

Can you survive?

《密室逃生》, 原来还能这么玩!

www.i21st.cn

BY wangxingwei from 21st Century
Published 2019-01-18

导读:《密室逃生》是近年来大火的一种娱乐方式: 一行人集合各自的智慧, 在限时的情况下破解各种密码, 解开一个个谜题从而逃出密室。而最近, 正有一部以“密室逃生”为主题的电影新鲜出炉……

In retrospect, it's actually kind of surprising that there hasn't been an escape room-themed thriller until now. The popular interactive mystery games are kind of mini films. There's a built-in set, stakes, opportunities for conflict and teamwork and a logical start and finish. It's certainly a more **obvious** fit for a movie than a board game or theme park ride.

回顾过去, 令人感到意外的是, 到目前为止竟然还没有一部以“密室逃生”为题材的惊悚片。这款热门的互动式解密游戏就像部迷你电影。其中有内置场景、风险、引爆冲突的因素、团队合作以及一个合理的开始与结束。很显然, “密室逃生”游戏比棋牌游戏, 或者主题乐园的游乐更适合成为电影的素材。

So, from the imaginations of “Fast & Furious” producer Neal H. Moritz and “Insidious: The Last Key” director Adam Robitel comes ”Escape Room”, the movie stars an eclectic cast of characters, each of whom receives a mysterious invitation to try out a brand-new, “escape room” experience. 因此, 在“速度与激情”系列电影制片人尼尔·H·莫瑞兹以及《潜伏4: 锁命亡灵》导演亚当·罗比特尔的想象下, 《密室逃生》这部电影便诞生了。电影中, 一群形形色色的角色都收到了一封神秘的邀请, 请他们来体验一款全新的“密室逃生”游戏。

The **contestants**, who are promised \$10,000 if they win the game, include a shy math wizard (Taylor Russell, “Lost in Space”), a frustrated **burnout** (Logan Miller, “Love, Simon”), a **cheerful** trucker (Tyler Labine, “New Amsterdam”), an alpha-male businessman (Jay Ellis, “Insecure”), a scarred war **veteran** (Deborah Ann Woll, “Daredevil”) and an escape-room expert (Nik Dodani, “Murphy Brown”) who's mostly just here for exposition.

游戏的赢家将会获得1万美元的奖励, 参与者中包括了一位害羞的数学奇才(泰勒·拉塞尔饰, 代表作《迷失太空》), 一位失意又迷茫的年轻人(罗根·米勒饰, 代表作《爱你, 西蒙》), 一位开朗的卡车司机(泰勒·拉拜饰, 代表作《医院革命》), 一位充满男性领袖气质的商人(杰伊·艾利斯饰, 代表作《不安感》), 一位伤痕累累的老兵(黛博拉·安·沃尔饰, 代表作《超胆侠》)以及一位“密室逃生”游戏专家(尼克·多达尼饰, 代表作《风云女郎》), 他参与这场游戏只是获得更多的密室体验。

Once they're in the escape room, and once they realize their lives are at stake, they **frantically** search for clues, make disturbing realizations about one another, and generally follow the same overall structure from Vincenzo Natali's low-budget 1997 sci-fi thriller “Cube.” Survive one deadly room, go to the next, lose a member of your team every 10 minutes or so in a tragic but awesome kill sequence, rinse, repeat.

这些人在进入密室, 并且意识到他们的生命岌岌可危之后, 便开始疯狂地寻找线索, 不断地发现众人背后令人感到不安的真相。影片结构大体上与文森佐·纳塔利于1997年执导的小成本科幻惊悚片《心慌方》相同: 逃离一间危险的房间, 进入下一间, 每隔大约十分钟便会有一名小组成员触发惨烈吓人的死亡事件而消失, 如此循环往复。

It's a formula, but it works if you can keep the audience's interest. The makers of “Escape Room” deserve a lot of credit for making all the actual escape rooms varied and **intriguing**. 这个套路能够有效地吸引观众一直看下去。而这些真实的密室如此多样且迷人, 《密室逃生》的制作人们功不可没。

The cast ventures from a **chamber** that's built like a giant oven to an indoor mountain range where they're going to freeze to death. Another room is built like an upside-down pool hall, forcing them to solve puzzles while hanging on for dear life and listening to Petula Clark's “Downtown” at full blast, which is skipping on the jukebox. Every set piece is visually distinctive and filled with detail, and it almost — almost — makes you want to play along. 角色们从一处大烤炉一般的房间中逃脱, 进入了一间寒冷彻骨的山景密室。另一间密室则是一间上下颠倒的台球房, 令角色们在解谜的同时不得不拼死悬挂在高处, 并且听着自动点唱机大声播放佩屈拉·克拉克的《闹市区》。每一处布景在视觉上都各具特色, 充满着各种小细节, 令观众们也想参与进来。

“Escape Room” seems to be **gimmicky** and simplistic, but there's no sense in complaining about that. That is, after all, why we bought our tickets. We asked to sit in this room with 100 minutes of escapism, and “Escape Room,” in an impressive display of truth in advertising, gives it to us.

《密室逃生》在处理方式上或许有投机取巧和过分简化之嫌, 但这么做却无可指摘。毕竟, 这正是我们愿意为其买单之处。我们想坐在影院内, 有100分钟逃离现实的时间, 而《密室逃生》以一种充满说服力的惊艳方式, 满足了这一点需求。

In other words, Adam Robitel's film makes the most of a bad setup and emerges mostly victorious by the end. So, if The Robitel Theorem holds, this may just mean that 2019 is going to turn out, if not necessarily great, then at least a little better than it started. 换言之, 亚当·罗比特尔的这部电影充分利用了影片开头的不良处境, 并在结尾处成功地扭转局势。因此, 如果罗比特尔的这套理论成立的话, 或许意味着2019年也会是这样的情况: 如果一切并不理想, 那么至少也会和开头相比有所进步。



图片来源: 索尼哥伦比亚影片公司