

## 摘要

对于今天而言，上世纪 80 年代早已是一个“遥远”的时代。相比如今的中国社会对“以经济建设为中心”的全方位贯彻，80 年代尽管刚刚经历改革开放大潮，却难得地呈现出在此后社会发展阶段中绝无仅有的“以文化为中心”的社会气氛。

在 80 年代诸多文化样本中，有一个相对特殊的存在：电视的文化。电视，作为在第二次世界大战以后影响人类文明最广泛、最持久、最深入的大众传媒，以充分的视觉性潜力开掘出全球性的社会文化想象空间，成为再现世界政治经济变迁的重要载体；也深度嵌入大众的日常生活，构成塑造人们身份的文化模具。中国电视业诞生于上世纪 50 年代末，但取得实质性的发展则要到改革开放之后。其在 80 年代的全方位崛起，深受精英话语的浸润和中国知识界以及文化界的关切，折射出 80 年代社会文化特有的肌理，却又拥有着区别于文学、戏剧等纯粹意义上的精英文化的面貌，呈现出值得阐释的重要价值。

据此，本研究聚焦上世纪 80 年代的中国电视文化，基于新文化史的阐释框架，结合文化研究和生活世界研究的路径，对改革开放后的 80 年代中国电视展开文化史考察，尤关注在特定社会历史语境下电视文化与社会文化的互构关系。研究尝试在媒介研究与文化研究的交叉视野之下重返电视史的叙事，着重解析电视文化及其社会影响的历史脉络，而非在传统研究思路下将电视视作一种传播结构或政治经济结构的媒介功能史考察。交叉学科视角的纳入，使得本研究呈现出三种基本的取向：第一，在 80 年代文化研究的观照下把握电视文化的生成与扩散，尤关注 80 年代整体性的社会文化土壤对电视及其文化的塑造，这种文化层面的阐释有助于我们把握该阶段中国电视区别于同期世界电视浪潮的文化特征，及其在中国电视发展史中所占据的独特位置；第二，在新文化史学的框架下重阐 80 年代中国电视史，研究将充分发掘散见在 80 年代各类文献中的观念史与思想史素材，尤关注电视文化的社会效应建构以及大众如何理解电视文化的看法；第三，研究方法的设计在一定程度上结合社会学研究中的生活世界研究及常人方法学运用，以进一步支持上述“自下而上”的历史分析。电视对

日常生活的深度嵌入构成了何以为电视文化的重要线索，关注电视与日常生活的互动，是廓清中国电视文化脉络的重要路径，这也是本研究的核心关切所在。

对 80 年代中国电视文化的考察，其价值不仅是对既有媒介文化（史）研究的对象和类型进行拓展，也具有理论层面的重要观照：一方面，研究将帮助我们重回社会历史语境之中，厘清电视在中国兴起背后的社会文化逻辑；另一方面，既有的 80 年代文化研究考察了大量精英文化，但对此阶段中取得重大社会影响、作为一种大众文化的电视文化却鲜少触及，对此的研究亦可丰富 80 年代文化研究的学术版图。

本研究既重视发掘历史，更重视阐释历史，故而并没有拘泥于呈现一个编年史的框架，而是围绕 80 年代电视文化的生成和扩散过程对其植根的社会背景、文化实践的机制、文化主体的构成、文化效应的再现、社会话语的建构等展开系统性的考察。

就具体的研究结构而言，本研究共分为九章。第 1 章为引论，呈现了选题缘起、既有研究成果述评以及研究设计等基本研究情况；第 2 章从 80 年代的社会背景与文化背景切入，厘清 80 年代的文化及文化生产特征，同时对中国电视业崛起的社会土壤进行把握；第 3 章从电视的物质性角度考察 80 年代电视文化如何进入社会生活，解析从物质到观念的实践何以促成电视文化发展的社会条件；第 4 章探讨 80 年代电视文化的形成，探究“看电视”作为一种新兴生活方式在中国的兴起；第 5 章则通过电视从业者、电视观众、电视批评家三种视角解析 80 年代电视文化的主体构成；第 6 章着眼于 80 年代“文化电视”的景观，在“文化热”“美学热”“西方热”的思潮下，探讨电视文化如何通过一系列的反思和超越以实现自身文化主体性的确立；第 7 章和第 8 章在此基础上更进一步。第 7 章探讨了 80 年代电视文化蕴有的现代性基因及其对启蒙精神与开放意识的再现；第 8 章从作为意识形态的话语、作为流行文化的话语、作为现代化的话语三个层面提炼 80 年代电视文化如何建构社会话语及其产生的影响；第 9 章为结语，尝试对 80 年代中国电视文化的总体脉络进行归纳总结。

## Abstract

For today, the days of 1980s seems to us a “remote” era. Compared with carrying out the policy of “focusing on the economic construction” throughout current society, China’s 1980s embodied an unprecedented social atmosphere of “focusing on the culture”, although it just experienced the wave of “Reform and Opening-up” economically.

Among many cultures in the 1980s of China, television culture was a relatively special one. As the media that having affected the civilization most lastingly, profoundly and thoroughly after World War II, television not only opened the space of cultural imagination worldwide by its optical potential, but also embedded in the masses’ ordinary life, being the cultural mode of people’s identity. China’s television industry was born in 1950s but did not earned substantial progress until the “Reform and Opening-up”. Its rising in 1980s was concerned by Chinese intellectuals and greatly affected by the elite discourse, mirroring the special social condition of 1980s while differentiating sheer elite activities such as literature and drama, which is thus worthwhile to research.

Therefore, under the theoretical framework of New Cultural History and with the theories of Cultural Studies and Life-World Studies, this work will examine the cultural history of television in China’s 1980, especially the mutual construction of television and social culture. This research intends to construct a narrative of history of television, concentrating on the culture of television and its social impact from the aspects of media research and culture research rather than from the traditional angle of media functionalism that examines the communicational or political-economical structure of television. The introduction of transdisciplinary perspective renders this research to three basic tendencies. Firstly, understand the creation and proliferation of television culture with the comprehensive culture research of the 1980s. Explanation of the general cultural atmosphere of China’s 1980s will help us to differentiate the unique characteristics of Chinese television culture from its worldwide counterparts in

the corresponding period and its afterwards development. Secondly, reinterpret the history of Chinese television of the 1980s under the framework of New Cultural History, extravagating the materials of history of ideas in the archives, especially the social construction effect of television culture and people's opinions towards television. Thirdly, resort to the sociological research methods of Life-World and Ethnomethodology, supporting above-mentioned "bottom-up" research. The deep embedding of television in ordinary life was an important clue of the building-up of television culture. The interaction between television and ordinary life is crucial for us to understand the formulation of television culture.

The examination of Chinese television culture of 1980s is not merely an expansion of objects and types of current research of history of media culture, but also has its theoretical significance. It will help us reentering into the social-historical environment to interpretate the rising of television in China's 1980s. Moreover, it makes up the deficiency of cultural studies in the 1980s that concentrates too much on the elite culture in the 1980s of China but neglects the television culture as a mass culture.

As to the structure, this research is divided into nine chapters. The first, "introduction", states the reasons of choosing this topic, the literature review and basic ideas of this research. Chapter 2 explains the features of Chinese culture and its production in 1980s, clarifying the social basis of the rise of Chinese television industry. Chapter 3 examines the process of the penetration of television culture in Chinese society in 1980s, to explain the social condition of material and ideological practice that promote the development of television culture. Chapter 4 investigates the formation of television culture as a way of life in the 1980s. Chapter 5 examines the forming of subject of television culture in the 1980s through the industrial practitioner, audience and critic. Chapter 6 concerns with the landscape of "television culture", to understand how the television culture built its subjectivity through self-reflection and self-transcendence under the trends of "culture craze", "the aesthetics craze" and "the west craze". Chapter 7 investigates the gene of modernity embedded in Chinese television culture of 1980s and television's function of awakening of the spirit of enlightenment and opening. Chapter 8 enquires into the three layers that television

culture constructed the 1980's social discourse, which are television culture as ideological discourse, popular culture discourse and modern discourse. Chapter 9 concludes the general idea and development of Chinese television culture in the 1980s.