting in Chapter 4, 5 and 6 respectively. We hope “filmic *xuni*” bring the new light of appreciation of Chinese film and enriches the study of Chinese film aesthetics.

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