

大象席地而坐

AN ELEPHANT SITTING STILL

胡波 作品
A FILM BY
HU BO





2:00PM, SUN, JAN 27 INNIS TOWN HALL

China | 230 minutes | 2018 | Fiction | Mandarin Chinese | English Subtitles

At a small town in northern China – YU Cheng sees his friend jump to death. High school student WEI Bu pushes YU's brother down a staircase. HUANG Ling, WEI's classmate, falls for the charms of a school official. WANG Jin, who helps WEI on his escape, is being pressured by his family to move to a senior home. In one day and on this very same day, they come to know that there is an elephant sitting still in the far north city of Manzhouli, and their lives become intertwined.

Director
HU Bo

Principal Cast
**ZHANG Yu, PENG Yuchang,
WANG Yuwen, LI Congxi**

Screenplay
HU Bo

Cinematographer
FAN Chao

Editor
HU Bo

Music
Hua Lun

1月27日 (星期日) 下午2:00 INNIS TOWN HALL

中国 | 230 分钟 | 2018 | 虚构 | 普通话 | 英文字幕

北方小城，青年于城（章宇）、少年韦布（彭昱畅）、少女黄玲（王玉雯）和老伯王金（李从喜）分别得知满洲里动物园有一头席地而坐的大象。这一日间，他们的命运交相辉映。

导演：**胡波**

主演：**章宇、彭昱畅、
王玉雯、李从喜**

编剧：**胡波**

摄影：**范超**

剪辑：**胡波**

音乐：**花伦**



DIRECTOR'S BIOGRAPHY

Born in 1988 in China, writer and director Hu Bo graduated from Beijing Film Academy in 2014 with a B.F.A. degree in directing. His short film *Distant Father* (2014) won Best Director at Golden Koala Chinese Film Festival, and *Night Runner* (2014) was selected by Taipei Golden Horse Film Academy. His debut feature *An Elephant Sitting Still*, which was then still in progress, was selected by the FIRST International Film Festival Financing Forum in 2016. In the following year, Hu Bo participated in FIRST Training Camp under the supervision of Béla Tarr, where he completed the short film *Man in the Well*. He has also written two novels *Huge Crack* and *Bullfrog*, both published in 2017.

Hu Bo took his own life soon after finishing *An Elephant Sitting Still*.

INTERVIEW WITH HU BO

(conducted during the press release of *Huge Crack* on December 28, 2016)

Q: Which story in the book *Huge Crack* are you most satisfied with? Why?

Hu: *An Elephant Sitting Still*. It is the last story I wrote in September this year. After I finished it, I felt that I have achieved a stage in my creative endeavour. This story has a great significance to me. It has brought me to completely negate myself, and thus extricated me from myself to go on writing other people's stories.

Q: Many stories in the book *Huge Crack* leave people with very realistic impressions. Are any of them real life stories, or part of your own experience?

Hu: Every story has a real origin, and each

of those origins follows a real emotional development with real details. You could see them as real stories, and I think they may very well happen in real life, but those that do take place in reality are more powerful than what I've written.

Q: Some people claim that your works deliver a lot of negative emotions such as decadence, dejection, and desperation. What do you think of these claims?

Hu: You can ask whoever made these claims to reflect on himself for just a second everyday when he wakes up, before he goes to bed, or when he fetches a cup of water at the water dispenser at work, and he will know he's only looking at his life through rose-colored glasses. All he's doing is posting Twits, living up to labels, or hoarding hundreds of pictures on his cell phone while waiting for a chance to flaunt them to others. I'm not disproving these behaviors. However, the truly valuable things lie in the cracks of the world, and not pessimistically so. If he can understand this, he may just be awed by the orders of life.

Q: Do you intend on adapting stories from *Huge Crack* into films? Would you prefer writing and directing by yourself or collaborating with another director?

Hu: I separate film from literature, and I don't plan on adapting my own novels. If someone wants to adapt *Huge Crack*, I hope it won't be turned into a film about youth. Because the book is not about youth, but rather about the majority of junior college students in China. People often talk about the white-collars, the bottom class, the vested interest, the entrepreneurs, among other labeled social groups, and envelop their teenage years under a collective and polished term, youth. Such a definition is wrong. This massive group of Chinese young adults, who do nothing but slump in their

dorms all day and play videogames, lead heedless lives and go on pointless dates, don't have youth. Their lives are rather filled with much more complicated things—as complicated as that in Camus's *The Outsider*. For instance, these people do not concern themselves with materialistic matters, and the older ones in the group often like to criticize everything. But can humans live on without worrying about substance? Class distinction did not exist decades ago. However, the youngsters today are burdened with something of enormous weight on their minds the day they step into the college gates. Did the age of bike-riding have that? Hence, I hope the young people of our age will not undermine their own lives, because the emptiness that the flesh-eating savages faced in the woods, or a dying soldier faces on the battlefield, is not so different from the emptiness that they face today.

Q: If you organize a book tour, will you “freeze” in front of your readers? Are you an inarticulate person in life? Is it because you are better at expressing yourself in writing that you are less so in communicating in person?

Hu: I don't think many people will come, so I probably won't “freeze.” Though I cannot be sure. I become nervous in front of a crowd, but not when I'm on a film set, since there are clear agendas during shooting. I'm clueless of what to do on occasions such as book tours and film roadshows. I don't think I have communication problems. It is usually the film crew who “freeze” and stare at me after I finish talking to them. So they are the ones with communication problems.

Q: What is an ideal life to you?

Hu: I'm 28 years old now. I used to desire an ideal life when I was a teenager. I don't see it in this way anymore. There is simply no ideal life. It is only about choosing what kind of regrets you are willing to live with.



导演小传

胡波，1988年生人，作家、导演，2014年本科毕业于北京电影学院导演系。他的短片《远隔的父亲》（2014）获得第五届金考拉电影节最佳导演奖，《夜奔》（2014）被台北金马电影学院选中。他的长片处女作《大象席地而坐》，还在筹备阶段时入选了2016年FIRST青年电影展创投会。2017年，胡波参加了FIRST训练营，在贝拉·塔尔的指导下完成了短片《井里的人》。他亦创作了两部小说《大裂》和《牛蛙》，均于2017年出版。

胡波在完成了《大象席地而坐》之后不久，结束了自己的生命。

对话胡波

（2016年12月28日，《大裂》发布会之时）

问：《大裂》这本书中，你最满意的作品是哪篇？为什么？

胡波：《大象席地而坐》。这是今年九月份才写完的最后一篇，写完这篇的时候，我觉得自己一个阶段的创作有点成果了。这个小说对我自己很有意义，就是，我已经彻底否定自己，之后可以走出自己，去写他人的故事了。

问：在《大裂》这本书中，有很多故事都给人很真实的感觉，是有哪些故事是真实发生过的吗，或者您真的经历过？

胡波：每个故事会有一个源发点是真实的，然后故事发展的情感逻辑是真实的，所有的细节是真实的。你可以把它们看作真实的故事，我觉得会发生，而现实中发生的事情比我写的更有力量。

问：有人说你的作品会让人感到颓废、丧气、绝望的负面情绪很多，你对此怎么看？

胡波：谁说的呢？那你去问问他，每天醒来，临睡前，或者上班时去饮水机接水的时候，只要他有一瞬间反思过自己，就知道每天都在美化自身的生活。朋友圈发点东西在自己身上贴标签，或者手机里攒了几百张照片等着什么时候给人看。我不是说这样不好，而是真正可贵

的事物，是在世界的夹缝中，而不是悲观在世界的夹缝中。认识到这一点，也许会对整个生命的秩序有由衷的感动。

问：有把《大裂》里的故事拍成电影的计划吗？会更希望自编自导还是有希望合作的导演？

胡波：小说和电影我是分开的，以后也不会拍自己的小说。如果有人想拍《大裂》，我希望不要当做一个青春片，这里面的写的不是青春，是中国大部分大学生，或者叫专科生。人们总是讨论白领群体、底层、既得利益者、创业者，等等人群，这些标签下的人在若干年前还是青年时，人们又都统一美化成青春，这是一个错误的定义。赖在宿舍每天打游戏，无所适从，不明所以地谈恋爱，这个中国庞大的青年群体，不叫青春，这里面是很复杂的东西，复杂得跟加缪的《局外人》一样。比如说这些人不愁物质，一些年龄大点的人就老批判，但人类是不愁物质就能活下去的吗？几十年前没有阶级差异，现在的青年在踏进大学校门的那一天就感知到一个巨大的东西了，几十年前都骑自行车的时代有这个东西吗？我是希望当下的青年不要看轻自己的生活，因为你面对的虚无，和茹毛饮血的原始人、或者战场上一个等待死亡的人所面对的虚无，区别并没有那么大。

问：如果办新书发布会，会不会面对读者感到“顿住”？你在生活中是一个不善表达的人吗？是因为更擅长文字表达，所以不擅长面对面的交流吗？

胡波：估计没几个人来，应该不会呆滞了吧。但说不好。人一多我会紧张，片场到是不会，因为片场有明确的事情要做，比如新书发布会或者电影路演，我不知道该做什么。我大概没有交流障碍，通常都是剧组的人在我说完后，顿住地看着我。所以他们有交流障碍。

问：你心中理想的生活状态是什么样的？

胡波：现在我二十八岁了，十几岁时还奢望理想的生活状态，现在不这么看待这个问题了。压根不存在理想的生活状态，就是你要选择具有哪种缺憾的生活。

壹月 JANUARY



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