

从创意到作品

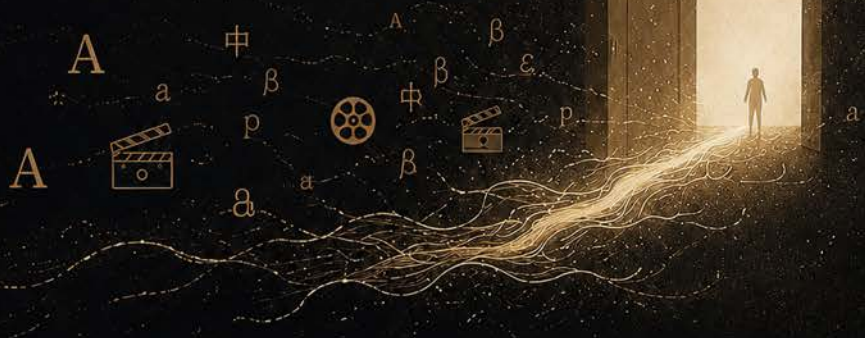
——小说、影视与AI时代的创意写作实践

From Idea to Creation

——Creative Writing for Fiction, Film, and the AI Age

李 岷 著

Maria Lixian Gee-Schweiger



创意

一个念头的
闪现



人物

生命与欲望的
驱动



故事

冲突与结构的
展开



影视

文字到视听的
转换



微短剧

短时长的叙事
重构



AI

智能时代的
人类主体性

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从创意到作品：小说、影视与 AI 时代的创意写作实践
FROM IDEA TO CREATION - Creative Writing for Fiction, Film, and the AI Age

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前言

从创意到创造

李 岷

从一个念头到一部作品，中间究竟发生了什么？这是几乎每一位写作者都会面对的问题。

小说、电影、电视剧、微短剧，以及一切以叙事为核心的创作，几乎都始于一个尚未成形的念头。它可能来自一幅偶然出现的画面、一段生活经验、一个人物、一种情绪，也可能只是一个长期停留在意识中的问题。然而，创意并不等于作品。真正的文学创作，始于对创意的发现与判断，并在人物、行动、冲突、结构和表达的不断生成中，逐渐完成从可能性到作品的转化。本书讨论的，正是这一过程。

长期以来，我在文学创作与理论实践中发现，许多初学写作者都会遇到相似的困境：有创意，却难以形成故事；有人物，却缺少推动人物行动的内在动力；知道冲突的重要，却无法建立持续的叙事张力；掌握了一些结构方法，却容易受制于结构本身；依赖灵感，又常常无法将灵感发展为完整的作品。进入人工智能时代以后，这些问题又上升到新的维度：当技术已经能够生成情节、对白、图像乃至完整的文本时，创意写作真正需要培养的，究竟是什么？

在我看来，创意写作并不只是语言表达的技巧，而是一种将

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经验、感知、想象和判断转化为艺术形式的能力。技巧使创意获得实现的可能，结构赋予叙事以秩序，人物和行动推动故事发展，而真正决定作品价值的，是创作者在整个过程中不断作出的判断与选择。因此，写作不仅是“怎样写”的问题，也始终包含“为什么这样写”、“什么值得写”，以及“作品最终意味着什么”的追问。

《从创意到作品》正是沿着这一逻辑展开。全书从创意的生成与选择出发，进入人物塑造和故事建构，继而讨论文学叙事向视听叙事的转换、微短剧的叙事特点、以及人工智能带来的创作变化。虽然不同媒介拥有不同的表达方式，但作品真正赖以成立的基本叙事规律，并不会因此改变。本书关注的，正是这些规律在不同媒介中的具体运用，而不是某一种文体的写作技巧。

这些认识，并不是来自理论推演，而是来自四十多年的创作实践。

我先后从事电视剧文学编辑与编剧、小说创作、中文教育，以及影视、微短剧和人工智能参与下的创作实践。在不同媒介不断转换的过程中，我越来越相信：形式可以不断更新，技术可以持续发展，但真正支撑一部作品的，始终是人物为什么行动、冲突如何形成、故事怎样推进，以及创作者如何赋予这一切以意义。

也正是在重新思考这些问题的过程中，我再度回顾了一些曾经深刻影响自己创作的戏剧理论。父亲李安恒在《写戏漫谈》一书中关于人物、冲突、结构、对白、节奏和高潮等问题的思考，长期启发着我的创作。与此同时，我也在不同媒介的实践中不断验证这些理论，并越来越认识到，其中许多关于叙事规律的思考，今天依然具有现实意义。

因此，本书既不是《写戏漫谈》的重新阐释，也不是某一种创作理论的系统建构。书中引用《写戏漫谈》的部分观点，只是把

它作为理解创作规律的一种理论参照，希望结合自己长期的创作实践，把这些经过时间检验仍具有生命力的经验，重新放到当代小说、影视、微短剧以及人工智能时代的创作语境中加以讨论。

需要说明的是，本书没有刻意大量援引古今中外文学、戏剧和创意写作理论家的观点，也没有试图通过密集的理论引证来证明每一个创作概念。这并不是因为这些理论不重要，而是因为相关领域已经积累了丰富而成熟的研究成果。我更希望立足于长期的创作实践，讨论概念如何进入创作，方法如何在实践中得到检验，经验如何逐渐转化为判断，理论又如何最终回到作品本身。

因此，书中只在必要之处引入相关“理论视野”，而把更多的篇幅留给创作实践。“创作实践”采用我自己的小说和影视作品作为实例，并不是以个人作品取代经典，而是因为创作者对于自己的作品拥有一种他者难以获得的内部视角。我们能够分析一部已经完成的作品，却很难完整地知道它在形成过程中经历了哪些选择、修改和舍弃；而创作者本人不仅知道作品最终呈现的样貌，也知道一个人物为何这样设置，一个场景为什么从这里开始，一个情节为什么被改变，一个结构为什么被重组，以及一种叙事方案为什么最终成立。这些不断作出的判断，正是创作过程中最重要、也最容易被忽略的部分。

人工智能的发展，使这一问题变得更加突出。AI已经能够参与资料整理、创意生成、人物设计、语言修改、图像和视频制作，并正在进入越来越多的创作环节。技术能力越强，创作者的主体性反而越需要被重新确认。技术可以参与作品的生成，却不能替代人对经验的理解，更不能承担作品最终的价值判断。

《从创意到作品》希望呈现的，正是这样一个创造过程：创作者通过想象、结构、语言与判断，将一个想法逐渐发展成为一部作

品。这个过程可能通向小说、影视、微短剧，也可能通向尚未被充分定义的新叙事形式。无论文学的载体如何改变，从感知到想象，从经验到形式，从选择到完成，创作最本质的规律始终不会改变。

因此，这本书写给每一位希望理解这一过程，并愿意不断进入创作实践的人。如果它能够帮助读者更清楚地理解一部作品如何从一个念头逐渐生成为真正的创作，并因此开始属于自己的创作实践，那么，笔者就达到了写作这本书最初的目的。

至于“创造”最终意味着什么，则留到全书最后，我们一起回答。

Preface

From Idea to Creation

Maria Lixian Gee-Schweiger (李岷)

What happens between the first spark of an idea and a finished work? It is a question that almost every writer encounters.

Novels, films, television dramas, micro-dramas, and virtually every form of narrative begin with something that is still incomplete—an image, a personal experience, a character, an emotion, or simply a question that refuses to leave the mind. Yet an idea is not a work. Literary creation begins with recognizing the potential of an idea and making judgments about it. Through the gradual development of character, action, conflict, structure, and expression, possibility is transformed into a finished work. This book explores that process.

Throughout many years of creative practice and theoretical reflection, I have found that beginning writers often face remarkably similar challenges. They may have compelling ideas but struggle to shape them into stories; they create characters without discovering the inner forces that drive them to act; they understand the importance of conflict but cannot sustain dramatic tension; they learn structural techniques only to become constrained by them; and they depend on inspiration without knowing how to develop it into a complete work. In the age of artificial intelligence, these questions have taken on new significance. When technology is already capable of generating plots, dialogue, images, and even complete texts, what, then, is creative writing truly meant to

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cultivate?

In my view, creative writing is far more than a collection of language techniques. It is the ability to transform experience, perception, imagination, and judgment into artistic form. Technique makes creation possible. Structure gives narrative its order. Characters and actions drive the story forward. Yet what ultimately determines the value of a work is the series of judgments and choices made by its creator throughout the creative process. Writing is therefore never only a matter of how to write; it also requires us to ask why we write in a particular way, what is worth writing, and ultimately, what a work of art comes to mean.

From Idea to Creation follows this logic throughout. Beginning with the generation and selection of ideas, it moves to character creation and story construction, then explores the transformation of literary narrative into audiovisual storytelling, the distinctive narrative principles of micro-dramas, and the creative possibilities introduced by artificial intelligence. Although every medium has its own forms of expression, the fundamental principles that make stories work remain remarkably consistent. Rather than teaching the techniques of any single genre, this book focuses on how those principles function across different narrative forms.

These ideas are not the result of abstract theorizing. They have grown out of more than four decades of creative practice.

Over the years, I have worked as a television drama editor and screenwriter, novelist, educator, and, more recently, as a practitioner of film, micro-drama, and AI-assisted storytelling. Working across different media has convinced me that while artistic forms continue to evolve and technology continues to advance, the foundations of storytelling remain unchanged. Every successful work ultimately depends on why its characters act, how conflict emerges, how events develop through cause and effect, and how the creator gives meaning to the entire process.

Reflecting on these questions also led me back to the dramatic

theories that profoundly shaped my own creative development. Among them is *Writing About Drama* by my father, Li Anheng, whose reflections on character, conflict, structure, dialogue, rhythm, and dramatic climax have influenced my work for many years. Through my own practice across different media, I have repeatedly found that many of the narrative principles he articulated continue to speak directly to the creative challenges of our own time.

For that reason, this book is neither a reinterpretation of *Writing About Drama* nor an attempt to construct a new theoretical system. The ideas drawn from that work serve simply as one theoretical reference through which I reconsider enduring principles of storytelling in light of my own creative experience and the realities of contemporary fiction, film, micro-drama, and the age of artificial intelligence.

Nor does this book attempt to build its arguments through extensive quotations from literary, theatrical, or creative writing theorists from China and abroad. This is not because those theories lack importance, but because these fields already possess a rich and well-established body of scholarship. My purpose is different: to explore how creative concepts enter artistic practice, how methods are tested through experience, how experience gradually becomes judgment, and how theory ultimately returns to the work itself.

Accordingly, theoretical discussions appear only where they are genuinely needed, leaving most of the book devoted to creative practice. The examples analyzed throughout are drawn primarily from my own novels and screenplays. This is not an attempt to replace established classics with personal works, but rather because authors possess an internal perspective that outside readers can never fully obtain. We may analyze a finished work, yet rarely know the countless choices, revisions, and abandoned possibilities that shaped its creation. The creator alone understands why a character was designed in a particular way, why a

scene begins where it does, why a plot changed direction, why a structure was reorganized, and why one narrative solution ultimately proved stronger than another. Those accumulated acts of judgment are among the most essential—and often the least visible—parts of the creative process.

The rapid development of artificial intelligence has made these questions even more significant. AI is already capable of assisting with research, generating ideas, designing characters, revising language, and producing images and videos, and it is becoming part of an increasing number of creative workflows. The more powerful technology becomes, the more important it is to reaffirm the creative agency of the human author. Technology may participate in the making of a work, but it cannot replace human understanding of experience, nor can it assume responsibility for the meaning and value that a work ultimately carries.

This book seeks to illuminate the process through which imagination, structure, language, and judgment gradually transform an idea into a work of art. That process may lead to novels, films, television dramas, micro-dramas, or narrative forms that have yet to be fully defined. Whatever changes the future may bring to literary media, the essential principles of creation—from perception to imagination, from experience to artistic form, from choice to completion—will remain.

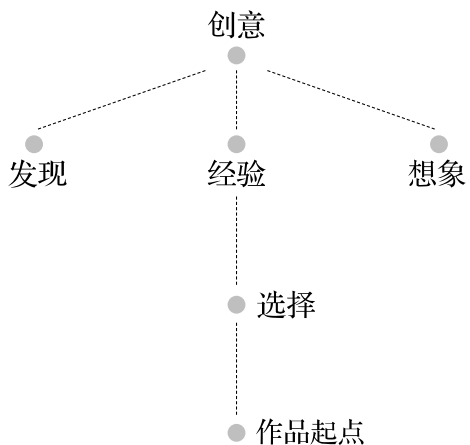
This book is written for everyone who wishes to understand that process and to engage more deeply in the practice of creative writing. If it helps readers better understand how a work grows from a single idea into a fully realized creation—and encourages them to begin their own creative journeys—then it will have fulfilled the purpose for which it was written.

As for what creation ultimately means, I would rather leave that question until the final pages of this book, where we may answer it together.

第一辑

创意

一部作品的生成起点



《从创意到作品》

第一章

创意

——从一个念头到作品的起点

每一部作品，最初都只是一个念头，可能是来自一段亲身经历、一次偶遇、一则新闻、甚至是一个梦或某个突然闯入脑海中的画面。那一刻，还不是故事，更谈不上作品，只是一种尚未成形的可能，在意识中的短暂出现。

创作者对这样的时刻并不陌生，因为我们每天都会产生许多念头，有些很快就消失了，有些便在创作者的想象中像雪球一样越滚越大。小说家看到街角独自等待的老人，也许会想象他在等谁；编剧听朋友讲述一段婚姻，可能突然意识到，真正值得书写的并不是婚姻本身，而是其中某个人始终没有说出口的秘密。同样面对一则新闻，有人看到的只是一个事件，另一个人却可能注意到人物命运发生变化的一刻。创作，就从这一刻开始。

一、创意不是“想到一个故事”

人们常常把“创意”和“故事”混为一谈。“我有一个很好的故事”和“我想到一个很有意思的创意”，听起来十分接近，实际上并不是同一回事。一个女人在丈夫去世后发