***This page includes the whole episode of* Exclusive Jia *with the original subtitles at the beginning, lasting 28 minutes and 32 seconds, as well as nine edited videos each lasting several minutes without subtitles. Some videos may have technical problems. We are currently working to resolve this.***

**We are unable to upload the videos on this page at the moment, please use the following link (only accessible with an Oxford University email). We are trying to resolve this technical issue and will update the page when it is ready.**

[**https://unioxfordnexus-my.sharepoint.com/:f:/g/personal/chri2217\_ox\_ac\_uk/ElU2xGIa6kBMpfZ7e\_NlDpEBlv9Dz280etXdhIV3-rbjkA?e=rV29eQ**](https://unioxfordnexus-my.sharepoint.com/%3Af%3A/g/personal/chri2217_ox_ac_uk/ElU2xGIa6kBMpfZ7e_NlDpEBlv9Dz280etXdhIV3-rbjkA?e=rV29eQ)

**《电影最Top 之贾樟柯电影独家小盘点》*An* *Exclusive Review of Jia Zhangke’s Films by M-Top, released on 20th September 2018***

Right before the release of Jia’s film *Ash is Purest White* in 2018, Clockwork Zhang made this episode to look back at the ten films Jia had directed to date. Through Zhang’s review we understand how Jia has become one of the most internationally decorated film directors from mainland China.

**Whole video with subtitles**

The eleven movies are listed below with a brief introduction about Jia at the beginning.

**Part I 介绍 *Introduction to Jia Zhangke* 00’00’’ - 02’30’’**

**Part** **II 《小山回家》 *Xiaoshan Going Home* (1995)** **02’31’’- 04’02’’**

**Part III《小武》 *Xiao Wu* (1998) 04’03’’- 08’16’’**

**Part IV《站台》 *Platform* (2001) 08’17’’– 12’46’’**

**Part V《任逍遥》*Unknown Pleasures* (2002) 12’47’’- 15’31’’**

**Part VI《世界》 *The World* (2004)** **15’32’’ - 20’28’’**

**Part VII《三峡好人》 *Still Life* (2006) 20’29’’ - 26’21’’**

**Part VIII《二十四城记》 *24 City* (2008) 26’22’’ - 28’27’’**

**Part IⅩ****《海上传奇》 *I Wish I Knew* (2010) 28’28’’ - 29’24’’**

**Part X《天注定》 *A Touch of Sin* (2013) 29’25’’ - 33’41’’**

**Part XI《山河故人》 *Mountains May Depart* (2015) 33’42’’ - 38’36’’**

***Part I* 介绍 *Introduction to Jia Zhangke*** **02’30’’**

***In this section, Clockwork Zhang gives a brief introduction to some interesting facts about Jia and his films.***

Video Part I

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’26’’* | *words below from 01’27’’ to 02’30’’* |
| 屡屡 | again and again, repeatedly  | 回报 | return (for what one’s investment or dedication), to pay off  |
| 亲切地 | amiably, nicely, cordially, friendly  | 不至于 | cannot be that bad, would not be as such |
| 公映 | [film] to be in theatre or cinema, to be shown publicly; wide release, public release, open release, short for 公开放映  | 被---裹挟 | to be swept into and carried forward (by tornado, strong current, etc), to be coerced (into a situation) |
| 特效 | [film, television, etc.] special effects | 编年体 | annalistic style, chronological history |
| 流量明星 | popular celebrities; celebrities with a huge and devoted fan base, especially on social media | 面积 | size (of an area) |
| 爆款 | highly desired product, style or work; a smash hit | 县级市 | county-level city (after provincial-level and prefecture-level in the administrative divisions in China)  |
| 大叙事 | grand narratives(also called 元叙事), historical events, mainstream stories, sweeping narrative | 封闭 | closed, remote |
| 对准 | to target, to align with, to focus on | 初中 | middle school, GCSE |
| 游走 | to wander | 直到---才--- | not until… |
| 边缘 | edge, verge, margins | 轰轰隆隆 | [onomatopoeia for the rumbling sound that a machine or thunder makes], roaring, booming, rumbling |
| 被动 | passive | 领略世界 | to see the world, to have a taste of the world |
| 之外 | outside, excluding  | 发表小说 | to publish a novel |
| 发掘 | to discover, to unearth  | 成绩烂 | the grade or marks are very bad |
| 即将 | soon, about to | 偶然间 | accidently |
| 逝去 | to elapse, to pass, to pass away | 陈凯歌 | Chen Kaige, a Chinese film director whose *Farewell My Concubine* won Palme d’Or at Cannes in 1993  |
| 尊严 | dignity, pride | 《黄土地》 | *Yellow Earth*, Chen Kaige’s debut film |
| 澄清 | to clarify (especially when there is a misunderstanding) | 报考 | to apply for (an institute through exams) |
| 票房很惨 | [film] performed poorly in the box office, flopped  | 落榜 | to be left out of a placard of best achievers in an exam, to fail to get in (to an institution), to flunk |
| 海外发行 | overseas release | 功夫不负有心人 | hard work does not disappoint a willing heart |
| 盈利 | to make a profit |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 大家好，欢迎来到电影最Top，我是发条张。

贾樟柯是国内观众既熟悉又陌生的名字。一方面他的作品屡屡在国际上获得大奖，是最具国际声望的中国导演之一，影迷们亲切地叫他“贾科长”；另一方面他的很多作品又没有在国内公映，再加上贾樟柯的电影往往拍得比较艺术，很少用特效与流量明星，不属于那种“三天两亿”的票房爆款，了解的人就更少了。

贾樟柯是个反对大叙事的导演，他的镜头永远都对准那些游走在现代都市文明边缘的普通人。按他自己的话说，就是那些“被动的、权力体系之外的人”。在这个价值观混乱的变革时代，他在努力发掘那些逝去的或即将逝去的人性尊严。这里需要澄清一件事，贾樟柯的电影虽然在国内的票房很惨，但依靠着成功的海外发行，他的作品几乎全部是盈利的。虽然不会一下子就赚个几亿几千万，但已经可以良性地运转起来，实现了很不错的回报，这样也让他的创作保持了相当的独立性，不至于被资本所裹挟。本期我就按照编年体的顺序来聊聊贾樟柯导演的重要作品，让我们开始。

 1970年贾樟柯出生于山西省汾阳，是山西中部一个面积不大的县级市。这里的天地很小很封闭，直到上初中贾樟柯才第一次见到了火车，他知道这个轰轰隆隆的铁器能带他去领略更广大的世界。贾樟柯从小表现出不错的文学天赋，中学时就在杂志上发表过小说，但他因为数学成绩太烂，没考上大学。偶然间看到了陈凯歌导演的《黄土地》，一个电影梦从此种下。

 1991年他来到北京，准备报考北京电影学院，结果连续两年落榜。直到23岁那年，功夫不负有心人，贾樟柯终于考上了北电的文学系。在大学期间他组织了“青年实验电影小组”。那时候穷得叮当响，但有强烈的创作欲望。

***Some points:***

1. 贾樟柯是国内观众既熟悉又陌生的名字。一方面他的作品屡屡在国际上获得大奖，是最具国际声望的中国导演之一，影迷们亲切地叫他“贾科长”；另一方面他的很多作品又没有在国内公映，再加上贾樟柯的电影往往拍得比较艺术，很少用特效与流量明星，不属于那种“三天两亿”的票房爆款，了解的人就更少了。

*Jia Zhangke is a name that audience inside the country are both familiar and unfamiliar with. On the one hand, his works again and again won big awards on the globe, (he) is one of the Chinese directors who most possess international fame, film fans amicably call him Chief Jia; on the other hand, his many works actually have not publicly released inside the country, plus Jia’s films often are shot relatively artily, (they) seldom use special effects and popular celebrities, (they) do not belong to that type of box office explosive style of ‘two hundred million in three days’, people who know (them) well are then even less. /Jia Zhangke is a name that is both well-known and hardly-heard of to a domestic audience. On the one hand, his works have won international awards again and again. He is one of the most prestigious Chinese directors. His loyal fans even give him a nickname ‘Chief Jia’; on the other hand, many of his works have never been shown in Chinese cinemas. Plus, his films are often too artsy for the common taste. They rarely use special effects or popular celebrities and can hardly be regarded as a box office smash hit like those that make billions in a matter of days. No wonder there are many people who have no idea of who Jia Zhangke is.*

既---又--- means *both---and---, not only---but also---*

科长means *head of an office, chief of a section*. Jia’s fans affectionately call him ‘Chief Jia’. This nickname comes from a story that Jia wrote in his autobiography *Jia ThinkImagines*《贾想》. Once Jia was looking around in a shop selling pirated DVDs in Beijing. The shop owner suspected that he might be after art films and asked ‘do you want *Platform* (《站台》) directed by the fake chief?’ *Platform* was Jia’s second feature film. The shop owner misunderstood his name to be 贾/假科长 jiǎ kēzhǎng *Jia/fake chief*, not 贾樟柯 jiǎ zhāngkē. The title of Jia’s autobiography 《贾想》 uses the same pun. 假想 jiǎ xiǎng means *imagination, fantasy*, 假here means *hypothetical*. Pronounced in the same way, 贾想 could mean *Jia thinks* or *thoughts of Jia*.

拍得比较艺术 uses the structure of complement degree, to shoot (a film) to the extent of being arty, meaning it is done with an artistic or aesthetic taste.

流量明星refer to stars whose films, dramas or shows attract clicks and views on video and streaming sites. 流量 is web traffic, in particular the number of visitors to a particular webpage.

In the word 爆款, 爆 means *to explode*, 款 means *model, style*, together they refer to a product, a style or a film that has become so popular that everyone wants to get their hands on it.

1. 贾樟柯是个反对大叙事的导演，他的镜头永远都对准那些游走在现代都市文明边缘的普通人。

*Jia is a director who opposes grand narratives, his lens forever all aim in alignment with ordinary people who wander on the edge of modern metropolitan civilisation. /Jia is against grand narratives. His camera always follows the most ordinary people who survive at the margins of the modern city.*

Deducing from the context, 大叙事here most likely refers to narratives of *historical events or mainstream stories.*

1. 虽然不会一下子就赚个几亿几千万，但已经可以良性地运转起来，实现了很不错的回报，这样也让他的创作保持了相当的独立性，不至于被资本所裹挟。

*Although (these films) won’t all at once earn one lot of several hundreds of millions or several tens of millions, but (they) already can benignly operate up, realised very not bad repay, this way also makes his creation have maintained fair (degree of) independence, not reaching the degree to be coerced by capitals. /Although his films aren’t making hundreds of millions just like that, they have started to operate in a very heathy way receiving good financial returns. Therefore, Jia is able to maintain a fair level of independence in his work and doesn’t have to compromise much for financial reasons.*

In 赚个几亿几千万, 个 is 一个, 一 is often omitted leaving only the measure in spoken language. 一个 here means *one lot of (money)*

良性地运转起来 *to operate in a healthy way*, 起来 is a directional complement implying that the action starts to get into motion or to develop well, such as 好起来 *getting better,* 思考起来 *start to ponder*.

被资本所裹挟, 所 is a literary use in the passive 被 structure. Its function is to scaffold in-between an agent/doer and its action.

不至于 *not reaching (the degree of)*, often followed by a negative result *not lowering to the degree of*, as here or in other cases used in a disbelieving tone *could not be like that*.

1. 那时候穷得叮当响，但有强烈的创作欲望。

*That time (Jia) was so poor that the ding dang sound (is heard), but (he) had a strong desire of creation.* */Jia was penniless at the time, but he was very passionate and eager to create.*

穷得叮当响 is a fixed expression to describe that someone is broke or very poor. 叮当 dīngdāng is an onomatopoeia for the clashing sound of metals or utensils. The origin of the expression could be the sound of knocking an empty bowl with chopsticks, too poor to buy food; or that one only has a few pennies in their pocket which constantly clink together, a reminder of poverty.

***Part II* 小山回家 *Xiaoshan Going Home*** ***1995*** **01’34’’**

***Jia made* Xiaoshan Going Home *when he was a student at Beijing Film Academy. This film was about an hour long, already showing some of Jia’s trademark styles.***

Video Part II

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 00’34’’* | *words below from 00’35’’ to 01’34’’*  |
| 剧本 | [film, play] script | 没有反响 | did not receive a particularly warm response |
| 七拼八凑 | patched together | 远谈不上 | far from being called |
| 短片 | short film | 纯写实 | purely realist |
| 厌倦 | to be fed up with, to be tired of | 手持纪实风格 | handheld (camera) documentary style |
| 枯燥单调 | dull and monotonous | 标记年代感 | to label (a specific) time or generation |
| 老乡 | fellow townsmen, people who are from the same town or city  | 雀巢咖啡 | Nestlé coffee |
| 没人搭理他 | no one responded to him, no one paid attention to him, no one acknowledged him | 谨以此片纪念------ | for the memory of, to commemorate (dedications appearing at the end of a film. 谨 here means ‘sincerely’) |
| 冷漠 | indifferent | 一道儿 | together  |
| 摄影 | photography, cinematography | 露了一小脸儿 | to appear briefly (in a film, etc.) |
| 录音 | voice recording | 引荐 | to recommend, a referral  |
| 后期 | [film] post-production | 一举 | all at once, with one attempt |
| 低配 | low-end configuration, rudimentary standard | 摄影师 | cameraman, photographer |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 1995年，他写了一个叫《小山回家》的剧本，靠着七拼八凑的钱拍了一个50多分钟的短片儿。电影讲述了一个在北京打工的厨师王小山，厌倦了枯燥单调的生活，准备回家的故事。他在春节前的几天去找同在北京打工的老乡，希望能找个伴儿回去，但没人搭理他。失望的小山只好剪掉自己的长发，离开这座冷漠的城市。《小山回家》总共花了2万块，从摄影、录音到后期都是最低配。在几个学校内部放映后也没有什么反响。那时候的贾樟柯还远谈不上成熟，但一些特点已经显现，比如纯写实的讲述、手持纪实风格。他特别喜欢用声音来标注年代感，片中就出现了很多流行音乐，还有一段雀巢咖啡的广告。

 “我们最喜欢的音乐世界到了，啊，对，是雀巢咖啡音乐时间，让我们来杯咖啡一道儿听听，对对。哈哈哈哈”

 贾樟柯还在电影里露了一小脸，当时可能除了他自己，没多少人会相信，这个25岁的年轻人会成为中国电影的一号人物。

 (dialect)“你信不信？你呢？”

 “妈的，我才不信呢。”

 “我信。”

 没想到一个偶然的事件改变了贾樟柯的命运。1996年他在一个香港留学生的引荐下，把《小山回家》投到了一个香港独立短片影展，竟然一举获得了金奖。贾樟柯除了拿到5万港币的奖金，还认识了一个刚从比利时留学归来的摄影师，他叫余力为，他也成为日后贾樟柯的长期合作者。

***Some points:***

1. 在几个学校内部放映后也没有什么反响。

*After internal showing in several schools (it) also did not have what response. /It was screened at several universities, but it wasn’t particularly popular.*

也 in 也没有 is for emphasis.

A question word used with negation could mean *not much, little* as in 没有什么反响 *not much response*.

1. 当时可能除了他自己，没多少人会相信，这个25岁的年轻人会成为中国电影的一号人物。

*At that time perhaps except himself, not how many people would believe, this young person of 25 years old would become no.1 figure of Chinese film. /At that time, perhaps other than Jia himself, few would believe that this young person, only 25 years old, would later become the no.1 Chinese film director.*

Both 会 are translated as *would*. The first one has a sense of willingness and the second one indicates a conditional future.

没多少人, as explained in the previous point, means *not many people, few*.

1. 妈的，我才不信呢。

*Shit/Damn/Hell, no way I believe it.*

才不---呢 implies *no matter what, one won’t ---.*

1. 1996年他在一个香港留学生的引荐下，把《小山回家》投到了一个香港独立短片影展，竟然一举获得了金奖。

*Year 1996 he under the recommendation of a Hong Kong staying student, (he) threw* Xiaoshan Going Home *to a Hong Kong independent short film exhibition, completely unexpectedly (at) one lift obtained the golden award. /In 1996 at the suggestion of a Hong Kong student studying in Beijing, Jia entered* Xiaoshan Going Home *for the Hong Kong Independent Short Film & Video Awards. To his surprise, the film actually won the top prize – the Grand Prix.*

In 把---投到一个影展, 投 originally means *to throw* or *to send* but also means *to submit* as here. It is most natural to use the 把 structure for this sentence, functioning to bring forward the object for emphasis and order sequence. But also this is the best way to avoid separating the verb 投 and its resultative complement 到--- which are grammatically binding.

竟然 is used to emphasise one’s surprise at a normally unexpected situation or outcome.

***Part III* 小武 *Xiao Wu*** ***1997* 04’16’’**

**Xiao Wu*, also known as* The Pickpocket*, was Jia’s first feature-length film, which won him a series of international awards. The story of Xiao Wu is an ill-fated one, as he stumbles over friendship, love, family relations and even his own freedom.***

Video Part III

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’53’’* | *words below from 01’54’’ to 04’16’’* |
| 筹备 | to plan and prepare for, to gather resources for | 手艺人 | craftsman, skilled man, artisan |
| 预算 | budget | 派出所 | (neighbour or community) police station  |
| 16毫米胶片 | 16mm film | 珍惜友情 | to cherish friendship |
| 比例 | proportion, ratio | 为数不多 | not many in number |
| 纪录片 | documentary | 嫌弃 | to give the cold-shoulder, to dislike, to be disgusted by, to disdain |
| 惯偷 | a frequent thief, a professional thief | 彩礼 | bride price, cash gift for wedding |
| 黑框眼镜 | glasses with a black frame | 履行承诺 | to fulfil one’s promise |
| 打眼一看 | at the first look, from a quick glance | 处出了感情 | to have fallen in love, to have developed affection, to catch feelings |
| 到处寻摸 | to cast around, to look around for (potential targets) | 不得己 | to have no alternative but, unwillingly |
| 用正脸示人 | look directly at other people, make direct eye contact | 苦闷 | sadness, dejection |
| 灵感 | inspiration  | 互相取暖 | to get warmth from each other, to accompany one another, to provide mutual support |
| 探亲之旅 | a trip to visit relatives | 事与愿违 | things go contrary to what one wishes |
| 干起了--- 营生 | to start to do --- for a living | 扑了空 | to throw oneself onto an empty spot, to have failed to get what one aimed at, to miss one’s target, to end up empty-handed |
| 偷窃 | theft, to steal  | 被抓了现行 | was caught during the offence, caught in the act, (caught red-handed) |
| 塑造 | to mould, to build or create (an image, a figure, a character) | 被拷在电线杆上 | handcuffed onto a utility pole |
| 情节点 | plotline  | 科班出身 | to be formally trained |
| 关系非常铁 | to have a strong friendship (like iron) | 现找 | to look for spontaneously, found on the spot |
| 扒手 | pickpocket | 粗糙 | coarse, rough, unrefined |
| 时过境迁 | things have changed as time passed by | 生猛 | fierce, raw, unpolished, wild, vigorous |
| 如鱼得水 | to take to something naturally, like a duck to water | 世纪之交 | turn of the century |
| 成功洗白 | to be reformed, to mend one’s ways (lit. successfully whitewashed) | 迷茫 | confused and uncertain, vague and hazy |
| 模范企业家 | model entrepreneur  | 挣扎 | struggle |
| 手下有几个小弟 | to have a few gofers or sidekicks under him | 初执导筒 | to direct (a film) for the first time |
| 不光彩的历史 | disgraceful history | 出色 | outstanding, remarkable |
| 铁哥们 | faithful friends, sworn brothers | 打火机 | (cigarette) lighter |
| 三只手 | thief, pickpocket | 澡堂子 | public bathhouse |
| 刻痕 | mark or groove (left by a knife, or stone) | 穿插 | interspersion, involvement, use of |
| 让人伤感 | to make one feel sentimental, touching, emotional | 伏笔 | foreshadowing |
| 盗亦有道 | Those who steal also behave with morals | 声名鹊起 | to rise to fame, fame flies like a magpie  |
| 自诩 | to proclaim oneself, brag, boast |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 在余立为的支持下，贾樟柯开始筹备自己的第一部剧情长片《小武》。他当时拿到的预算是人民币20万，采用16毫米胶片拍摄，比例看起来会有些像电视的纪录片。

 梁小武是山西汾阳的一个惯偷。他个子矮小，戴一副黑框眼镜，穿西服，打眼一看会以为是一个知识分子。但他的眼神是属于小偷的，到处寻摸，很少用正脸示人。这个人物的灵感来自于贾樟柯的一次探亲之旅。他惊讶地发现，以前的高中初中同学有不少都干起了偷窃的营生，于是就塑造了小武。《小武》拍得一点也不艺术，就是普通的纪实摄影。故事也很清楚，一共就两个情节点：首先就是小武的好友靳小勇要结婚了。他们俩关系非常铁，曾经一起去北京当扒手，但时过境迁，靳小勇回乡后在改革大潮中如鱼得水，开起了贸易公司成功洗白，还成了当地的模范企业家。而小武虽然手下也有几个小弟，但依然是个小偷。靳小勇想要忘记那段不光彩的历史，所以在结婚的时候竟然没有通知铁哥们小武。

 (dialect)“明天来那么多人，都知道他是做甚的，你叫我咋弄呢？你是不是想让明天的客人想起我也当过三只手？是这意思不是呢？啊？是这意思不是呢？行了行了，我一车烟还在军渡扣着呢。啊……就这样吧。”

 背后的墙上有他与小武一起长大时量身高的刻痕，这堵墙在电影中出现了很多次，是一个让人伤感的细节。小武虽然是个小偷，但还算盗亦有道，自诩是个手艺人，偷了钱包也会把身份证寄回到派出所。同时他非常珍惜身边为数不多的友情，所以靳小勇的嫌弃让他非常地伤心。以前在北京混的时候，他曾经对小勇许下承诺，说你结婚的时候，我要给你六斤钱作为彩礼。小武一直想着这事儿，所以就算是在严打的风头上，他依然顶风作案，为的是履行承诺。

 (dialect)“那一年我跟小勇身上带着四毛一分钱，从汾阳一直逃到北京。在店里边聊天时我说的，等他结婚的时候给他六斤钱。”

 另一条线就是小武和舞厅小姐胡梅梅的爱情。小武一开始只是个客人，处着处着就处出了感情。梅梅和小武一样，在生活中都有一些不得已的谎言。两个苦闷的年轻人抱在一起互相取暖，但事与愿违，友情、爱情小武都扑了个空，在一次偷窃中他被抓了个现行，同时胡梅梅也跟一个有钱的大老板走了，他蹲在派出所里，胡梅梅给他发来一条信息。

 (dialect)“写啥了？”

 “有个姓胡的小姐呼你，祝你万事如意。”

 最后小武被拷在了电线杆上，电影在周围人的目光下结束。

 这部电影里没有一个科班出身的职业演员，主演王宏伟是贾樟柯的同学，其他大部分人都是在当地现找的。也正是因为如此，《小武》呈现出一种粗糙生猛的底层气息，把世纪之交的苦闷与迷茫放到了一个小偷的身上，表现了亲情、友情与爱情的挣扎。初执导筒的贾樟柯体现出了惊人的创造力，无论是美学风格还是剧本，都非常地出色。对于细节的运用尤其好，那个能发出音乐的打火机、小武在澡堂子里的歌唱、流行歌曲的穿插都是有伏笔有回应的精彩设计。《小武》让贾樟柯声名鹊起，在1998年获得了六七个国际电影奖，他开始真正踏上了自己的独立电影之路。

***Some points:***

1. 明天来那么多人，都知道他是做甚的，你叫我咋弄呢？你是不是想让明天的客人想起我也当过三只手？是这意思不是呢？啊？是这意思不是呢？行了行了，我一车烟还在军渡扣着呢。啊……就这样吧。

*Tomorrow come so many people, (they) all know he is (a person who) does what, you call me how to do? You are or not wanting to make guests of tomorrow remember I also have worked as three hands? Is (it) this meaning or not? Eh? Is (it) this meaning or not? Ok ok, my one car of cigarettes is still detained in Jundu. Oh…just as such. /I have many guests tomorrow, they all know what he does, what do you want me to do? Are you trying to remind them that I was once a pickpocket? Is that so? Eh? Is that so? Alright, alright, I am hanging up, my cigarette order, a whole carload of it, is still detained in Jundu. Ah, ah, that’s it.*

This part is spoken in Fenyang dialect, not intelligible to Mandarin speakers. But the script is entirely understandable. Some words are also used in informal Mandarin such as 甚 meaning 什么，咋 same as 怎么.

In 你是不是想让明天的客人想起我也当过三只手, 是不是 before the verb is for emphasis, like here, *you do intend to---, don’t you?*

行了 has the meaning of *that’s enough, stop*, often showing impatience and annoyance.

我一车烟还在军渡扣着呢, 扣 is for 扣留 *to* *detain*.

就这样吧 *that’s it*, signalling the end of a discussion.

1. 小武虽然是个小偷，但还算盗亦有道，自诩是个手艺人，偷了钱包也会把身份证寄回到派出所。

*Although Xiao Wu is a thief, but (he can) still count (as one who) steals but also has ways, (he) self-proclaims to be a craftsman, (he) stole a wallet, (he) also would take the ID card and post back to the police station. /Although Xiao Wu is a thief, he has principles. He calls himself a craftsman. He even sends the ID cards found in the wallets he stole back to the police station.*

身份证 The Resident Identity Card is an essential document for citizens in China. It is required for normal activities such as buying train tickets, checking into hotels, using internet cafes, registering mobile phones, checking into hospitals, and also for all legal needs such as marriage, household registration, education and others. Everything is very inconvenient without a Resident Identity Card. Reapplying for one often involves complicated and bureaucratic procedures, particularly prior to the digital age as in the story here. The Resident Identity Card has the cardholder’s address so local police would be able to return it to the right person. By sending the cards to the police, Xiao Wu demonstrates that he has morals, and is not just a heartless thief.

也 in 偷了钱包也会把身份证寄回到派出所 has a sense of *even* as in 连---也---.

1. 以前在北京混的时候，他曾经对小勇许下承诺，说你结婚的时候，我要给你六斤钱作为彩礼。小武一直想着这事儿，所以就算是在严打的风头上，他依然顶风作案，为的是履行承诺。

*Before when (they) mixed in Beijing, he once made promise to Xiao Yong, saying that when you get married, I want to give you six half kilo money as a wedding gift. Xiao Wu always has always been in a state of thinking about this, therefore even when it is on the wind head of crackdown, he still heading against the wind commit crimes, what is for is to fulfil his promise. /When they were mucking about in Beijing, he once made a promise to Xiao Yong, ‘when you get married, my gift to you would be a whole lot of cash weighing three kilos.’ Xiao Wu had always been serious about this. To fulfil his promise, Xiao Wu recklessly committed more offences even while knowing about the high risk at the time of an official crackdown.*

In 以前在北京混的时候, 混 stands for 混生活/混日子, meaning *to drift through the days, not leading a proper life, to waste life, not having a job.* Here it implies that Xiao Wu and Xiao Yong were living on petty crimes back then.

彩礼 is *bride price*. Xiao Wu meant that Xiao Yong could use his gift money as the bride price. It is common in China to give cash as a wedding gift. How much one gives depend on a number of factors such as closeness, a need to return favours, or even palm-greasing. By promising the cash gift, Xiao Wu makes the gesture that he values his brotherhood with Xiao Yong.

严打 is short for 严厉打击刑事犯罪活动 Strike Hard Anti-Crime Campaign. It is a nation-wide crackdown on crime initiated by the central government. The first, and also the largest, campaign started in 1983 with the aim to restore public safety and order after the Cultural Revolution. The crackdown referred to in the film took place in 1996. There were also another two in 2000 and 2010. The Strike Hard Anti-Crime Campaign elicits higher arrest rates and faster and harsher sentences.

在---风头上 *at this critical/sensitive time*, 风头 *the wind head* is where the wind blows the strongest.

顶风 is *against the wind, upwind*,顶风作案 is *to commit a crime when the wind is against you*, such as during a tougher law-enforcement period.

1. 小武一开始只是个客人，处着处着就处出了感情。

*Xiao Wu first beginning only was a guest, in a state of spending time together in a state of spending time together then spent out emotions. /At the very beginning, Xiao Wu was just a customer, but after a while they developed feelings for each other.*

一开始 means *at the very beginning*.

处着处着就处出了感情 uses the structure Verb + 着 + Verb + 着 + 就 Verb --- meaning *that one carries on an action for a while then it reaches a certain result*. For instance, 学着学着就学会了 *carry on studying for a while then you would understand and learn it* or *I have carried on studying it for a while then I understood and learnt it*.

1. 有个姓胡的小姐呼你，祝你万事如意。

*There is a Miss whose surname is Hu paged you and (she) wishes you ten thousand things realise ideas. /A Miss Hu paged you and she wishes that everything will go your way.*

呼 is 传呼机 *beeper or pager*, also used as the verb meaning *to page*.

1. 《小武》呈现出一种粗糙生猛的底层气息，把世纪之交的苦闷与迷茫放到了一个小偷的身上，表现了亲情、友情与爱情的挣扎。

Xiao Wu *appears out a type of coarse and raw bottom layer breath, taking the dejection and confusion of the turn of the century to put on the body of a thief, showed the struggle of relative’s emotions, friends’ emotions and love emotions. /*Xiao Wu *exhibits a strong atmosphere of lower society with all its roughness and fierceness. It ponders the dejection and confusion at the turn of the century through the life of a thief and his struggle in family relations, friendship and love.*

把世纪之交的苦闷与迷茫放到了一个小偷的身上 *(the film)* *places the dejection and confusion of the turn of the century upon (the body of) a thief.* 把---放到--- is the main structure of the sentence. As explained earlier, 放到 is a verb plus its resultative complement. It is better, functionality wise, to use 把 for the object of 放 that is being placed.

***Part IV* 站台*Platform 2000* 04’33’’**

***The story in* Platform *spans from the end of the 70s to the beginning of the 90s in China. It follows a group of young performers in a time of drastic social and economic change.* Platform *received wide critical acclaim, and is often ranked as one of the best films of the century.***

Video Part IV

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’33’’* | *words below from 01’34 to 04’33’’* |
| 没有条件 | no resources, lacking the conditions  | 走穴 | [in entertainment] to perform (under private arrangement), to moonlight |
| 小作坊级别 | on a workshop level, at a small scale | 文艺工作者 | literati, writer, performing artist  |
| 剧组 | film crew | 《火车开往韶山》 | *The train goes to Shaoshan* (Shaoshan is Mao’s hometown, the correct name of the song is《火车向着韶山跑》) |
| 忙活 | busy, to bustle around, to do a few things at the same time  | 老掉牙 | obsolete, old-fashioned |
| 大名鼎鼎 | famous, well-known | 挥霍青春 | to enjoy being young and care-free, to be aimless and unfocused in one’s youth, to squander youth |
| 北野武 | Takeshi Kitano, a prominent Japanese filmmaker | 压抑 | stifling, sad, depressing |
| 野心 | ambition  | 灰蒙蒙 | overcast, grey and murky |
| 时间跨度 | time span | 融入 | to integrate into, to get involved, to blend in |
| 题记 | preface, epigraph, author’s note at the start | 有形 | visible, tangible |
| 文工团 | the art troupe 文艺工作团 art working group, which travels around rural areas or military bases performing revolutionary songs and dances  | 刘鸿 | Liu Hong, a singer from mainland China, popular in the 80s |
| 慰问演出 | entertainment performance (to reward troops or workers)  | 渴求 | desire |
| 工农兄弟们 | workers and farmers | 大呼小叫 | to shout and yell |
| 解冻 | to defrost, to melt, to thaw, (policy) to relax | 磨尽锐气 | to dull one’s sharpness and ambition |
| 渗透 | to penetrate, to permeate | 黯然 | sadly, helplessly, quietly |
| 喇叭裤 | bell-bottom trousers  | 定景长镜头 | fixed long take (a long take at one shot of the camera) |
| 流行歌曲 | pop songs | 歪倒 | to slouch |
| 邓丽君 | Teresa Teng (1953-1995), the most popular singer in Asia in the 70s-80s and still influential today | 灶台 | stove |
| 刘文正 | Wen-cheng Liu, a Taiwanese singer, active at a similar time as Teresa Teng | 刺耳 | ear-piercing, grating |
| 闷骚 | quiet and composed on the outside, enthusiastic and wild on the inside | 鸣叫 | to chirp, to whistle, to make a high pitch sound  |
| 到了关节上 | at a crucial moment(means 到了关键时刻 or 到了节骨眼上) | 姜文  | Jiang Wen, a popular actor, screenwriter and director in China |
| 掉链子 | to choke up, to drop the ball, unable to deliver, (bike chain) to come off | 《阳光灿烂的日子》 | *In the Heat of the Sun*, Jiang’s first film as the director |
| 有好感 | to have an affectionate feeling, to have a good impression of  | 独一无二 | unique, incomparable  |
| 心气儿挺高 | ambitious, wanting more (not satisfied with one’s current status) | 遍布 | to be found everywhere, all over |
| 值得上 | to deserve | 烈酒 | strong alcohol, liquor  |
| 堕胎 | to abort, induced abortion  | 胡辣汤 | a type of porridge soup with pepper and spices (a popular everyday breakfast in some regions of China)  |
| 体系瓦解 | a system or an institutional structure now collapsed or abolished | 残酷 | to be cruel |
| 找出路 | to find a way out, to find an alternative |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 两年之后，贾樟柯拿出了更为成熟的《站台》。其实《站台》的剧本比《小武》要更早，但当时没有条件。《小武》只是小作坊级别的制作，《站台》则全面地专业化，最多的时候剧组里有100多个人在忙活，大名鼎鼎的北野武也有参与投资。

 这次贾樟柯体现了更大的野心，《站台》的时间跨度长达十年，从1979年到1989年，是一部关于时代与成长的电影。开头的题记是“献给我的父亲”，贾樟柯说，要用这部电影告诉一些父亲没有看到的东西，从而重新认识自己的儿子。故事的四个主角：崔明亮、尹瑞娟、张军、钟萍，来自于七十年代末山西汾阳县的一个文工团，他们的主要工作是做各种慰问演出，丰富工农兄弟们的精神生活。79年是解冻的年代，这里虽然是个小城，但港台、西方的文化还是一点点地渗透进来。崔明亮穿起了喇叭裤，大家也唱起了港台的流行歌曲，邓丽君、刘文正是最红的歌星。两对年轻人的爱情是电影的主线，崔明亮喜欢尹瑞娟，但他是个闷骚性格，每次到了关节儿上就掉链子。尹瑞娟也对崔明亮有好感，但她同时也是一个心气儿挺高的姑娘，觉得自己值得上更好的男人，所以就不断地错过。张军与钟萍是公开的恋人关系，他们比崔明亮和尹瑞娟要直接得多，钟萍甚至还为张军堕过胎。到了八十年代，旧有的体系迅速瓦解，文工团需要自己找出路，于是崔明亮们就加入了走穴大军。年轻的同学可能对“走穴”这俩字儿有些陌生，简单说就是一伙文艺工作者到某个地方搞演出，然后卖票挣钱。之前他们演的都是《火车开往韶山》这些老掉牙的革命戏，现在在市场上喜欢听流行歌曲与舞蹈走秀，与他们的父辈不同，这些年轻人在路上挥霍着自己的青春。

 《站台》自始至终充满着一种压抑的气息，山西永远灰蒙蒙的天就像青年们的心情，他们想要融入世界，却又不知道该怎么做。故事里并没有出现任何有形的“站台”，这个片名来自于歌手刘鸿的一首同名爆款歌，里面表达了青年的苦闷与渴求。当这首歌响起的时候，有一列火车经过，一群人大呼小叫地向火车奔去。这来自导演贾樟柯青年时代的一次真实经历，他们向往外面的世界，却只能在站台上等待。

 “我的心在等待，永远在等待，我的心在等待，在等待。”

 十年的时间磨折尽了青年们的锐气，有的人黯然远走，有的人在市场经济的大潮中如鱼得水。崔明亮回到了汾阳，与尹瑞娟结婚生子。电影最后就结束在一个让人压抑的定景长镜头上：崔明亮像个活死人一样歪倒在沙发上，灶台上的水烧开了，发出刺耳的鸣叫，而这些，崔明亮已经毫不在乎。

 “看看什么响了，快看，来，看这儿。”

 同样是讲述七、八十年代的成长故事，贾樟柯的《站台》与姜文的《阳光灿烂的日子》完全不一样。姜文儿镜头下的北京是独一无二的，而贾樟柯镜头下的汾阳，却遍布中华大地。《阳光灿烂的日子》像一瓶浪漫的烈酒，《站台》则是一碗胡辣汤，更加真实，也更加残酷。

***Some points:***

1. 其实《站台》的剧本比《小武》要更早，但当时没有条件。

*In fact, the script of* Platform *ought to be even earlier than* Xiao Wu*, but at that time there were no conditions. /In fact, Jia actually wrote the script for* Platform *even earlier than* Xiao Wu*, but at the time he did not have the resources to film this more ambitious project.*

要 is used as an emphasis in the 比 comparison sentence, *evidently, factually, naturally*. This is the same as in this later sentence, 张军与钟萍是公开的恋人关系，他们比崔明亮与尹瑞娟要直接得多, 钟萍甚至还为张军堕过胎。*Zhang Jun and Zhong Ping are a confirmed couple. Their love to each other is clearly much more open than that of Cui and Yin. Zhong Ping even had an abortion for Zhang Jun already.*

1. 开头的题记是“献给我的父亲”，贾樟柯说，要用这部电影告诉一些父亲没有看到的东西，从而重新认识自己的儿子。

*The preface of the opening head is ‘to devote to my father’, Jia said, (he) wants to use this film to tell things that some fathers have not seen, thereby (they can) restart to recognise (their) own sons. /At the beginning of the film, it reads ‘for my father’. Jia said that through* Platform *he likes to show fathers something that they never manage to realise, in the hope that they would start to understand their sons better.*

从而 *from and then, thereby*. Often compared with 于是 when both are translated as *therefore*, 从而 is literary and has a sense that an outcome came through doing this. 于是 *reaching to be, naturally occurring*, implying that a step follows. For instance, in the later sentence 文工团需要自己找出路，于是崔明亮们加入了走穴大军 *Staff in the art troupe had to make their own living, the next thing, Cui Mingliang started to hit the road performing on self-arranged tours.* Note that 从而 normally precedes a verb, not a subject like 于是.

1. 崔明亮穿起了喇叭裤，大家也唱起了港台的流行歌曲，邓丽君、刘文正是最红的歌星。

*Cui Mingliang wore up bell-bottom trousers, everyone sang up pop songs of Hong Kong and Taiwan. Lijun Deng and Wenzheng Liu were the reddest song stars. /Cui Mingliang started to wear bell-bottom trousers. Everyone sang the pop songs from Hong Kong and Taiwan. Teresa Deng and Wen-Cheng Liu were the most popular celebrities.*

In 穿起 and 唱起, 起 as a directional complement signifies the action starts to form and develop. 红 here means *popular, trendy,* *sought-after*,not as in 红歌 *red songs, revolutionary songs*.

1. 《阳光灿烂的日子》像一瓶浪漫的烈酒，《站台》则是一碗胡辣汤，更加真实，也更加残酷。

In the Heat of the Sun *resembles a bottle of romantic liquor,* Platform *then is a bowl of pepper soup, more realistic, also crueller. /If we say* In the Heat of the Sun *resembles a bottle of strong wine for a romantic occasion, then* Platform *would just be a bowl of peppery soup for a routine supper, more real and hard-headed.*

*In the Heat of the Sun* and *Platform* both focus on youth in the 70s and 80s in China, but the two films examine that particular period from completely different angles. Here the narrator compares them quite well using a culinary metaphor. 则 is often used in such a juxtaposition meaning *on the other hand*.

***Part V* 任逍遥 *Unknown Pleasures 2002* 02’44’’**

**Unknown Pleasures *also takes its inspiration from the life of the youth, this time focusing on the first generation growing up after the one-family-one-child policy.***

Video Part V

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’14’’* | *words below from 01’15’’ to 02’44’’* |
| 构思 | to conceive (a story), to plan out, to plot | 聊解异地相思之苦 | to slightly soothe the pain of long-distance love  |
| 取名 | to name | 法制新闻 | news about crimes |
| 开拍 | (film) to start shooting  | 启发 | to inspire, to enlighten |
| 即兴创作 | impromptu creation, improvisation, to improvise | 炸弹 | bomb |
| 男高音 | tenor  | 抢银行 | to rob a bank |
| k歌功力 | karaoke skills  | 破获 | to uncover or crack (a criminal case) |
| 主人公 | protagonist | 银行抢劫案 | a case of bank robbery |
| 计划生育 | family planning, one child policy | 打劫 | to rob, to loot, to ransack |
| 申奥 | to apply to host the Olympics, 申请举办奥运会 | 好歹 | at least, for better or worse, in any case |
| 荒凉 | desolate  | 任贤齐 | Richie Hsien-Chi Jen, a Taiwanese singer and actor |
| 空旷 | empty and hollow | 游刃有余 | skilful and experienced, to handle a butcher’s cleaver skilfully  |
| 赵涛 | Zhao Tao, a Chinese actress and Jia’s wife, appearing in almost all of Jia’s films after *Platform*.  | 致敬经典 | to pay tribute to the classics |
| 野模 | uncontracted models, freelance models who have no agency or company to represent them | 桥段 | a scene, trope or plot device |
| 真诚 | sincerity | 掏枪 | to pull out a gun (from a pocket, bag) |
| 高利贷 | high-interest loan, usury | 毙 | to shoot (with a gun), to kill  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 2001年，贾樟柯去山西大同拍了一个30分钟的短片《公共场所》。在拍片的过程中，他看到一些街头的暴力，所以马上构思了一个新的故事，取名《任逍遥》。电影在开拍的时候，还没有详细的剧本，贾导也玩了一把即兴创作，这次是贾樟柯第一次离开了故乡汾阳，将背景放在了工业城市大同。一上来导演就秀了一下自己的男高音K歌功力。

 “啊！！！阿拉玛拉丝～阿玛～嗖拉玛拉西～阿玛路～阿玛路～啊～哦～卡拉玛拉西！”

 《任逍遥》里的主人公比《站台》与《小武》中更加年轻。小季与斌斌都是十七、八岁的青少年。他们是计划生育后的第一代孩子，每天在电视上看着国际新闻：什么加入WTO、北京申奥成功等，但关了电视却是灰暗迷茫的未来与荒凉空旷的城市。小季喜欢上了赵涛扮演的小野模巧巧，但自己又没钱又没权，能给到巧巧的只有在现实面前无力的真诚。斌斌的女朋友要去外地读大学，他能做的就是借了高利贷给女朋友买了一个手机，聊解异地的相思之苦。两个苦闷的青年被电视上的法制新闻启发，弄了一个假炸弹准备去抢银行，这可能是有史以来最快被破获的银行抢劫案了。

 “打劫！打劫！他妈的没听见啊？！打劫！拿钱啊！”

 “好歹你也拿个打火机啊！”

 《任逍遥》的片名来自任贤齐的一首同名歌曲，也是斌斌与小季最喜欢的一首，但他们却没法像歌里唱的那样“天地任逍遥”。这部电影里的贾樟柯更加游刃有余，甚至加入了多段致敬经典的桥段。下面这个情节我不说，你猜猜来自哪部电影。

 “那天我看一VCD，美国大片。上面讲一男一女，正在餐厅吃饭呢，那女的特漂亮，头发特像你。”

 “真的？”

 “嗯，就在这时候，他们俩不知道怎么就想抢劫了。”

 “啊。”

 “结果那男的，一掏枪，抢劫！”

 (below are subtitles)

 “我爱你，小南瓜”

 “我也爱你，小白兔。大家别动，这是抢劫！”

 “谁敢给我乱来，我就他妈的毙了谁。”

***Some points:***

1. 一上来导演就秀了一下自己的男高音K歌功力。

*As soon as (it) came up, the director then showed a little bit his own tenor Karaoke skill. /As the film started, the director made a cameo appearance showing off his tenor singing skills.*

一上来---就--- *as soon as it starts, at the very beginning*

1. 《任逍遥》的片名来自任贤齐的一首同名歌曲，也是斌斌与小季最喜欢的一首，但他们却没法像歌里唱的那样“天地任逍遥”。

*The name of the film* Ren Xiao Yao *comes from a same name song of Richie Jen, (it) also is a song that Binbin and Xiaoji like the most, but they actually have no way to be ‘heaven earth let it be as free as one pleases’ like that being sung in the song. /The name of the film comes from a song of the same name by Richie Jen. It is Binbin and Xiaoji’s favourite song, except that they would never be ‘as free as one pleases in this world’ like in the song.*

任逍遥 is translated as *Unknown Pleasures* for this film. The literal meaning of the words are 任 *to let it be, to let go of control*, 逍遥 *to be free and unfettered, to enjoy as one pleases, to travel as one likes.*

1. 他们俩不知道怎么就想抢劫了。

*The two of them don’t know how then (they) just want to rob. /No one knows why, they just suddenly started a robbery.*

不知道怎么就 means *don’t know why, not sure what happened*.

了 here indicates a change of state.

***Part VI 世界 The World 2004* 04’57’’**

**The World *was Jia’s first film to be made outside of his home province Shanxi and also the first to be officially approved by the Chinese authorities. It was set in World Park in Beijing where several protagonists worked and lived their rather confined lives.***

Video Part VI

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’55’’* | *words below from 01’56’’ to 04’57’’* |
| 入围 | (work) shortlisted  | 匹配 | to match, to suit |
| 戛纳金棕榈 | Palme d’Or at Cannes Film Festival | 纯情 | innocence, chastity |
| 提名 | nomination, to nominate | 美色 | beautiful women |
| 典礼 | ceremony | 立场不坚定 | not having a resolute mind, persuadable, corruptible |
| 回程 | return journey, return trip | 一来二去 | in the course of contact, after some communication, little by little, in the course of time, gradually |
| 世界之窗公园 | Window of the World Park | 劈腿 | to cheat (in a relationship), two-timing, to do the splits (in gymnastics)  |
| 说者无心听者有意 | The speaker lacks intention but the listener is interested | 纵览全球 | to survey the globe, a panoramic view of the world |
| 方圆几公里 | (the area) takes up several kilometres in size  | 逼仄 | narrow |
| 文化地标 | cultural landmark | 缺陷 | shortcoming, flaw, defect |
| 来了个卷包会 | all-inclusive, (assets) all stolen (particularly by an acquaintance)  | 副线 | secondary storyline |
| 埃菲尔铁塔 | Eiffel Tower | 出彩 | to show brilliance, impressive, interesting, to attract cheers and applauds  |
| 泰姬陵 | Taj Mahal | 临死 | on one’s deathbed, dying |
| 金字塔 | pyramid  | 乌兰巴托 | Ulaanbaatar |
| 合影 | to take a group photo, to take a photo with (another person, another object, etc.) | 远嫁  | (women) to marry far away |
| 荒诞 | absurd | 民谣 | folk music, ballads using guitar and lyrics to tell a story |
| 保安 | security, security guard | 另类摇滚 | alternative rock  |
| 谈恋爱 | to be in a relationship, to be dating | 艺人 | performing artist |
| 一根筋 | stiff-necked, stubborn, inflexible, to have a one track-mind | 左小诅咒 | Zuoxiao Zuzhou, a Chinese singer and producer, known for out of tune singing and unique covers  |
| 付出 | to put in, invest or sacrifice (money, effort, energy, etc.) | 填词编曲 | to write lyrics (to a melody) and to make musical arrangements |
| 发誓 | to pledge, to swear, to take an oath | 插曲 | soundtrack, musical interlude, interspersed melody |
| 混出点儿名堂 | [informal] to achieve some success, to get one’s name into the Ancestral Hall  | 夜总会 | [archaic] nightclub |
| 同乡 | people from the same city or village | 陪酒小姐 | bargirl |
| 不赖 | not bad, fine | 有所突破 | to make an advancement, to make a breakthrough  |
| 双子星大厦 | Twin Towers of the World Trade Centre | 架空 | fictitious, deprived of control |
| 大本钟 | Big Ben | 林强 | Lim Giong, a Taiwanese musician |
| 巴黎圣母院 | Notre Dame | 配乐 | to produce music for a film, soundtrack |
| 看家护院 | to safeguard a house or a place | 二维动画 | 2D animation  |
| 看门的  | gatekeeper  | 春心荡漾 | to brim with love, to feel amorous |
| 向往 | to long for |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 《任逍遥》入围了戛纳金棕榈提名，剧组去戛纳参加典礼。在回程的路上，演员赵涛向贾樟柯讲了自己多年前在深圳世界之窗公园当舞蹈演员时的见闻。说者无心听者有意，几个月后，贾樟柯决定拍摄一个发生在世界公园的故事，就取名叫《世界》。

 世界公园在方圆几公里的土地上，把全世界最著名的文化地标来了个卷包会，埃菲尔铁塔旁边可能就是泰姬陵与金字塔，那些不能亲自去环游世界的人们在这里与世界地标亲切合影，假装自己去了远方。这是一个很有戏剧冲突，同时又带有一点荒诞感的场景，里面的人说话都是这样婶儿的。

 (dialect) “我去印度。”

 赵小桃是世界公园里的一个舞蹈演员，他与保安队长成太生正在谈恋爱。小桃虽然年纪已经不小，但她依然是一个对爱情一根筋的姑娘，她之前有过一次没有结果的感情，所以不敢轻易付出。当成太生提出性要求的时候，她总是拒绝。小桃认为上床这种事非常严肃，那代表着一辈子的承诺。成太生虽然出身农村，但心气儿不低，发誓要在这座城市混出点儿名堂，当上保安队长在他的同乡看来，已经算是个成就。

 (dialect) “这里是美国：曼哈顿、双子星大厦。911美国都被炸了，俺这儿还有。”

 “不赖，不错。”

 “这是英国的大本钟。这个可有名了。”

 “美国？”

 “这是法国的埃菲尔铁塔。这个，巴黎圣母院。 听说过？”

 “这个知道，肯定看过啊。”

 “我这个工作环境怎么样？”

 “不赖。你这混到北京来，在公园里看家护院。”

 “嘿嘿，一般，破看门的。”

 小桃一心向往着美好爱情，但太生匹配不了小桃的纯情，他不是一个恶人，但也拥有男人普遍的弱点，在美色面前立场不坚定。一个偶然的机会他认识了漂亮的廖姐，一来二去就成了太生的情人。一次偶然的事件，小桃发现了太生的劈腿，她的表情没有什么变化，平静地把太生约到了宾馆里，开了煤气。第二天在雪地上，多了两具早已断气的尸体。

 《世界》的概念非常不错，园区围墙内是一个纵览全球的大世界，但里边的人却被困在一个逼仄的小空间里。但这个故事有个缺陷，就是出场的人物太多，让结构显得散。小桃与太生这条主线反而没有某些副线人物出彩。比如可怜的“二姑娘”，临死前想到的唯一一件事是把自己欠了谁的钱写清楚；俄罗斯姑娘安娜来到中国打工，她最大的梦想就是挣够了钱去蒙古的乌兰巴托看望远嫁到那里的姐姐。她教小桃唱了一首《乌兰巴托的夜》，这首歌是蒙古八十年代很红的一首民谣，后来还被贾樟柯与另类摇滚艺人左小祖咒重新填词编曲，作为《世界》中的插曲。

(the song)

 “乌兰巴托的夜啊

 那么静，那么静

 连风都听不到”

 当小桃再一次见到安娜，她变成了一个夜总会里的陪酒小姐。她为了去乌兰巴托，必须要出卖自己的身体。

 “你好吗？”

 “我很好。”

 《世界》里明显能看出贾樟柯想要有所突破的野心，他之前很少拍这种有些架空意味的作品，在声画语言上也更加丰富，请来了著名的音乐人林强负责配乐。甚至还加入了好几段二维动画，比如表现太生春心荡漾的时候。

(text message)

 新信息，现在读取

 有空来坐坐吧

 大红门 浙江街 7排2号2楼

廖

***Some points:***

1. 这是一个很有戏剧冲突，同时又带有一点荒诞感的场景，里面的人说话都是这样婶儿的。

*This is a scene that very has drama conflicts, at the same time also carries a bit of absurd feeling. People inside speaking is (ones that is) as such style. /It is a dramatic setting but also absurd at the same time. Characters in it speak like this.*

这样婶儿 should be 这样式儿 in meaning, but uses the ‘wrong’ character to transliterate the accent. The narrator deliberately speaks in the dialectic tone of this word to create a humorous and absurd feeling, to go with the accompanying scene and the line from the movie ‘I am going to India (in World Park)’.

1. 成太生虽然出身农村，但心气儿不低，发誓要在这座城市混出点儿名堂，当上保安队长在他的同乡看来，已经算是个成就。

*Cheng Taisheng although comes from the countryside, but (his) heart breath is not low, (he) swears that he is going to work out a bit fame hall, becoming the head of security team seen by people from the same town is already counted to be an achievement. /Though Cheng Taisheng comes from a village, he has his ambitions. He wants to be more than just another migrant worker. To other villagers, being the head security guard is already a success. And Taisheng enjoys this feeling of success.*

This expression 心气儿不低 also appeared earlier when the narrator talked about Yin Ruijuan in *Platform*, saying 心气儿挺高: she likes Cui Mingliang but she also feels that she deserves a better man. It was given in the vocabulary list as *ambitious, wanting more (not satisfied with one’s current status)*.

In the review of *Xiao Wu*, we explained the word 混 as *to drift through the days, not leading a proper life, to waste life, not having a job.* Here in 混出点儿名堂, the emphasis is on 出点儿名堂 *with the result of a little honour, of getting one’s name into the Ancestral Hall.* The use of 混 implies that one has a little potential for success in life, e.g., not well educated, not meeting expectations, not having a stable job.

1. “不赖。你这混到北京来，在公园里看家护院。”

 “嘿嘿，一般，破看门的。”

*“Not bad. You this mixed over to Beijing, look after the house and guard the yard in this park.” /“Very good. You made it all the way to Beijing, now you’re a warden at the Park.”*

*“Hehe, general, worn-out one to look after the door.” /“Hehe, so so, nothing really, just a gatekeeper.”*

This is a very interesting dialogue between Cheng Taisheng and his home villager. The home villager is trying to pay Taisheng a compliment. Taisheng likes this but also tries not to show it in his answer. Here 混 almost becomes a positive comment, implying that one does not need to take things seriously but can still make some achievements, i.e., surviving in Beijing from a village.

1. 《世界》里明显能看出贾樟柯想要有所突破的野心，他之前很少拍这种有些架空意味的作品，在声画语言上也更加丰富，请来了著名的音乐人林强负责配乐。

*In* The World *(we) conspicuously can see the ambition that Jia wants to make a breakthrough, he before this rarely shoot a work that has some sense of hanging up without no support, on the language of sound and picture (it) is also more rich, (he) invited the famous musician Lim Giong to be responsible for matching the music. /It is very clear from* The World *that Jia wants to make a significant change in his new film. For instance, unlike his previous works, the setting in the World is much less realistic and it feels more fictional. Jia also tries to be more creative with sound and visual effects. He also had the famous composer Lim Giong write the film score.*

In the word 架空, 架 is *a shelf*, *a supporting frame* or *to support, to lift off the ground with an arm or a frame*. 空 is the result that something has become empty, or less solid, without a foundation, after being lifted up. The word hence has the meaning of *fictitious (for creative work)* or *being deprived (of power).*

声画语言 means *the use of sound and picture as the language to express meaning*.

***Part VII*三峡好人*Still Life*** ***2006* 05’51’’**

***Winner of the Golden Lion award at Venice Film Festival,* Still Life *tells the stories of a migrant worker and a nurse both looking for their loved ones against the backdrop of the controversial Three Gorges Dam project.***

Video Part VII

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 02’22’’* | *words below from 02’23’’ to 05’51’’* |
| 刘小东 | Liu Xiaodong, a Chinese oil painter | 挽不回 | cannot pull back, cannot save |
| 三峡库区 | areas deliberately flooded for the Three Gorges Reservoir  | 当面要一个说法 | to ask for an explanation in person |
| 《温床》 | *Hotbed*  | 寡情 | heartless, cold-hearted |
| 以---为主线 | to use ---- as its main storyline | 黑恶势力 | the evil force, villain |
| 拆迁工人 | demolition workers | 相交 | to intersect |
| 同步套拍 | to film synchronously (with another work) | 指向 | direction |
| 威尼斯金狮奖 | Golden Lion Award at the Venice Film Festival | 不懂事 | immature, not understanding reason, behaving badly, not obeying |
| 迁徙 | to migrate | 出月子 | after the traditional one-month postpartum confinement (*yuezi)* |
| 大变故 | a big change, a calamity  | 养不住 | (partner or children) would not stay despite efforts to provide for them |
| 古镇 | an ancient town  | 章节 | chapter |
| 沉入水底 | to sink to the bottom of the water | 象征物 | symbol, icon |
| 生于斯长于斯 | to be born here and grow up here | 初到 | when first arriving |
| 洪流 | torrent, flood | 老家 | hometown |
| 牺牲品 | victim, sacrifice | 剥 | to peel |
| 表弟 | cousin (younger and male; the son of your father’s sister or your mother’s siblings) | 迷蒙迤逦 | misty and meandering |
| 男主 | the male protagonist  | 鲜明对比 | sharp contrast |
| 矿工 | miner | 土味儿十足 | unglamorous, countrified, cheesy |
| 被---解救 | to be rescued by | 极尽考究 | exquisitely done, very well executed |
| 好说歹说 | to say good and bad, to try hard to persuade, to reason with someone with all means possible | 配以 | accompanied by |
| 若干 | several | 苍凉 | desolate |
| 千山万水 | through thousands of mountains and waters, a long journey | 浮世绘 | Ukiyo-e, pictures of the floating word, a depiction of different characters and walks of life |
| 届时 | by that time, at that time | 本质 | essence, intrinsic nature |
| 临近 | near, approaching | 诗化处理 | to poeticise, to express in a poetic style  |
| 淹入水底 | to be submerged, to be flooded, at the bottom of the water | 神来之笔 | a stroke of genius, a touch so marvellous it is as if the Muses are holding your pen |
| 晓得 | to know (commonly used in Sichuan and some other areas) | 超现实 | surreal |
| 跑船 | to work on a boat | 飞碟 | UFO |
| 指不定 | cannot say for sure, uncertain | 防毒面具 | gas mask |
| 三期移民  | Stage Three Migration (for the Three Gorges Dam Project) | 走钢索 | to walk on a tightrope |
| 拆除 | to demolish  | 转型中 | in transition, transforming |
| 不告而别 | to leave without saying farewell  | 马尔克斯 | Gabriel García Márquez |
| 作废 | expired, invalidated, wasted | 魔幻现实主义 | magical realism  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 到了2005年，贾樟柯跟随画家刘小东来到了位于三峡库区的奉节。原本的计划是拍摄一部纪录片，以刘小东的新画作《温床》的创作过程为主线，这幅画的主要人物是十二名拆迁工人。在拍摄的过程中，贾樟柯对三峡移民产生了兴趣，于是决定再同步套拍一部剧情片，也就是后来获得威尼斯金狮奖的《三峡好人》。

 三峡在大多数人的心中可能是个风景如画的景点，但对于因三峡工程而迁徙的人来说，则是他们人生中的一次大变故。数个千年古镇因为工程的需要，不得不拆掉，沉入水底，上百万人生于斯长于斯的故乡从此消失了，他们也成为时代洪流下的牺牲品。贾樟柯的表弟韩三明当男主，电影中用的就是他自己的名字。三明是山西的矿工，十六年前，他买了一个叫麻幺妹的奉节女人当老婆，但买人是违法的，麻幺妹后来被公安解救，带着刚出生的女儿离开了山西。三明好说歹说，让她给留了一个奉节的地址。他的想法是，等若干年后大家都不记得这件事，再去找她与孩子。16年后，三明带着地址千山万水地来到奉节，届时三峡工程已经临近完成，奉节老城早已淹入水底。

 “怎么都是水？”

 (dialect)“奉节老城早就被淹了，你看了新闻没得？三峡工程你晓不晓得？”

 “人呢？”

 (dialect)“散了，移民搬走了。”

 “你知道淹了还带我来，骗我五块钱。”

 (dialect)“又不是我叫它淹的。”

 三明找到了麻幺妹的哥哥，哥哥说她去外地跑船了，指不定啥时候能回来，三明就决定边打工边等。三峡工程的三期移民马上就要开始，他所在的地方马上也要被淹没，大量的建筑需要拆除。三明找的工作是拆迁工人，每天可以挣50块钱。

 除了韩三明这条线，还有一条的主人公是赵涛饰演的沈红。她也是来寻人的，丈夫郭斌两年前不告而别，只留下一个作废的电话号码，她心里知道这段感情挽不回了，但还是想当面要一个说法。

 三明与沈红这两个人物在电影中并不认识，也没有相遇，他们之间的联系是郭斌。在沈红的故事里他是个寡情的丈夫，在三明的故事里他是黑恶势力的代表，这两条线虽然没有相交，但指向是一样的，两个人都在找寻那逝去的真情。

 “我孩子呢？”

 “在南方打工。”

 “这不就是南方吗？”

 “在东莞。更南的南方。”

 “我对你那么好，你都要跑。”

 “那时候很年轻，不懂事。”

 “你都出月子了，我妈妈还不让你干活。……养不住。”

 电影共分为四个章节，分别是烟、酒、茶、糖。这四个物件是代表中国人社会关系的象征物。三明初到奉节，到处发烟联络感情；他带了一瓶老家的汾酒想给麻幺妹的哥哥，但人家没收；沈红打开了丈夫多年未开的柜子，里面放着一包巫山云雾茶；三明找到了麻幺妹，给她剥了一块儿大白兔奶糖，他们即将迎来新的生活。

 《三峡好人》是贾樟柯最为成熟的作品。三峡的迷朦迤逦与破败的城市形成了鲜明对比。虽然表现的内容土味儿十足，但镜头极尽考究。开头在船上的一个长镜头，配以苍凉的歌声，最后落到三明的身上，一下子就把众生浮世绘的感觉给呈现了出来。我们大多数人和这些底层劳工也没什么本质差别，都是大时代下的小人物。

 要艺术感有艺术感，要故事有故事，要细节有细节，这部电影充分显示了贾樟柯的超强创作才华，也是我最钟爱的作品。除了对现实的诗化处理，《三峡好人》中还有几段超现实的画面，可以算是神来之笔。一共分为两类，一类是纯超现实，比如三明在江上看到的飞碟、沈红背后突然起飞的大楼；另一类是现实发生的，但放在那个场景中就产生了非现实感。比如拆楼时出现了戴防毒面具的部队，还有电影最后在废楼之间走钢索的人。贾樟柯曾经说，“中国现在最大的现实主义就是超现实，转型中的中国充满了马尔克斯式的魔幻现实主义。”

***Some points:***

1. 三明好说歹说，让她给留了一个奉节的地址。

*Sanming said good (and) said bad, and made her give to leave an address of Fengjie. /Sanming implored all he could and finally got her to leave an address in Fengjie.*

In the structure 让---给+verb, 给 is an optional function word in-between an agent and an action, that the action is ‘given’ by the agent.

1. 又不是我叫它淹的。

*Again (it) is not me that ask it to flood. /It’s not like I flooded it.*

又不是 as a colloquial phrase carries the meaning of *it’s not like---*, 又 has the sense of *after all*.

1. 我对你那么好，你都要跑。

*I to you (were) so nice, you all wanted to run. /I was very nice to you, but you still left.*

都 here means *still*.

1. 你都出月子了，我妈妈还不让你干活。

*You all came out of the one-month confinement, my mum still did not let you do labour. /You already gave birth for over a month. My mum still didn’t let you do any work.*

都 here means *already*.

坐月子 is *to sit the month, to not to move for a month* and 出月子 is *to come out of the month, to go back to normal after a month*. 月子 Yuezi is a period of stringent bedrest for women after they give birth. Postpartum confinement started in ancient times and is still popular in some Asian countries, as it is believed that it helps birth recovery and prevent long-term impairment to one’s gynaecological health. Strict practices include not taking a shower or washing one’s head, staying under bedcover and wearing extra layers, not opening the door or windows of the room, not eating anything cold (including fruit), and so on.

1. 电影共分为四个章节，分别是烟、酒、茶、糖。这四个物件是代表中国人社会关系的象征物。三明初到奉节，到处发烟联络感情；他带了一瓶老家的汾酒想给麻幺妹的哥哥，但人家没收；沈红打开了丈夫多年未开的柜子，里面放着一包巫山云雾茶；三明找到了麻幺妹，给她剥了一块儿大白兔奶糖，他们即将迎来新的生活。

*Film together divides into four chapters, (they) separately are cigarette, alcohol, tea, sweets. This four objects are symbols that represent social relation of Chinese. Sanming first arrived in Fengjie, (he) everywhere sent around cigarettes (to) connect feelings. He brought a bottle of Fenjiu liquor of his hometown thinking to give to the brother of the youngest sister of the Ma family, but person family did not take in. Shen Hong opened a cabinet that (her) husband (for) many years have not opened, inside put a bag of Wu Mountain Cloud Fog tea. Sanming found the youngest sister of the Ma family, (he) peeled a Big White Rabbit candy for her, they soon welcome in new life. /The film is structured into four parts, marked by cigarettes, alcohol, tea and sweets respectively. They symbolise the social relations in Chinese culture. When Sanming first arrived in Fengjie, he offered cigarettes to anyone he met just to network. He also brought a bottle of Fenjiu liquor from his hometown and planned to gift it to Mayaomei’s brother, but her brother refused it. Shen Hong opened the cabinet that her husband hadn’t opened for years and found a bag of Wu Mountain Cloud tea. Sanming found Mayaomei. He removed the wrapper of a White Rabbit candy for her. They are soon to start a new life.*

烟酒糖茶 are must-haves for occasions such as weddings and funerals to treat the guests, but also everyday items for socialisation, returning favours, and networking.

1. 开头在船上的一个长镜头，配以苍凉的歌声，最后落到三明的身上，一下子就把众生浮世绘的感觉给呈现了出来。我们大多数人和这些底层劳工也没什么本质差别，都是大时代下的小人物。

*A long take of being on the boat at the beginning, accompanied with desolate singing, at last fell on the body of Sanming, (as immediately as) at once already taking the feel of all sorts of lives in the mundane world appeared (it) out. We the majority people and these bottom layer labour worker also do not have what essential disparity, (we) all are small people under the big times. /The long take on the boat at the beginning of the film, which was accompanied by desolate singing and ended with the shot of Sanming, immediately outlined portraits of different lives like those in an Ukiyo-e painting. After all there are no essential differences between most of us and the workers at the lowest level of the society. We are all little people in these big times.*

配以 *accompanied by/with*, 以 is a post-position, similar to 于 in 取决于. Others examples include 辅以 *supplemented by/with*, 处以 *punished with.* This usage of 以 is quite formal.

In 一下子就, 一下子 means *at once, immediately* here. 就 stresses on the efficiency of this long shot, *as immediate as just one quick stroke*.

众生 is *all lives*. 浮世绘 literally means *paintings of the floating world*. It is the name of a painting style in Japan, *Ukiyo-e*, but often borrowed in Chinese to refer to a depiction of people from various walks of life and societies of different classes.

也没什么 means *nothing, not much*, this 也 used with negation is for emphasis, similar to *actually*.

***Part VIII*二十四城记 *24 City 2008* 02’06’’**

**24 City *was Jia’s first film to have a mixed cast of celebrities and amateur actors. It also adopts a mixed style of documentary and performed stories following the transformation of a once state-owned factory to a new estate development.***

Video Part VIII

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’05’’*  | *words below from 01’06’’ to 02’06’’* |
| 杂 | all sorts, miscellaneous | 映照 | to mirror, to reflect |
| 科班出身 | professionally trained | 别扭 | uncomfortable, awkward, strange  |
| 半路出家 | to become a Buddhist monk or nun as a grown-up, to change to a new profession that one was not formally trained for | 让人跳戏 | to feel that a scene or a character is incongruous in a film, unconvinced or confused by someone’s performance, (actors) unable to get into the characters they play  |
| 陈冲 | Joan Chen, a popular Chinese-American actress, performed in *Last Emperor* | 素人 | ordinary people, non-celebrity, layman, amateur  |
| 吕丽萍 | Liping Lü, a well-known Chinese actress | 觉察出来 | to notice, to sense |
| 陈建斌 | Jianbin Chen, a well-known Chinese actor  | 剥离掉 | to peel away, to remove |
| 资深 | veteran, senior, experienced | 《小花》 | *Little Flower*, a 1979 film starred by Joan Chen |
| 伪 | pseudo- | 唐国强 | Guoqiang Tang, a well-known Chinese actor  |
| 叙事 | narration | 刘晓庆 | Xiaoqing Liu, one of the most well-known actresses in China, most active in the 1980s |
| 人物访谈 | interview or talk show with celebrities or people of special interest | 厂部 | factory management, factory |
| 勾勒 | to sketch, to draw an outline | 一连 | in succession, continuously |
| 缩影 | epitome, miniature version of something | 当面 | face to face, in one’s presence |
| 内核 | kernel, core | 反而 | instead, however, (things have not gone as they are supposed to have) |
| 秉承 | to hold or obey (a principle) reverently, to take orders, carry on |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 此后的几年，贾樟柯干的事儿比较杂：拍广告片、拍短片、当制片人，最主要的是拍摄了一系列的纪录片。到了2008年，他拿出了一部《二十四城记》。这电影的形式很奇特：首先这是贾樟柯第一次在作品中用科儿班出身的职业演员，他现在作品中只有《世界》里的成泰燊算是接受过一些表演训练，还是个半路出家。而《二十四城记》里的陈冲、吕丽萍、陈建斌都是资深成名演员；其次就是贾樟柯用了一种“伪纪录片”的形式，他把这三个职业演员混在了一堆非职业演员中间，这样就模糊了剧情片与纪录片之间的界限。

 电影的主角其实是一家国营老工厂，在经过半个世纪的风雨后，它面临着被拆掉。叙事就是一个个的人物访谈，这些人中有工厂的三代员工，在他们的讲述中一个工厂代表的时代被逐渐地勾勒清晰。这些人之间没有直接的联系，但他们的命运都与工厂相连。这个工厂又是整个国家的缩影，内核儿依然是贾樟柯所一直秉承的用小人物来映照大时代。但《二十四城记》有个让我很觉得别扭的地方，就是纪录片的真实感与专业演员的“演”放在一起，总是让人跳戏。如果这是一部全演出的作品倒还好，但一会儿是个素人，一会儿是个演员，就很容易被观众觉察出来。比如陈冲的这一段，她故意把自己给剥离掉，但观众怎么会不知道你叫陈冲嘛？

“那时候不是有个电影叫《小花》嘛？”

“哦，对。”

“陈冲、唐国强、刘晓庆演的。那厂部，一连就放了一个礼拜，好些人都看好几次，跑出来都说我长得像小花，就陈冲演的那个，一开始在背地叫，那后来当面也叫，反而我自己真的名字没有几个人知道了。”

“您真名叫什么？”

“顾敏华，是敏感的敏、中华的华。”

***Some points:***

1. 首先这是贾樟柯第一次在作品中用科班出身的职业演员，现在作品中只有《世界》里的成泰燊算是接受过一些表演训练，还是个半路出家。

*First, this is the first time that Jia used professional actors that come from formal classes among (his) work, now among (his) work, there is only Cheng Taishen inside* The World *was counted as having received some performance training, still (he) was one that left home (to go into a temple) half way. / First of all, this is the first time that Jia used professionally trained actors in his works. Up to now, only one actor in Jia’s films has had some performance training, Chen Taishen in the film* The World*. Even so, Chen had no formal performance background and only started his acting career by chance.*

In 还是个半路出家, 个 as the measure word precedes a noun phrase. A complete sentence would be 还是个半路出家的演员, the noun 演员 is commonly omitted, here 的 is left out too.

1. 陈冲、唐国强、刘晓庆演的。那厂部，一连就放了一个礼拜，好些人都看好几次，跑出来都说我长得像小花儿，就陈冲演的那个，一开始在背地叫，后来当面也叫，反而我自己真的名字没有几个人知道了。

*(The one that) Chen Chong, Tang Guoqiang, Liu Xiaoqing acted. That factory management, in succession then showed (the film) for a week, quite a number of people all watch (it) quite a few times, (they) ran out all saying that I grow like the little flower, just that one that Chen Chong acted, at first they call (me little flower) behind me, later they call that in front of me, instead my own real name there were no several people (who) knew. /Joan Chen, Guoqiang Tang, Xiaoqing Liu were in the film. The factory showed the film for a whole week. Many people have come to watch it quite a few times. They said that I looked like the lead character Xiao Huar, the one played by Joan Chen. At first people talked about it when I wasn’t around, then they called me Xiao Huar when they saw me. In the end, no one actually remembered my real name.*

The structure in 一连就放了一个礼拜 is 一+verb+就+verb+quantity/duration, 一 indicates the start of the action, 就 has a sense of *already, cumulatively* developed from the meaning *then*. For instance, 他一吃就吃了三个小时 *He started to eat (and) then ate for three hours already. /He ate for three whole hours.* However, 一连 has become an idiomatic phrase with the meaning *continuously*.

The sentence 就陈冲演的那个 should be 就是陈冲演的那个, 就 here is for emphasis, *precisely the one that Joan Chen played*.

***Part IX* 海上传奇 *I Wish I Knew 2010* 00’57’’**

**I Wish I Knew *is a documentary film featuring interviews with eighteen personages who share their connections with and stories about their once or forever hometown Shanghai.***

Video Part IX

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 00’24’’* | *words below from 00’25’’ to 00’57’’* |
| 隔 | separating, after | 撒播 | to scatter and sow, to spread |
| 扮演 | to act/play a role | 情缘 | emotional connection, predestined love |
| 名人之后 | offspring of famous or important people | 从影以来 | since starting a career in the film industry |
| 陈丹青 | Danqing Chen (born 1953), an artist and art critic, famous for his realist paintings of Tibetans | 精致 | exquisite, delicate |
| 韩寒 | Han Han (born 1982), a best-selling writer and one of the most influential celebrities in China | 以---著称 | known for --- |
| 新贵 | the new popular celebrities on trend, nouveau riche, upstart | 粗粝 | crude, rough, coarse |
| 潘迪华 | Rebecca Pan (Poon Tik-wah, born 1931) an actress and singer | 提携 | to help, support, give opportunities to, promote someone (in their career)  |
| 费明仪 | Barbara Fei (Fei Mingyi, born 1931) an opera singer | 人文向 | humanistic inclination, artistic direction |
| 老派名流 | old-school dignitary, distinguished personage of the previous generation | 当属 | should belong to, must be |
| 一艘方舟 | an ark | 韩杰 | Jie Han, a Chinese film director |
| 吸纳 | to absorb, to embrace, to take in | 《Hello!树先生》 | *Mr. Tree,* a 2011 satirical film about the life of Shu/Tree set in a rural area in northern China |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 隔了一年，贾樟柯又拍了一部纪录长片，这次是真的纪录片了。电影里出现的人都是扮演他们自己。这次的舞台是上海，而且镜头里大都是名人或者是名人之后。这些人物既有陈丹青、韩寒这种新贵，也有潘迪华、费明仪这些老派名流。上海就像中国近代史里的一艘方舟，它吸纳了各种人与思想，同时又把他们撒播到华人世界的各个角落。无论这些人是在台湾还是香港，都有一份上海情缘。

 这部电影可以算是贾樟柯从影以来画面最精致的作品。之前他都是以粗粝著称，可能是因为表现上海，不自觉地就精致了起来。不过赵涛那个角色实在是没什么必要，贾导有些过分地爱他媳妇儿了。

 其后的三年，他担任了数部电影的制片人，积极提携新人。他制片的作品大多也是人文向的，最成功的当属2011年韩杰导演的《Hello!树先生》。

***Part X* 天注定 *A Touch of Sin 2013* 04’17’’**

**A Touch of Sin *has four storylines loosely based on real incidents that occurred in modern day China, all of disturbing nature and with tragic endings. Unlike Jia’s previous works,* A Touch of Sin *is full of violent scenes and social unrest. It won Best Screenplay at the Cannes Film Festival.***

Video Part X

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 02’28’’* | *words below from 02’29’’ to 04’17’’*  |
| 姜武 | Wu Jiang, a Chinese actor | 打工仔 | migrant worker, wage earner |
| 王宝强 | Baoqiang Wang, a popular Chinese actor from a farming background | 割伤 | to gash, to cut, gash, incision  |
| 张嘉译 | Jiayi Zhang, a Chinese actor | 跑路 | to run away |
| 涉足 | to set foot in, to get involved in, to try | 三陪女 | female escort, 三陪 is 陪饮陪唱陪跳 or 陪吃陪喝陪睡 |
| 题材 | topic, theme, material (for creative work), subject matter | 抚养 | to raise, to take care of (someone) |
| 人文情怀 | humanistic perspective | 富士康 | Foxconn Co., Ltd |
| 线性叙事 | linear narrative  | 前路渺茫 | the future is bleak, at loose ends, not knowing what to do next |
| 营造 | build-up | 算旧账 | to settle old scores |
| 向---靠 | to get closer to, to try to relate to  | 一时 | at that moment |
| 类型片 | genre film  | 想不开 | cannot let go (after thinking) |
| 跌宕 | turbulent, dramatic  | 一跃而下 | to jump off  |
| 独占 | to have it all to oneself, to monopolize, to control, to dominate | 若有若无 | faintly discernible, ambiguous, indistinct, seemingly there seemingly not |
| 耿耿于怀 | to brood, to hold grudges against, difficult to let go | 擦肩而过 | to brush against one’s shoulder, to brush past someone, a brief encounter |
| 上访 | to report injustice to authorities at a higher administrative level | 宣泄 | catharsis, to release, to vent |
| 老猎枪 | old hunting gun | 悄无声息 | quiet, undetectable |
| 马夫 | horse keeper | 火药桶 | gunpowder keg |
| 贱货 | bastard, bitch | 传奇剧 | drama of legendary tales, a type of opera popular in Ming and Qing Dynasty |
| 行走江湖 | to walk in rivers and lakes, to live a risky life, to travel and live on the street, to gain experience in a challenging field, to lead a life following practice and code of ethics of the martial art world | 良家妇女 | a good woman, a chaste woman |
| 冷血杀手 | cold-blooded killer | 侠女 | a swordswoman, women with martial art skills and righteous hearts, heroines  |
| 甲方 | buyer, party A in a contract | 镜头剪辑 | film editing |
| 买凶 | to pay (e.g., an assassin) to kill  | 古龙 | Gu Long (penname, 1938-1985), a writer of Wuxia fiction with a unique style for scripting romantic and suspenseful ambiences  |
| 例行公事 | routine business | 武侠片 | films of martial art and chivalry, Kung Fu films |
| 冷漠 | indifferent | 意境 | creative concept, artistic ambience |
| 枪响 | gunshot | 邵氏 | Shaw Brothers (HK) Ltd, which produced many influential and popular films in greater China, particularly in the 70s and in the martial arts genre.  |
| 一瞬间 | an instant, a blinking moment | 见仁见智 | from 仁者见仁智者见智, the benevolent sees benevolence, the wise sees wisdom, each has their own opinions following their own character |
| 洗浴中心 | public bath house | 介于 | to fall in between, intermediate |
| 前台 | front desk, reception  | 虚幻 | illusion, unclear and imaginary  |
| 有妇之夫 | a married man, a man who has a wife | 求告无门 | to have nowhere to turn to, to have no resources to solve a dispute, wanting to appeal against injustice but finding no doors |
| 原配 | first wife, original wife | 厌世自弃 | world-weary and self-surrender, to be disgusted with the world and give up oneself  |
| 按摩小姐 | women who offer massage and some for sex services | 意象 | imagery, topos |
| 点她的钟 | to order her services, to order her clock/hour | 巧妙地 | cleverly, ingeniously  |
| 百般反抗 | to resist in every way possible | 娱乐至死 | nothing but entertainment, everything is a showbiz, entertainment to death, (from the book *Amusing Ourselves to Death*) |
| 为所欲为 | to do whatever one desires | 迎刃而上 | to persist despite difficulties, to face a sharp blade but still carry on |
| 暴走 | out of control, to go ballistic, to be violent, long-distance and intense walking, street-racing | 点赞 | to hit the ‘like’ button, to give a thumbs up |
| 操 | [swear word] |  |  |
| 你妈 | [swear word] |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

 2013年贾导又带来一部力作，由姜武、王宝强、张嘉译主演的《天注定》。这是贾樟柯第一次涉足犯罪题材，相比于人文情怀，这次大大地加重了暴力的成分。除了题材上的突破，《天注定》的故事结构也有升级，放弃了线性叙事，而是创作了四个没有直接联系的独立故事，在戏剧高潮的营造上也向商业类型片上靠。可以说是贾导在情节上最跌宕的一部作品，他之前的电影大多是“反高潮”的。

 大海是家住山西乌金山的村民。他一直对村里的煤矿被村长和焦老板独占耿耿于怀，见人就说要去北京上访，揭露他们的丑事儿。他的“不懂事儿”引来了一顿暴击，他能想到的办法就是拿起家里的那把老猎枪，杀死每一个他认为对不起自己的人，甚至还杀了一个过路的马夫。因为马夫当时正在抽打一匹马，那匹马可能让大海想到了自己。

 (dialect)“贱货！”

 三儿是一个行走江湖的冷血杀手。他是个就算没有甲方买凶，也会毫不犹豫拔枪杀人的人。春节前夕他回到故乡，见了见母亲和老婆孩子，这对他就像是例行公事，对任何人他都很冷漠。媳妇问他为啥不在村子里待着，他说没意思，只有在枪响的那一瞬间，才最有意思。

 (dialect)“枪响的那一下子，有意思。”

 小玉在洗浴中心当前台。她有一个情人，是有妇之夫，两个人有感情但不能在一起，小玉还被原配找上门儿来暴打一顿。有一天下班后，有个客人以为她是按摩小姐，非要点她的钟。小玉百般反抗，客人觉得有钱就可以为所欲为，然后小玉就暴走了。

 “你不是小姐！谁是小姐！你不是小姐！你不是小姐！你不是小姐！你不是！操！老子有钱！你不是小姐！嗯！嗯！老子有钱！砸死你！”

 “啊！”

 ……“你妈！”

 “啊！”

 小辉是某服装厂的打工仔。因为割伤了工友的手，不想承担责任，只好跑路。他来到东莞的一家叫“黄金时代”的夜总会当服务员，认识了三陪女莲蓉，一来二去就产生了感情。但没想到这个看起来像学生妹的莲蓉竟然有一个女儿要抚养，小辉穷得叮当响，光有爱情可一点儿用都没有。小辉又跑了，到富士康打工。失去爱情，前途渺茫，再加上工友来算旧账，一时想不开从楼上一跃而下。

 《天注定》中的这四个故事有一些若有若无的联系，比如三儿曾经与大海擦肩而过，小玉的情人就是小辉所在服装厂的老板。与《三峡好人》中的处理类似，他们没有直接的联系，但都指向了同一个主题：压抑的暴力宣泄。电影中的暴力都是突然发生，甚至是悄无声息的，就像一个失去控制的火药桶。贾樟柯在这部现实主义的电影中用了不少传奇剧的手法。比如小玉从一个良家妇女突然变成了侠女，大海杀人的时候镜头剪辑有古龙武侠片的意境：不表现过程，只叙事然后呈现结果。背景音里还出现了邵氏的老武侠片，这种手法很有特色，至于观众喜不喜欢就见仁见智了。

 《天注定》里的每一个人物都介于真实与虚幻的边缘，象征了中国当下社会的危机。大海是求告无门的底层；三儿是厌世自弃的情绪；小玉是女性的觉醒与反抗；小辉则是年轻人的绝望。如此复杂的意象被贾樟柯巧妙地融入了故事。《天注定》是各方面都很成熟的作品，在娱乐致死的大环境里，他选择了直面现实、迎刃而上，里面所呈现出来的态度我并不完全同意，但依然要为贾导的创作点赞。

***Some points:***

1. 除了题材上的突破，《天注定》的故事结构也有升级，放弃了线性叙事，而是创作了四个没有直接联系的独立故事，在戏剧高潮的营造上也向商业类型片上靠。

*Apart from the breakthrough on themes, the story structure of* Heaven Destined *also has upgrades, (it) gave up linear narrative, but created four independent stories that do not have direct contacts, on the building-up of opera climax (it) also leans towards on commercial categorisation films. /Other than a breakthrough in its subject matter,* A Touch of Sin *is also different in the structure of its storytelling. Leaving out the usual linear narrative, this film recounts four independent stories that have no obvious connections. In terms of the building-up to its climax,* A Touch of *Sin doesn’t shy from the traits of a commercial genre film.*

而 here indicates (*not*---) *but*---

向---靠 or 向---上靠 means *to lean against---, to incline towards---*, the addition of 上 is similar to saying ‘to lean onto’ in English where *on* is 上 and *to* is 向. It also makes sense to just translate 上 as *direction* because of their relationality, 向---上靠 becomes *to lean against the direction of ---*.

1. 他的“不懂事儿”引来了一顿暴击，他能想到的办法就是拿起家里的那把老猎枪，杀死每一个他认为对不起自己的人，甚至还杀了一个过路的马夫。

*His ‘not understanding things’ caused a round of violent hitting. The way that he could think of is just to lift up that old hunting gun inside home, kill every person that he thinks is sorry to himself, (he) even killed a horse keeper who was passing the road. /His unwiseness caused him trouble. He was badly beaten up, which did not silence him. Instead he took the hunting gun from home and went on a murder spree. He wanted to kill anyone he deemed to have mistreated him. He even killed a horse keeper on the way.*

The word 不懂事儿 is less about *not understanding things* but more about *not understanding the world*, be it either due to immaturity or stubbornness. The unwiseness here is Da Hai’s inability to conform to an existing social order and the social conventions around it. Da Hai’s attempt to change both is unsurprisingly seen as stupid and naive.

对不起自己 normally means *one has let oneself down, one has not done the right things for oneself, one did not give oneself what one deserves.* However, here 自己 refers to the governing subject 他, not the subordinate subject of 对不起 - 人. In this context, 他认为对不起自己的人 means *people that he believes have mistreated him(self)*. A sentence like 他不同情他认为对不起自己的人could be ambiguous without the context. It could mean *he does not sympathise with people that he believes have mistreated him(self)*, or *he does not sympathise with people that he believes have mistreated themselves*.

1. 他是个就算没有甲方买凶，也会毫不犹豫拔枪杀人的人。

*He is a person who even if no Party A buys murder would still completely no hesitation draw out the gun (and) kill people. /He is someone who is willing to kill at any time, no hesitation whatsoever, even no one commissions him.*

就算---也--- means *even if---, still---*

1. 她有一个情人，是有妇之夫，两个人有感情但不能在一起，小玉还被原配找上门来暴打一顿。

*She has a lover, (he) is a man with a wife, two person have emotions but cannot be together, Xiao Yu was even found onto (her) door (over there) and beaten up for a round. /She has a lover who is a married man. The two of them are in love but should not be together. His wife found out about Xiao Yu and slapped her to give her a lesson.*

有感情 could mean *in passionate love* as in the context here. It could also imply *emotional connections* in a different way. For instance, 他们虽然分手了，但是还有感情 *Although they broke up, they still love each other (like a family member or friend).*

找上门 is an idiomatic phrase meaning *to look for at one’s door, to appear at one’s doorstep suddenly*. The passive use 被找上门 indicates that *she was found/caught (at her place)*.

In 暴打一顿 *violently hit*, 一顿 is an action measure word which could imply an adverse action that involves several movement and lasts for a little while like beating, scolding, and so on. It also acts as a suffix to balance the sentence.

1. 小辉穷得叮当响，光有爱情可一点儿用都没有。

*Xiao Hui was so poor that the ding dang sound (is heard), only having love indeed a little use all does not have. /Xiao Hui is too poor. Love is nothing but a luxury when all your loved one needs is food and survival.*

穷得叮当响 see Part I.

可 or 可是 here means *indeed* for emphasis.

一点儿---都+negation means *not at all, not even a little bit*, 一点儿用都没有 *completely useless*.

1. 贾樟柯在这部现实主义的电影中用了不少传奇剧的手法。比如小玉从一个良家妇女突然变成了侠女，大海杀人的时候镜头剪辑有古龙武侠片的意境：不表现过程，只叙事然后呈现结果。背景音里还出现了邵氏的老武侠片，这种手法很有特色，至于观众喜不喜欢就见仁见智了。

*Jia Zhangke among this realistic film used not a few techniques of legendary dramas. For example, Xiao Yu from a decent woman suddenly changed into a chivalry lady, when Da Hai killed people, the lens editing has an artistic conception like in the Kungfu films of Gu Long: not showing the process, only narrating (and) then act out the result. Inside the background sound, old Kungfu films of Shaw’s also turned out, this type of technique very much has special features, as to (whether) audience like it or not then the benevolent sees the benevolence the wise sees the wisdom. /In this realistic film, Jia used techniques that are often seen in dramas of legendary tales. For instance, Xiao Yu suddenly turns from a quiet lady into a swordswoman. Da Hai’s killing scenes create an artistic ambience similar to the style of well-known Kungfu novels written by Gu Long. We are seeing what is happening, but we might not know why or how. In the background, we also hear sounds from the signature Kungfu films made by the Shaw Brothers Studio. It is a very interesting approach. Whether the audience likes it or not would then be a matter of their own taste.*

喜不喜欢 in the last sentence is a structure of using affirmative + negative verbs to form the whether---or not expression in English. For instance, 我不知道他会不会去 *I don’t know whether he will go or not*, 是不是真的得调查以后才能决定 *whether it is true or not has to be decided after some investigation.*

In 就见仁见智了, 就 goes with 至于 meaning *as to---, it is then a case of---*. 了 as a tonal particle here signifies the ending of the statement, similar to 就这样了 *That’s it/Just like that*.

***Part XI* 山河故人 *Mountains May Depart 2015* 04’55’’**

***Jia’s fourth film to have been nominated for the Palm d’Or at the Cannes Film Festival,* Mountains May Depart *shows the lives of its protagonists at three different times: 1999, 2014 and 2025.***

Video Part XI

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from*  | *words below from*  |
| 对白 | dialogue | 犯了事儿 | to have committed crimes, to have offended an authority or mafia |
| 破天荒 | unprecedented, never before, first ever, to break ground in remote and uncultivated area in primeval times | 了无生趣 | apathetic, bored, to lose all interest in life |
| 路演 | roadshow or promotional tour (for a movie) | 青春叛逆期 | teenage rebellion  |
| 横跨 | to span (time and place) | 亲身经历 | one’s personal experience  |
| 画幅 | frame (of a film shot) | 俺 | I (northern dialects) |
| 蔓延 | spread, extension  | 忘年恋 | May-December romance, a couple with a significant age difference (often more than 10 years) |
| 青梅竹马 | childhood sweethearts (who grew up playing together), green plums and hobby-horses (lit.) | 老干部 | retired party officials, old comrades |
| 破坏力 | destructive power | 乡愁 | homesickness, sadness of missing one’s hometown |
| 反目成仇 | to turn against each other, to roll one’s eyes and become enemies  | 融入 | to assimilate into, to blend into  |
| 以命相搏 | to fight each other with their lives | 炸河 | (controlled) explosion on a river |
| 桑塔纳 | Volkswagen Santana  | 波动 | undulation, rise and fall, wave motion |
| 大哥大 | old-style cell phone, brick phone  | 腰缠万贯 | wealthy, as rich as having thousands of strings of ancient coins tied to your waist (lit)  |
| 矿工 | miner  | 新愁旧绪 | all sorts of emotions and sentiments, new worries and old feelings |
| 力度 | level of strength, intensity | 旗帜 | flag, banner |
| 黯然 | sadly and defeatedly | 文艺片 | art films |
| 出局 | out of the game, to lose | 自始至终 | all along, from beginning to end, from start to finish  |
| 谐音 | homophone | 变迁 | change, progress (over time) |
| 被判给 | to award (custody, penalty) to | 改革开放 | [policy] Reform and Opening |
| 漂泊 | to have an unstable life, to drift along | 摒弃 | to abandon, to exclude |
| 将死之人 | a dying person | 宏观层面 | (on the) macro level  |
| 葬礼 | funeral | 尊贵 | nobility, value |

***Scripts:***

 2015年，贾樟柯又拿出了一部《山河故人》，是他第三部在国内公映的剧情长片。他的电影第一次有了英语对白并在海外取景。为了电影的票房贾导破天荒地在各个城市间跑路演，最终《山河故人》拿下了3000多万的票房成绩。电影的时间横跨26年，选取了1999、2014、2025年的三个节点，展示了一个昨天、今天、明天的家庭恩怨故事。贾樟柯采用了三种画幅进行表现，越到后面就越宽，暗示着回忆的蔓延。1999年，张晋生与梁子同时喜欢上了小学老师沈涛，他们三个算是青梅竹马的朋友，但爱情的破坏力是巨大的，为争夺沈涛，张晋生与梁子反目成仇，甚至到了以命相搏的地步。

 最终张晋生胜出，因为他们家里有矿，开得起桑塔纳用得起大哥大。而梁子只是一个普通矿工。在两个人追求力度差不多的时候，财力的差距就是决定性的。梁子黯然出局，出外打工。沈涛婚后生下一子，取名到乐，是Dollar的谐音。2014年，两人离婚，儿子到乐被判给了男方，张晋生带着娃去了上海生活。梁子回来了，他漂泊多年，得了癌症成了将死之人。沈涛的父亲突然去世，他让张晋生马上安排儿子回来参加姥爷的葬礼，到乐完全变成了一个上海小孩，对自己的生身母亲极其陌生。在送儿子回城的路上，沈涛给他留了一串家里的钥匙，说你随时可以回来。2025年场景来到澳大利亚，张晋生多年前在国内犯了事儿，等于是逃亡到此，他现在只剩下一大堆钱和了无生趣的生活。

 到乐已经成人，他平时不说汉语，当别人问他母亲在哪儿，他说他没有母亲。他正处在青春的叛逆期，说要搬出去住，追求自由。老父亲用亲身经历告诉他自由是什么。

 “他想尝试一下，自由”

 (dialect)“嘶……你知道啥是自由？……中国不允许私人有枪，但是澳大利亚法律刚改，俺可以买枪。老子现在就买了很多枪。可是老子现在连个敌人都没有，自由是啥啊，自由是个屁咧！！！”

 这时只有张艾嘉饰演的米亚老师能理解到乐，他们俩玩儿起了忘年恋。米亚问他母亲的名字。他站在海边，说母亲的名字叫“涛”。这时镜头转向了老年的沈涛，她在家乡汾阳过着老干部退休般的安静生活。一天下雪了，她在雪花中跳起了年轻时最流行的那首《Go West》Disco舞曲。

 “Together, we will go our way; together, we will leave someday; together, your hands in my hands; together, we will make our plan; together, we will fly so high”

 《山河故人》的内核儿是时间与乡愁，无论人到哪里，故乡的山与河是融入血液的东西。电影中数次出现炸河的场景，即象征着人内心的波动，每个人都只能陪你走一段路，但乡愁永留心中。跑路到澳洲的张晋生看似拥有了年轻时候渴望的一切，赚到了很多Dollar，却把他的儿子“Dollar”给失去了，变成一个腰缠万贯的穷人。但无论有什么新愁旧绪，时间不会为你多停留一秒。沈涛在送儿子回上海的时候，故意坐了很慢的火车，就是想和儿子多待一会儿，但最终还是要失去。成长的过程，也就是失去的过程。

 从1998年的《小武》开始，贾樟柯用他的作品，逐渐成为中国电影的一面旗帜。我不想简单地把他的电影归类为文艺片儿，文艺只是表达内核的手段，我更愿意叫它“独立电影”。现在能够不被资本裹挟，坚持自己电影美学追求的导演并不算多，贾导可以算一位。他尝试过很多风格，但有一条自始至终没有变，就是永远关注这个时代的变迁与中国普通人的生存状态。把他的作品顺着看下来，就像是读了一本改革开放后30年的发展史。贾樟柯摒弃了国家宏观层面的大叙事，专注表现那些“沉默的大多数”。我非常喜欢他在某访谈里说的一句话，他说他相信生命的尊贵，在人海里，在那些我们每天都见到的人们中间。

 “我觉得，生命的尊贵……在里面，在人海里面。”

***Some points:***

1. 贾樟柯采用了三种画幅进行表现，越到后面就越宽，暗示着回忆的蔓延。

*Jia Zhangke adopted three types of frames to carry out the showing (of the three timelines), the more reaching the back then the more wide, implying the spread of memory. /Jia used three frames of different scales for the three stories at different times. The later the story is, the wider the frame is, implying the extension of one’s memory.*

越+verb---就越+verb--- means *the more---, then the more---*, 就 here is for both emphasis and for showing a sequential relationship.

1. 最终张晋生胜出，因为他们家里有矿，开得起桑塔纳用得起大哥大。

*The most final Zhang Jinsheng won out, because inside family they have mine(s), (he) can afford driving a Santana and can afford using a cell phone. /In the end, Shen Tao chose Zhang Jinsheng, because he was better off. He drove a car that went far, and owned a mobile that made him noble, both were luxuries at the time.*

In the film, Zhang made a fortune doing business at a time businessmen and private trading were not common in China. He had a gas station and then bought the mine where his romantic rival worked. However, 家里有矿 can be a metaphorical expression implying that one is as rich as if they own a (gold) mine.

Verb+得起 is a potential complement structure, generally meaning *can afford*, as in 开得起 and 用得起 above. The negative form would be 开不起 *cannot afford driving---* and 用不起 *cannot afford using---*.

桑塔纳 is the transliteration of the English word Santana which was a brand of cars assembled in China using parts bought from German’s Volkswagen. It was one of the few brands on sale in the 80s and 90s in China. Owning a private car, or representatively a Santana, was very rare at the time and hence became a symbol of wealth and status. 大哥大 was used as a name for the first generation of mobile phones, which were in a shape of a rectangular block. It was another extravagant accessory for most people. The name 大哥大originated from common images of a mafia don holding a block phone, who was also called 大哥大 *big brother big* in Hong Kong.

1. “可是老子现在连个敌人都没有，自由是啥啊，自由是个屁咧！！！”

*‘But old (man) now even an enemy does not have, what is freedom, freedom is a fart!’ /But your old man can’t even find an enemy (to point his gun at). You want freedom? It is bullshit.*

老子 is not Lao Tzu with 子 pronounced with a third tone. It is pronounced here with a neutral tone and the word is used to talk about oneself (instead of 我). It normally carries a pompous and self-important tone, but not always. Sometimes it is used in playful conversation or to show a careless attitude. 老子 as a noun could also refer to *one’s father*, such as 我老子不同意，我也没办法 *my father/the old man wouldn’t agree, I can’t do much.*

啥 is a colloquial alternative for 什么.

屁 *a fart* is used as a swear word to indicate that how insignificant and untrue the speaker thinks of something, someone or a situation.

1. 这时镜头转向了老年的沈涛，她在家乡汾阳过着老干部退休般的安静生活。

*This moment the camera lens turned towards Shen Tao of old age. She in (her) hometown Fenyang was (in the process of) passing a quiet life same as the old party officials’ retirement. /Then we saw an old Shen Tao in the film. She is still in their hometown Fenyang, living a quiet life just like those comfortably retired pensioners.*

般 is short for 一般, same as 与---一样.

1. 把他的作品顺着看下来，就像是读了一本改革开放后30 年的发展史。

*Taking his works following (the sequence, and) watching (them on), is just like reading a (book) development history of thirty years after the Reform and Opening-up. /Watching Jia’s work by its timeline is like reading a chronicle on China’s development over the thirty years following the Reform and Opening policy.*

In 看下来, the use of 下来 can be understood as when visualising a timeline you watch his films from the top (earlier films) down to the bottom ones (later films).