***This page includes the whole episode of Forever Yang with the original subtitles at the beginning, lasting 27 minutes and 59 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.**

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**《电影最Top之永远的杨德昌》*Forever Yang by M-Top, released on 28th June 2017***

In this special episode dedicated to Edward De-Chang Yang, Clockwork Zhang talks about Yang’s eight movies and why he is considered to be one of the most cutting-edge directors in the Chinese-speaking film world.

[Whole video with subtitles](Yang%20Dechang/video%20whole%20with%20subtitles.mp4)

The eight movies are listed below with a brief introduction about Yang at the beginning.

**Part I 介绍 *Introduction to Edward Yang* 00’00’’- 01’58’’**

**Part II 《光阴的故事之指望》 *Desires, In Our Time* (1982) 01’59’’- 03’37’’ Part III 《海滩的一天》 *That Day On the Beach* (1983) 03’38’’- 06’46’’**

**Part IV 《青梅竹马》 *Taipei Story* (1985) 06’47’’- 08’11’’**

**Part V 《恐怖份子》*Terrorizers* (1986) 08’11’’- 12’33’’**

**Part VI 《牯岭街少年杀人事件》 *A Brighter Summer Day* (1991) 12’33’’- 16’33’’**

**Part VII 《独立时代》 *A Confucian Confusion* (1994) 16’34’’- 19’55’’**

**Part VIII 《麻将》 *Mahjong* (1996) 19’56’’- 23’51’’**

**Part IX 《一一》*Yi Yi* (2000) 23’52’’- 27’59’’**

***Part I* 介绍 *Introduction to Yang* 1’58’’**

***In this section, Clockwork Zhang gives a brief introduction to Yang’s films, his cinematic style, his life and Taiwanese New Wave cinema.***

[Video Part I](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\partI.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’18’’* | | *words below from 01’19’’ to 01’58’’* | |
| 逝世 | departure from the world, to pass away, to die (euphemism) | 漫画 | Manga, cartoon, comic |
| 忌日 | anniversary (of a death) | 编故事 | to make up a story |
| 短片 | short film | 电机工程系 | Department of Electrical Engineering |
| 创作生涯 | creative career | 程序猿 | programmer, software developer, ‘code-monkey’ (internet slang)  程序猿 is pronounced the same as 程序员. 猿 means ape. |
| 动画 | animation | 而立之年 | thirty years old (an age when one is independent and has established oneself) |
| 精品 | quality work, fine work of art | 轰轰烈烈 | vigorous, dynamic, booming, grand, spectacular |
| 巅峰之作 | greatest work, pinnacle of achievement | 新电影运动 | Taiwanese New Wave, a realist cinematic movement aiming to portray social life in Taiwan |
| 影坛 | film world, film circles | 浪潮 | wave, tide, movement |
| 被誉为 | honoured as---, highly regarded as--- | 主将 | leading figure, commander-in-chief |
| 手术刀 | scalpel, surgical knife | 侯孝贤 | Hou Hsiao-hsien, a famous and well-decorated film director from Taiwan |
| 惬意 | pleasant, agreeable | 与---并称--- | to be called--- together with--- |
| 喘不过气 | holding one’s breath, in suspense, on the edge of one’s seat | 双子星 | twin stars |
| 恰恰 | precisely, exactly | 琼瑶 | Chiung Yao, a popular romance novelist from Taiwan whose many works have been adapted into dramas and movies |
| 魅力 | charm | 言情剧 | melodrama, soap opera |
| 经得起 | to withstand, to endure (a test, etc.) | 刻意 | meticulous, deliberate, painstaking, intentional |
| 咀嚼 | to chew, to mull over | 回避 | to avoid, to evade |
| 践行 | to fulfil, to put into practice | 荧幕 | screen |
| 陈寅恪 | Chen Yinque or Chen Yinke, a renowned academic in Chinese history and classical literature | 充斥 | flooded with, full of |
| 足以堪称 | can even be called | 矫揉造作 | affectation, artifice, pretension |

***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。

6月29日是台湾电影导演杨德昌逝世十周年的忌日。我依然能够记得十年前听到他死讯时候的震惊。那时候他还不到六十岁。从1982年的短片《指望》开始算，直到他逝世，杨德昌在二十五年的电影创作生涯里，只完成七部电影长片和一部短片，以及一部未完成的动画作品《追风》。虽然产量不高，但却部部都是精品。《牯岭街少年杀人事件》、《一一》等作品，甚至可以说是华语电影中少有的巅峰之作，在世界影坛上更是获奖无数。杨德昌被誉为台湾社会的手术刀，看他的电影并不是一件轻松惬意的事情。再加上他有强烈的批判主张，有些作品甚至充满了攻击性，所以往往能让观众看得喘不过气来。但恰恰也是因为如此，他的作品才能够如此地充满魅力，经得起时间的咀嚼，真正践行了陈寅恪先生“独立之精神、自由之思想”的理念。

本期我就通过杨德昌的作品，来聊一聊这位足以堪称大师的台湾导演。

杨德昌自小喜欢画漫画、编故事，但他大学并没有进入电影专业学习，而是进了电机工程系，毕业后在美国当了七年的程序猿。十年的美国生活给了他西方的视角。直到1981年，已经过了而立之年的杨德昌才回到了故乡台湾，加入了轰轰烈烈的新电影运动，并迅速成为这股浪潮中的主将，与侯孝贤并称“台湾新电影的双子星”。

八十年代之前的台湾电影主要就是两类：要不就是政治宣传剧；要不就是琼瑶的言情剧。在政治的高压下，艺术创作者刻意地回避着现实生活，荧幕上充斥着娇柔造作的虚假信息，台湾新电影运动试图打破这一局面。

***Some points:***

1. 我依然能够记得十年前听到他死讯时的震惊。

*I can still recall the shock (that I felt) when I heard the news of his death ten years ago.*

This sentence exemplifies a common but confusing sentence structure in Chinese, which can be defined as a *head-noun last/right* structure or a *preceding modifier* structure. The key information in this sentence is given by 我 (subject/doer)---记得 (main verb/action)---(的)震惊 (object/head-noun). The part between 记得 and 震惊 is a clause modifier connected by the marker 的. What makes it more complicated is that this modifier contains a verb 听到 forming a lower-level segment often called *relative/attributive/modifying clause*. Such clauses can contain more than one verb. For instance, the example here could also be 我依然能够记得十年前听到他死去（的消息）时的震惊 *I can still recall the shock (that I felt) when I heard (the news) that he has passed away ten years ago*. Here the modifying clause contains two verbs 听到 and 死去 which are related by linguistic coordination.

2. 虽然产量不高，但却部部都是精品。

*Although (his) output is not high, (but one might not believe) each individually all was a fine work. /He only made a handful of movies, but even so every single one of them was a masterpiece.*

虽然 almost always goes with 但是/可是 as a conjunction pair, which is not the case with the English word although/though.

The two words 却 and 都 demonstrate another feature of the Chinese language, that is the use of functional words to strengthen the tone of language, often for the purpose of emphasis and rhythmic balance. 却 foregrounds contrast, between what is normally expected based on the information given and the unexpected outcome, as indicated by the translation in the bracket above *‘one might not believe’*. 都 is often used with all-inclusive expressions such as 每 and天天 for emphasis, just as in English we can say *every single one* instead of saying *every one*.

3. 在世界影坛上更是获奖无数。

*(These works) have even won countless awards on the world film platform. /These works* *have also won countless international awards.*

更 is another adverb in Chinese that bears different connotations in various contexts. Here it indicates a sense of *furthermore*, *(not only) --- but also ---*

4. 所以往往能让观众看得喘不过气来。

*Therefore (watching his films) often makes the audience watch with the effect of being unable to breathe. /Therefore, watching his films often makes the audience feel stifled.*

喘不过气来 *cannot breathe (across/in-out)*, this phrase contains a potential complement verb+不+过 indicating incapability, and a (optional) directional complement 来 in the end indicating movement. It can also be 喘不上气来、喘不进气去.

5. 真正践行了陈寅恪先生“独立之精神，自由之思想”的理念。

*(His works) truly put into practice Prof Chen Yinque’s idea of ‘independent spirit, liberated mind’.*

Chen wrote 独立之精神、自由之思想 in 1929 in his eulogy for the prominent Chinese scholar Wang Guowei (王国维). It is widely quoted and highly regarded by Chinese intellectuals and artists.

6. 要不就是政治宣传剧；要不就是琼瑶的言情剧。

*(They) are if not then political propaganda shows, if not then melodramas by Chiung Yao. /They are either films for political propaganda, or melodramas written by Chiung Yao.*

要不就---, 要不就--- is *either---or---, if not this, then it must be that, there are only these two choices.*

***Part II* 《光阴的故事之指望》*Desires, In Our Time 1982* 01’38’’**

**In Our Times *is a film anthology including the work of four directors from the New Wave movement in Taiwan. Yang directed the second vignette named* Desires.**

[Video Part II](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartII.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| words below from 00’00’’to 00’47’’ | | words below from 00’48’’ to 01’38’’ | |
| 柯一正 | I-Chen Ko, an actor and director from Taiwan who directed *Leapfrog* in *In Our Time* | 盯着 | to stare at, watch, gaze at |
| 开山之作 | ground-breaking work | 气韵十足 | full of liveliness and charm, artistically exuberant and impressive |
| 对应 | to correspond to | 异性相吸 | heterosexual attraction, opposites attract |
| 少女怀春 | young girl’s romance, youthful love | 密集 | intense |
| 数段 | several parts | 音符 | musical notes |
| 钻进 | to squeeze into, to get in through a small entrance | 迷乱 | excitement and confusion |
| 惊诧 | to be surprised, astonished, amazed | 处女作 | debut work |
| 苦恼 | confused, troubled, vexed | 意识流 | stream of consciousness |
|  |  | 音画交错 | sound and picture interlocking, alternating |

***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.*

1982年，由杨德昌、柯一正等四位年轻导演制作的短片集《光阴的故事》被誉为台湾新电影的开山之作。其中包括四个短片，分别对应着人的童年、少年、青年和成年。杨德昌创作的那一部叫《指望》，讲了一个少女怀春的故事。这个短篇故事很简单，一户人家里有两个女儿，有一天家里搬来一个帅气的大学生房客，两个女儿都看上了这个帅小伙儿。这部电影的关键字是身体，其中出现了数段对于身体的特写描述。

妹妹看着姐姐身体的变化，从而也对自己的身体产生了好奇。不知道从什么时候开始，“情”这个字钻进了妹妹的心里，让她惊诧、让她苦恼。特别是其中俩姑娘盯着小伙看的这一段儿拍得气韵十足，把异性相吸的心理表现得充满诗意，背景音乐密集快速的音符象征着二人内心的迷乱。

这部处女作虽然表现的是少女心思这种小主题，里边却已经有了一些杨德昌的特点，比如意识流和音画交错的手法都展现了他对于影像的把握能力。

***Some points:***

1. 由杨德昌、柯一正等四位年轻导演制作的短片集《光阴的故事》被誉为台湾新电影的开山之作。

*The film anthology,* Desires, In Our Time*, made by four young directors, including De-Chang Yang, I-Cheng Ko and others, has been eulogised as the ground-breaking work of Taiwanese New Wave Cinema.*

被誉为 *praised as, highly regarded as*, 誉 is the verb here and 为 is the complement. Similar compounds are 被视为 *seen as*, 被评为 *assessed as*, 被选为 *elected as.*

由is a co-verb, pairing with 制作, 由---制作 *made by*, verbs that are used with 由 normally carry a formal tone. They do not indicate negative connotations as the passive voice sometimes does. Examples include 由---主办 *hosted by*, 由---提出 *proposed by*, 由---组成 *formed by*, 由---传授 *taught by.*

2. 两个女儿都看上了这个帅小伙儿。

*The two daughters both have their eyes on this handsome young man. /Both daughters are attracted to this handsome young man.*

看上 is a verb compound with 上 as the complement. One of the explanations for 上 as a complement is that it indicates a link between two parts, particularly two parts that are attached to each other. For example, 关上门 *close the door*, 闭上眼 *close the eyes*. In this sense, 上 is used to indicate a romantic or emotional link. 看上 *have one’s eyes set on*, 爱上 *fall in love with*.

3. 把异性相吸的心理表现得充满诗意。

*(This part) displays the psychology of heterosexual attraction to an extent that (it) fills with poetic meanings. /This part demonstrates romantic attraction with abundant poetic feeling.*

In this sentence, 表现 is the main verb of the 把 structure, followed by 得 as the marker for the complement of degree, *to the extent of*. Here *showing (the subject of) romantic attraction to a full extent of poetic sense*, or even in its original word order *taking (the subject of) romantic attraction (and) show to a extent of being filled with poetic sense*.

***Part III*《海滩的一天》 *That Day On the Beach 1983* 03’09’’**

**That Day On the Beach *is Yang’s first feature-length film and has won him international awards and nominations. In this film, the protagonist Jiali and her brother make different choices in their love life, but it seems that neither achieves what they had hoped for.***

[Video Part III](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartIII.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| words below from 00’00’’ to 01’33’’ | | words below from 01’33’’ to 03’09’’ | |
| 银幕 | (film) screen, silver screen | 久而久之 | as time passes by, after a while, over time |
| 知识分子 | intellectual | 迷失了自己 | to have lost oneself |
| 浓厚 | strong, rich (+interest, history, etc.) | 名义上 | nominally, on the surface, on paper |
| 父权 | patriarchy | 陪伴 | to accompany, to spend time with, to keep company |
| 再---不过 | most, nothing less than | 经受---考验 | to undergo the test or experience of --- |
| 扮演 | to act, to play (the role of---) | 圆满大结局 | a perfect, happy ending |
| 胡茵梦 | Terry Hu, a Taiwanese actress and writer | 线性剧情 | linear narrative, chorological plotline, narrative following the story’s timeline |
| 美貌 | good-looking appearance, beauty | 分外 | especially, exceptionally |
| 简直 | simply, absolutely | 精巧 | delicate, exquisite, ingenious, elaborate |
| 让人无法直视 | to make one unable, too shy or too impressed to look directly | 张艾嘉 | Sylvia Chang, a Taiwanese actress, producer and director |
| 反抗 | to resist, to stand against, to rebel against | 闪回 | flashback |
| 备受打击 | deeply upset, badly stricken, to be devastated | 多时空的叙事 | narrative involving multiple times and spaces |
| 棒打鸳鸯 | to forcibly break up a loving couple | 从容 | calm, easy, composed |
| 离家出走 | to run away from home | 穿插 | to intersperse, alternate |
| 屈从于 | to submit to, to succumb to | 自杀 | to commit suicide |
| 娶 | to marry (a woman), to take a wife | 悬疑 | suspense, thrilling |
| 没有资格 | not eligible, not qualified | 开放式 | open-style |
| 主线 | main plotline, central theme | 让人浮想联翩 | to evoke a train of thoughts, to make one imagine |
| 对照 | comparison, contrast | 死尸 | corpse |
| 岔路口 | crossroad, fork in the road | 灵魂 | soul |
| 空喊 | to give an empty shout, to speak loudly with no action | 夕阳 | sunset, setting sun |
| 双向选择 | two-way choice | 背影 | a figure seen from a distance, silhouette |
| 节节攀升 | (career) to advance steadily and fast | 觉醒 | awakening |
| 少奶奶 | lady of the house, trophy wife | 重生 | rebirth |

***Scripts:***

*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.*

一年之后，杨德昌带来了自己的第一部银幕长篇作品《海滩的一天》。相比于一年前他有了非常明显的进步，并初步确立了自己讲故事的风格。张艾嘉饰演的林佳莉与哥哥成长在一个保守的知识分子家庭。父亲是当地有名的医生，他有着很浓厚的父权思想，干涉女儿的婚事在他看来是再自然不过的事情了。家里的哥哥和一个叫谭蔚青的钢琴女青年相恋。顺便说一句，扮演谭蔚青的是年轻的胡茵梦，她那时的美貌简直让人无法直视。哥哥没有勇气反抗父亲给他安排的婚事，只有和爱人分手。谭蔚青备受打击选择离开伤心地出国留学。妹妹也遭受了同样的困境，爱上了一个叫程德伟的男同学，但她的选择和哥哥正相反，对于父亲的棒打鸳鸯进行了反抗。

就在她离家出走的前一夜，她想知道哥哥屈从于父亲，娶了自己不爱的人是否快乐。

（哥哥）“我也没有什么资格……告诉你什么……我能告诉你什么吗？”

（妹妹林佳莉）“我只想问你，你快乐吗？”

（哥哥）“你先告诉我……什么叫做快乐？”

这部电影的主线就是两对恋人的互相对照，他们在相似的岔路口前做出了完全相反的选择：哥哥选择了顺从，妹妹选择了坚持自我。杨德昌并没有空喊女性独立的口号，而是想探讨这种双向选择给人带来的改变。佳莉与德伟开始了美满的小日子，一切看起来很不错。德伟的事业节节攀升，佳莉已经能够在家里做少奶奶了。但久而久之，德伟在极速变动的城市生活中迷失了自己，他慢慢地变成了一个名义上的丈夫，忙得几乎没有时间陪伴妻子，而佳莉却也经受着孤独的考验，残酷的生活告诉她选择要付出的代价。

（林佳莉）“小时候，一关一关的考试，为什么没有人教过我们怎么样去面对这样重要的难题？……不管是小说，还是电影，总是，两个人结婚以后都是圆满大结局，大结局以后呢？大结局……哎，没有人教过我们，也没有给我们任何练习的机会。”

我刚才说的，都是线性的剧情，其实杨德昌将这个故事处理得分外精巧。主干情节实际上是13年后张艾嘉（饰演林佳莉）与胡茵梦（饰演谭蔚青）再次见面时，通过闪回的手法来讲述的。在闪回中还有闪回，这种多时空的叙事虽然看似复杂，但杨德昌讲得非常从容，完全不像是一部处女作。更有意思的是，他还在其中穿插了一个自杀的情节，竟然让这部剧情片里有了一些悬疑的色彩。直到影片的最后，他也没有明确地说死在海滩上的那个男人是不是德伟。开放式的结局让人浮想联翩。我理解的是，那具海滩上的死尸其实象征着佳莉那个旧的灵魂，那个夕阳下的背影代表着一个女性的觉醒与重生。

***Some points:***

1. 相比于一年前他有了非常明显的进步，并初步确立了自己讲故事的风格。

*Compared with a year ago, he has had obvious improvement, and at first step established his own style of telling stories. /Compared with a year ago, he has made great improvement, and started to form his own style of telling a story.*

相比于一年前 is the same as 跟一年前相比 in meaning, but different in structure. In跟---相比, 跟 is a coverb in a pre-verb position, whereas 于 is a postposition after the verb. Similar phrases that take 于 as a postposition include 屈从于 (also in this section) *to succumb to*, 独立于*independent from* and 取决于 *to depend on*.

1. 干涉女儿的婚事在他看来是再自然不过的事情了。

*Interfering with (his) daughter’s marriage, in his view, is something that could not be more natural. /As far as he is concerned, deciding who his daughter should marry is a thing that a father has the most say about.*

再---不过 literally means *(can)not surpass any more*, 再自然不过 *most natural, most entitled*. 了 here emphasises the sense of *nothing more*, as in the structure 再---不过了 *nothing surpassing---, most---*.

1. 但她的选择和哥哥正相反，对于父亲的棒打鸳鸯进行了反抗。

*But her choice is right the opposite of (her) brother’s, (she) carried out a resistance towards (her) father’s (decision to) break up the mandarin ducks with a baton. /But her choice is completely different from her brother’s. She fought against her father’s demand for her to break up with her boyfriend.*

正 or 正好, as an adverb, is often translated as *exactly, right, just*, emphasising the coincidence or totality of the situation.

对于---进行 is same as 对---进行 in many cases. But 对于 cannot be used when it is a receiver (after 对) of the action (after 进行). For example, 对她进行教育 *to carry out education towards her/to educate her*.

1. 杨德昌并没有空喊女性独立的口号，而是想探讨这种双向选择给人带来的改变。

*Yang did not just loudly shout an empty slogan about women’s independence, but (he) wants to explore the change this type of two-way choice has brought to people. /Yang did not just want to express feminism but to discuss further what transformations a completely different choice can bring to people.*

空喊 *empty shout* often means *to pay lip service,* in that one does a lot of talking but does not act. It could also imply indulgence in an idea that one talks about a lot. Here based on the context, it suggests that Yang was not just confined to this one idea of feminism.

没有---而是 means *not just---but---*.

1. 他慢慢地变成了一个名义上的丈夫，忙得几乎没有时间陪伴妻子，而佳莉却也经受着孤独的考验，残酷的生活告诉她选择要付出的代价。

*He has slowly turned into a husband in name, (he is) so busy that (he) almost has no time to accompany his wife. But Jiali is actually also undergoing the test of loneliness, the cruel life tells her the cost that a choice needs to pay. /He has gradually become a husband on paper only. He is so busy that he hardly has any time for his wife. Jiali, however (just like her brother), also ends up alone. The cruelty of life tells her that there is a heavy price to pay for her freedom.*

而---却也--- *however---actually also---* is meant to contrast the case of Jiali and her brother. Jiali’s brother is heartbroken because he cannot be with the love of his life. Jiali on the other hand fought against her father and stayed with the man of her choice. However, she also ends up heartbroken. 却 indicates a sense of unexpectedness.

1. 主干情节实际上是13年后张艾嘉（饰演林佳莉）与胡茵梦（饰演谭蔚青）再次见面时，通过闪回的手法来讲述的。

*It was in fact through the method of flashbacks that the stem plot is narrated when Zhang Aijia (who plays Lin Jiali) and Hu Yinmeng (who plays Tan Weiqing) meet again thirteen years later. /The main storyline is actually told in flashbacks when Jiali (played by Sylvia Chang) and Tanqing (played by Terry Hu) meet again thirteen years later.*

The sentence uses 是---的 structure, foregrounding two pieces of information between 是 and 的: the time and the method. A matching structure in English is *It is at this time, in this place, by this method that ---.*

***Part IV*《青梅竹马》 *Taipei Story 1985* 01’23’’**

***In* Taipei Story*, or* Childhood Sweethearts *as the Chinese name is normally translated, Yang portrays the clash between old values and new dreams. The protagonists in his film are struggling for their own beliefs and yet Yang seems to disapprove of both.***

[Video Part IV](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartIV.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| words below from 00’00’’ to 00’40’’ | | words below from 00’41’’ to 01’23’’ | |
| 投射 | to focus (vision) on, to project (light, image onto a surface) | 失落感 | feeling of loss and sadness |
| 呼啸 | to whistle, to whizz | 弥漫 | to fill the air, to be present everywhere, to permeate, to pervade |
| 侯孝贤 | Hou Hsiao-hsien, one of the most respected film directors in Taiwan | 仙丹妙药 | magical elixir, miracle cure |
| 蔡琴 | Tsai Chin, an eminent singer of folk music in Taiwan | 宿命 | destiny, predestination |
| 青梅竹马 | childhood sweethearts (who grew up playing together), green plums and hobby-horses (lit.) | 命运 | fate |
| 有人情味 | warm, compassionate, friendliness, the human touch | 谢飞 | Xie Fei, one of the fourth-generation filmmakers in China |
| 江湖气息 | believing in brotherhood, settling troubles through private arrangement | 《本命年》 | *Black Snow*, a film directed by Xie Fei which won the Silver Bear in the 40th Berlin International Film Festival |
| 西化 | to westernise | 局外人 | outsider |
| 倾慕 | to admire (someone), to love | 夹缝 | gap, crack, crevice, space between a rock and a hard place |
| 一心想要 | to set one’s heart on, to be determined to | 出色的 | outstanding |
| 悖论 | paradox |  |  |

***Scripts:***

*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.*

1985年，杨德昌将目光投射到了台北这座在现代化中呼啸着向前飞奔的城市，拍出了《青梅竹马》。这部的男主角是侯孝贤、女主是蔡琴，讲述了一个发生在台北的爱情故事。阿隆与阿贞从小青梅竹马，阿隆不久前从美国归来，两个人准备结婚。阿隆虽然在美国多年，但却是更传统、更有人情味儿的那一个。（他）喜欢帮助朋友，身上还有些江湖气息。阿贞是公司的职员，从来没离开过台北的她，却是一个很西化的人，倾慕西方的生活方式，一心想要让阿隆带着她去美国开始新的生活。第一次，杨德昌的电影中出现了东西文化的视角。故事里存在着一个明显的悖论，阿隆因为不喜欢西方的生活，所以选择回到故乡，结果回来一看，台北已经变成了美国。这种城市化进程中所带来的失落感弥漫着整部电影。故事中的每一个人都处在困境之中，以为只要做了一件事情，生活就会改变。阿贞想要和阿隆结婚去美国，以为会是一个重新的开始，但阿隆告诉她，结婚和美国都不是什么仙丹妙药。我们能够面对的，只有宿命般的命运。看这部电影的时候，让我想起了谢飞导演1990年的作品《本命年》，里面的李慧泉与阿隆一样，都是在故乡迷失的局外人，最后也都死在了两个时代的夹缝之中。短短的四年间，杨德昌用两部出色的长篇作品初步树立了自己的名声。

***Some points:***

1. 阿隆虽然在美国多年，但却是更传统、更有人情味的那一个。（他）喜欢帮助朋友，身上还有些江湖气息。

*Although A Long was in the States for many years, but (he) was unexpectedly the one who is more traditional and more flavoured in human emotions. (He) likes to help friends and even has some of the breath of lakes and rivers on his body. /Although A Long lived in the States for many years, he was actually the more traditional one, preferring a more interpersonal lifestyle. He enjoys helping friends and values friendship as a man of the brotherhood.*

有人情味、有江湖气息 are abstract but idiomatic phrases that carry sophisticated cultural references and do not have a direct counterpart in English. 有人情味 is often translated as *the human touch* and describes a person who enjoys communications with others, often goes out of their way to offer care and help, tries to find solutions through a humane approach even when this goes against reason and orders, and agrees with the convention of giving and returning favours. The negation 没有人情味 is often a criticism directed at those who do not meet the above description, meaning *cold-hearted*. 江湖 *rivers and lakes*, or between the rivers and lakes exists a world or a society. It is once used to denote the community of those who make their earnings in the streets and markets, such as street performers, hawkers, ghost hunters, or fortune tellers. Extending this, 江湖 also signifies the underworld or the circle of the gangsters and outlaws. However, the most common connotation of 江湖 is in the context of martial arts literature where kung fu errants and masters practise their own moral beliefs and fight for their honour. In this world of 江湖, fraternity and companionship are required qualities, as well as Confucius values of benevolence and righteousness. 有江湖气息 is the demeanour of an advocate for the codes of conducts of the martial art world. They are loyal to their friends and willing to help at all costs, even by means of violence and self-sacrifice.

1. 这种城市化进程中所带来的失落感弥漫着整部电影。

*The feeling of loss that (it) has brought during the process of this kind of urbanisation permeates the whole film. /The sense of loss brought by the process of urbanisation is felt throughout the whole film.*

所 is a function word to mark the verb in the 的 modifying clause.

着 is a durative aspect showing the status of the act denoted by the verb is lasting, not in an active and vigorous way but still ongoing, such as 弥漫着 here *permeating, filling*, 呼啸着 earlier *whistling*, 对应着*corresponding* in Part III, and 经受着*experiencing* in Part III.

1. 阿贞想要和阿隆结婚去美国，以为会是一个重新的开始，但阿隆告诉她，结婚和美国都不是什么仙丹妙药。我们能够面对的，只有宿命般的命运。

*A Zhen wants to get married to A Long and go to the States. (She) thought (it) would be a renewed start, but A Long told her marriage and the States both are not (what) a magical elixir, what we can face only has the fate like a predestination. /A Zhen wants to marry A Long and move to the States with him. She believed that this would be a new start for them. But A Long said to her, neither marriage nor the States is the magical cure (that A Zhen is looking for). All we can do is accept our foreordained fate.*

以为 means *one thought (but it turns out not to be the case)*.

In 不是什么, 什么 stands for what one thought or what is called, 不是什么仙丹妙药 *not an elixir as she thought*. Another explanation of this use of 什么 is a sentence filler to emphasise on the negation 不是 or 没有.

In 我们能面对的, a head noun is omitted after 的 and is often replaced by *what, the one that* in translation.

***Part V*《恐怖份子》*Terrorizers 1986* 04’22’’**

**Terrorizer*s is another Yang’s masterpieces in which he adopts a multi-strand narrative depicting several characters whose lives are linked only by coincidence. However, their struggles in the story share some similar traits.***

[Video Part V](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartV.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| words below from 00’00’’ to 01’53’’ | | words below from 01’54’’ to 04’22’’ | |
| 不可遏制 | uncontainable, unstoppable, unchecked | 给人以倦怠感 | to give the impression of being tired, fed-up or uninterested |
| 剧情片 | drama (film) | 哪怕 | even in the case of |
| 颇让人费解 | fairly incomprehensible, quite perplexing, puzzling | 偷情 | to have sex outside of a relationship, to have a secret affair |
| 凶杀 | homicide, murder | 了无生趣 | completely bored, aloof |
| 领会用意 | to understand or to grasp the intention fully | 压抑 | to repress (emotionally) |
| 平行交织 | to parallel and intersect (stories developing separately but overlapping at times) | 憋屈 | to feel suffocated and wronged, (unfairly treated but unable to clear the air), depressed |
| 多线叙事 | multi-strand narrative | 出局 | out of the game, sent-out |
| 时髦 | fashionable, trendy | 最后一根稻草 | the last straw |
| 中产 | middle class | 草泥马 | a comical name for Alpaca, literally ‘grass mud horse’, used most commonly as a pun for a swear word in Chinese |
| 循规蹈矩 | compliant, to follow the rules and codes, to act according to convention | 未果 | without desirable result, to have failed |
| 提拔 | to help one advance in one’s career, to select for promotion | 喝酒消愁 | to drink away one’s sorrows or troubles |
| 枯竭 | depleted, dried-up | 让人汗毛直立 | to make one tremble in fear, to make one’s hair stand on end |
| 一副臭脸 | a long face | 扭曲 | to twist, to warp, to distort |
| 雅致 | elegant, tasteful, refined | 对不起自己 | (they) mistreated, betrayed (the speaker), (I) have not done the right thing for (myself) |
| 太平间 | mortuary | 红杏出墙 | a red apricot tree stretches out of the garden wall, (women) unfaithful to her husband |
| 围捕 | to ambush, to round up, to capture | 奸夫 | (male) adulterer |
| 太妹 | delinquent girl, girl thug | 作弄 | to tease, to play tricks on, to make trouble for |
| 落单 | to end up separated from a group, to be left alone, to be left out | 子弹 | bullet |
| 特写 | close-up (shot) | 梦境还原 | dream reconstruction |
| 害了相思病 | to have become lovesick | 挣脱束缚 | to break free of torments and constraints |
| 闲得发慌 | plagued with boredom, to have too much time on one’s hand | 大开杀戒 | to go on a killing spree |
| 拨通 | to be connected (through a telephone line), to call | 惨烈 | violent, horrifying, brutal |
| 逗你玩 | to tease you, to mess with you, only for a laugh | 舍不得我 | cannot let go of me, cannot bear the thought of me leaving |
| 搅动 | to stir, to churn | 请收下我的膝盖 | please take my knees, please accept my sincere admiration |
| 出轨 | to have an affair, to derail (lit.) | 斟酒 | to pour a drink |
| 苦闷 | depressed, dejected, unhappiness, stress |  |  |

***Scripts:***

*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.*

1986年的《恐怖份子》是他艺术上的突破之作，完全展现了他不可遏制的创造才华。我觉得与其说这是一部剧情片，不如说是一部都市恐怖片。首先，这个名字就颇让人费解。里面虽然也有凶杀的成分，但还不至于叫恐怖份子。只有看完了整部电影，你才能领会这个名字的用意。

故事被分成两条线，平行交织地向前发展，两条线看似没有关系，但在特定的点上却发生了奇妙的关联。在30年前，杨德昌就已经很会玩儿这种多线叙事的时髦手法了。第一条的主人公是典型的中产之家，丈夫李立中是一个循规蹈矩的男人，在一家医院工作。最近他的领导突然去世，他很可能会被提拔，那个潜在的竞争者是他最好的朋友。李立中的妻子是一个小说家，但面临着灵感的枯竭，天天一副臭脸。他们的家庭环境布置得很雅致，但杨德昌却把它拍得像一个太平间。另一条线位于社会的底层，一个喜欢拍照的小伙儿一天偶然间拍到了警察在围捕一个犯罪团伙，一个太妹落单被他抓住了一个大特写，从此这小伙儿就害了相思病，还因此和之前的女朋友分手。太妹被老妈关在家里，她实在是闲得发慌，就拿起电话簿随机打电话编故事。有一天她竟然拨通了李立中家的电话。

“你是谁？”

“他现在不在家吗？我找他有……有要紧的事。其实找你也一样啦。……对啊，有些事情……要解决。我们，我们可以见个面吗？”

“你说个地方我就去。”

本来只是逗你玩的一个电话，却搅动了另一个家庭的风波。妻子以为丈夫有了出轨的行为，再加上创作的苦闷，所以决定搬出去，但这一切丈夫并不知道。整部电影都处在阴冷的氛围之中，每一个角色都给人以倦怠感，哪怕是妻子和老情人偷完了情之后也是一副了无生趣的表情。城市中的各种关系压抑着每个人的人性，其中最突出的就是男主李立中，他的妻子跟人跑了已经够让人憋屈，而且因为这件事还直接影响到了他的升职，当同事告诉他，他出局了的时候，这句话成为压倒他的最后一根稻草。他心中瞬间有千万只草泥马跑过，挣扎未果之后，他知道自己已经被所有的人抛弃。他只有去找自己的警察朋友喝酒消愁，在这里杨德昌用了一个反向夸张的手法，当李立忠和老友说话的时候，他的语调让人汗毛直立，我仿佛能听到灵魂被扭曲的声音。

“有一件事情要告诉你，今天啊……新任组长的人事命令终于在今天发布了！主任选了我，现在我已经是正式的组长了。”

“那好啊，你已经等了很久了，应该庆祝一下。……喝点酒怎么样？”

李立中这一次很少见地喝多了，他早上醒来，拿了老友的枪。去杀了每一个他认为对不起自己的人：那个主任、红杏出墙的老婆与他的奸夫、作弄他的小太妹，当老友带人来找他的时候，他射出了最后一发子弹。杨德昌在这里用了一个梦境还原的手法，李立中在死前的最后一个梦里挣脱一切束缚大开杀戒，但现实却是在洗澡间里像一条狗一样毫无价值地死去。他的眼神和那把枪告诉观众，其实每个人心中都有一个恐怖份子。面对这样的惨烈，背景音乐里却响起来蔡琴的《请假装你会舍不得我》，这个结尾真是天才的设计，杨导请收下我的膝盖。

“请假装你会舍不得我

请暂时收起你的冷漠

和往常一样，替我斟杯酒

让我享受，片刻温柔

请假装你会舍不得我”

***Some points:***

1. 我觉得与其说这是一部剧情片，不如说这是一部都市恐怖片。

*I feel that to say as such that this is a drama film is not as good as to say that it is a city horror film. /In my opinion, it is more appropriate to call it a city horror film rather than simply a drama.*

与其说---不如说--- *to say (as such) that --- is not as good as to say that ---.*

1. 里面虽然也有凶杀的成分，但还不至于叫恐怖份子。

*Inside (the film) although (it) also has elements of homicide, but yet (it is) not reaching (the point) to be called terrorizers. /Although the film involves killing and murder, it can hardly be called terrorizers.*

不至于 means *not reaching (the point of), not to (the extent of).*

1. 在30年前，杨德昌就已经很会玩儿这种多线叙事的时髦手法了。

*Thirty years ago, Yang already knew very well how to play this type of fashionable technique of multi-strand narrative.* /*Even thirty years ago, Yang was already very skilful at using multi-strand narratives - a technique that is in vogue today.*

就 here emphasises on the time reference, meaning *as early as (thirty years ago)*

The verb 玩儿 is used to suggest that one is so good at something that it is like a play for them, either they do not need to use much effort, or they are highly skilled and creative in their work. It also adds a playful tone to the sentence.

1. 他们的家庭环境布置得很雅致，但杨德昌却把它拍得像一个太平间。

*Their household environment is laid out to a very elegant degree, but Yang contrastingly shot it (in such way) that it looks like a mortuary. /They have a beautiful house, but in Yang’s camera, it rather looks like a mortuary.*

This is a typical sentence in Chinese with both 但 and 却 showing a contradictory relation between the ideas in the two sub-sentences while they use the same structure of complement of degree, i.e., verb + 得 + complements.

1. 整部电影都处在阴冷的氛围之中，每一个角色都给人以倦怠感，哪怕是妻子和老情人偷完了情之后也是一副了无生趣的表情。

*The whole film all lies among an atmosphere of being overcast and cold, every role gives people with the feeling of being tired and idle, even (it) is after the wife has done a love relation in secret with her old lover, (the wife) was also (showing) a facial expression of complete indifference. /The whole film is permeated in a sombre and chilling atmosphere. Every character feels fed-up and despondent. Even in the scene when the wife has just cheated with her old lover, her face did not show any pleasure, just plain boredom.*

给人以--- *to give people (with)---.* It is a particular phrase where 以 meaning *with* is in a post-verb and post-object position. Other examples include 给人以深刻印象 *to give (people with) an deep impression,* 给人以绝望感 *to demonstrate (to people with) a feeling of despair.*

In the last part of the sentence, the first 是 is part of 哪怕是 *even (when it) is*, the second 是 meaning *to show* is part of the idiomatic expression ‘someone 是 --- 的表情’ meaning *someone shows a facial expression of ---*. For example 他当时是这样的表情 *he had a face like this at the time.*

1. 他心中瞬间有千万只草泥马跑过，挣扎未果之后，他知道自己已经被所有人抛弃。

*In his heart there were thousands of grass mud horses running past in a flash, after struggling with no results, he knew (he) himself had already been abandoned by all people.* /*So much swearing and anger was rushing inside him. After his fruitless struggle, he knew that he had been abandoned by everyone.*

草泥马 is a pun for a swear word in Chinese and it is also cleverly used as a metaphor here to describe furious emotions, like horses pounding through your veins.

1. 面对这样的惨烈，背景音里却响起来蔡琴的《请假装你会舍不得我》，这个结尾真是天才的设计，杨导请收下我的膝盖。

*Facing such brutality, in the background music contrastingly rang Tsai Ching’s (song) ‘Please pretend you will not let me go’, this ending really is a genius design, director Yang please accept my knees. /With such a violent scene, we hear (the gentle voice of) Tsai Ching in the background singing ‘Please pretend you will not let me go’. It is such a genius arrangement. Director Yang, I salute you.*

请收下我的膝盖 is a playful but also serious expression meaning that one would even go as far as to kneel in order to show their respect and admiration to someone when they are in awe of one’s skill, achievement or virtue.

***Part VI*《牯岭街少年杀人事件》 *A Brighter Summer Day*** ***1991* 04’00’’**

***Though the original version is nearly four hours long,* A Brighter Summer Day *is one of Yang’s most acclaimed works, winning the Best Feature Film in the Golden Horse Festival. Through a teen murder story, the film addresses a wide range of themes about growing pains, love, family, friendship, society and politics.***

[Video Part VI](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartVI.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| words below from 00’00’’ to 01’47’’ | | words below from 01’48’’ to 04’00’’ | |
| 改编 | to adapt (into a film) | 虚伪 | hypocritical |
| 成就---高峰 | to reach the summit (of) ---, to achieve the pinnacle | 殉道者 | martyr |
| 阵痛 | recurring and intense pain, throes | 一根筋 | stiff-necked, one track-minded |
| 罗大佑 | Lo Ta-yu, a singer and songwriter whose politics-inspired songs have influenced a generation | 守护者 | guardian, protector |
| 亚细亚的孤儿 | orphan of Asia, from one of Lo’s songs alluding to the topic of statelessness | 想当然地 | to assume, to believe with false confidence, to take for granted |
| 磨掉斗志和棱角 | to grind down one’s spirit (to fight) (and one’s edge) | 楚楚可怜 | to appear fragile and pitiable |
| 苟且地活  （the original subtitle uses 的） | to drift along in life, to live aimlessly | 盖世英雄 | the hero, the saviour |
| 张震 | Chen Chang, a Taiwanese actor and singer, whose Xiao Si’er was nominated for Best Actor in the Golden Horse Awards | 向他摊牌 | to lay one’s cards on the table, to tell him the truth |
| 愤青 | angry youth, irreconcilable and inflexible in one’s social beliefs | 崩塌 | to collapse |
| 灌输 | to indoctrinate, to spoon-feed | 刺出一刀 | to stab a knife |
| 刚直不阿 | upright, high-minded, obstinate | 没有出息 | lack of ambition, lack of righteousness, to set the bar very low, bad, wrong, disappointing |
| 人生观 | outlook on life, beliefs about life | 反派 | villain, negative characters in literature and films |
| 反而 | instead, on the contrary | 塑造 | to portray, to build (a character) |
| 耳濡目染 | to be influenced imperceptibly by what one hears and sees, to learn through osmosis | 流淌 | to flow |
| 比较轴 | fairly stubborn, reckless, single-minded | 注定悲壮 | destined to be tragic and solemn |
| 混混儿 | hooligans, the unruly | 发挥到极致 | to show (a style) or play (a role) to its full |
| 拍戏 | to shoot a film | 音效 | sound effect |
| 劫道 | to mob, to kidnap | 照明 | lighting, illumination |
| 英雄救美 | to act like a hero when a woman is in danger | 晃动 | shaking, flashing, swaying |
| 魅力四射 | (radiantly) charming and attractive | 手电筒 | torch |
| 对---有好感 | to catch feelings, to develop feelings for | 呻吟 | to groan |
| 试镜 | audition, screen test | 营造气氛 | to create an atmosphere or ambience |
| 泪眼汪汪 | (eyes) brimming with tears | 让人毛骨悚然 | to make one’s hair stand on end and chill one’s bone, to send chills down one’s spine, frightening |
| 交往 | to date (someone), to communicate socially | 以---为轴心 | to take --- as the axis, to centre around |
| 俘获 | to capture (captives, one’s heart) | 浮世绘 | *Ukiyo-e*, pictures of the floating word, a depiction of different characters and walks of life |
| 传奇人物 | a legend | 画卷 | picture scroll, a grand and often panoramic painting |
| 多了一层光环 | to add an extra layer of aura, to be more special and appealing | 镂刻烙印 | to engrave with a deep mark (e.g., with a branding iron) |
| 女神 | goddess | 点评 | review, comment |
| 各怀鬼胎 | each has their own axe to grind, each has their own ill intent | 无力尽述 | incapable of stating everything, unable to provide a comprehensive analysis |
| 天真柔弱 | innocent and vulnerable | 栏目 | column, programme, segment |

***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.*

1961年，台北一个叫茅武的十六岁少年将他十五岁的女朋友杀死在街头。三十年后，杨德昌将这个真实事件改编成《牯岭街少年杀人事件》，成就了华语电影的一座高峰。六十年代的台北，国民政府败退大陆已经过去了十年，但那股阵痛还远远地没有过去。这座被海水环绕的小岛就是罗大佑歌里唱的亚细亚的孤儿，不知道前路在何方。岛上成年人被生活磨掉了斗志与棱角，苟且地活在无望的迷雾中。杨德昌将镜头放在了一群孩子身上，来表现人性与时代的冲突。张震扮演的小四儿出身知识分子之家。他的老爸已经四十多岁，却还是个愤青，经常给小四儿灌输刚直不阿的人生观，他相信自己的未来可以靠自己来把握。

“我希望这件事情，对你反而是种鼓励，而不是打击。你要相信，你的未来，是可以有你自己的努力来决定的。”

小四儿在父亲的耳濡目染之下，就显得比较轴，经常与学校帮派里的混混儿发生冲突。有一天他在医务室碰见了一个叫小明的女孩。他和小明去片场偷看拍戏，在路上碰到小混混儿劫道的时候还英雄救美。在小四儿眼里小明是一个家庭不幸但魅力四射的女孩儿，自然就对她很有好感。但小明却一点儿都不简单，在她去试镜的时候，轻松地就能泪眼汪汪地入戏。她很懂得和男生交往的技巧，既能轻易俘获男孩儿的心，又并不真的付出什么。更重要的是，她是传奇人物哈尼的女朋友，这就让她在那些小混混儿眼里又多了一层女神的光环。

小明的这种性格是环境打造而成，每一个跟她接触的男人都各怀鬼胎，不是想占有她的身体，就是想和她交换爱情。她看似天真柔弱，但内心却早已老去，看透了人情的虚伪。但她并非一个殉道者，知道自己改变不了什么，只有遵守这个世界的规则才能免受伤害。但一根筋的小四儿却没有看明白这一点，他在心里一直把自己当成是小明的守护者，想当然地以为这个每天都楚楚可怜的女孩儿等待着他这个盖世英雄去拯救。当小明冷笑着向他摊牌的时候，小四儿的世界崩塌了。他没有其它的出路，只有刺出那痛苦的一刀。

“要改变我？我就跟这个世界一样，这个世界是不会变的。你以为你是谁？”

“你没有出息啊你！不要脸，没有出息啊！”

我在第一次看这部电影的时候，觉得杨德昌是把小明作为一个反派来塑造的。但年岁日长，才知道小明才是这个世界的真理，而小四儿体内流淌的少年血是一种注定悲壮的失败。这一刀代表了每个人纯真时代的远去。在这部电影中，杨德昌将自我的风格发挥到了极致，镜头、音效、照明都充分地参与到叙事中。比如山东死的那场戏里，浓黑的调子里出现晃动的手电筒、暗影中人物绝望的呻吟与打斗声营造了让人毛骨悚然的气氛。

我以上所说的只是小四儿这一条线，事实上这部电影中出现了十几个塑造得非常丰满的人物，以小四儿为轴心形成了一面浮世绘一般的时代画卷。父亲、哈尼、小马、山东这些人物的身上，都镂刻着深深的时代烙印。而且故事线极为复杂，短短的几分钟点评实在无力尽述，以后在《细品经典》的栏目里，也许再深入地聊一聊它。

***Some points:***

1. 三十年后，杨德昌将这个真实事件改编成《牯岭街少年杀人事件》，成就了华语电影的一座高峰。

*Thirty years after, Yang taking this real incident adapted it into Guling Street Juvenile Murder Incident, (and) achieved a summit of Chinese language film. /Thirty years later, Yang made* A Brighter Summer Day *based on this real story, which has become a masterpiece of the Chinese-speaking film industry.*

In 将---改编成---, 将 is a co-verb, similar to but more formal than 把. In this part, 将has been used in this way several times, such as in the first sentence 台北一个叫茅武的十六岁少年将他十五岁的女朋友杀死在街头 *a sixteen-year old called Mao Wu from Taipei killed his fifteen-year old girlfriend in the street*, or in the same paragraph 杨德昌将镜头放在了一群孩子身上，来表现人性与时代的冲突 *Yang focused his camera on a group of young people to reflect on conflicts between humanity and time.*

1. 六十年代的台北，国民政府败退大陆已经过去了十年，但那股阵痛还远远地没有过去。这座被海水环绕的小岛就是罗大佑歌里唱的亚细亚的孤儿，不知道前路在何方。

*Taipei of the sixties, the KMT government defeatedly withdrew from the mainland had passed for ten years but that throes still hadn’t passed far. This small island surrounded by sea water is exactly the orphan of Asia that Lo Ta-yu sung in the song, (it) does not know the front road is in which direction. /In the sixties in Taipei, it had been ten years since the KMT government was defeated and withdrew from the mainland. However, the fathomless pain was still far from just a memory of the past. This small island enclosed by waters is just like the orphan of Asia as Lo Ta-yu called it in one of his songs, one who does not know where the future lays.*

阵 in 阵痛 is a modifier meaning 一阵一阵 *one round after another, again and again.* Here 阵痛 refers to the unshakeable pain of homesickness and desperation.

远远地没有 means *far from*.

Lo Ta-yu released the song *Orphan of Asia* 《亚细亚的孤儿》 in 1983, alluding to the topic of statelessness. This song might have been influenced by two novels. The novel of the same title was first published in 1946 by the author Wu Chiu-liu 吴浊流about a man struggling with his national identity in Taiwan under the Japanese rule. Another novel *The Alien Realm* 《异域》 was written by Bo Yang 柏杨 and published in 1961, telling the story of former KMT soldiers retreating into Burma after the Civil War and their continued battles to find home. The 1990 film adaptation *A Home Too Far* 《异域》 used Lo’s song as a leitmotif.

1. 我希望这件事情，对你反而是种鼓励，而不是打击。

*I hope this matter, to you to the contrary then is a type of encouragement, but not a strike. /I hope that what happened is not disheartening to you but encouraging instead.*

反而 means *instead*, on the contrary to what the situation suggests. The protagonist Xiao Si’er was wronged for cheating in the exam. His father went to argue with the dean and Xiao Si’er was consequently punished for a major offence. On the way back home, his father said the above sentence. He also said “读那么多书，就是要在其中找出一个做人做事的道理，如果到头来，还不能很勇敢地相信它的话，那做人还有什么意思？”*(We) read so many books to learn from them the right ways of being a person and doing things. If in the end we cannot even be brave enough to believe in them, then what’s the point of even living?* This could be what he meant by seeing what happened as an encouragement.

1. 小明的这种性格是环境打造而成，每一个跟她接触的男人都各怀鬼胎，不是想占有她的身体，就是想和她交换爱情。她看似天真柔弱，但内心却早已老去，看透了人情的虚伪。

*This type of personality of Xiao Ming was environment built and hence formed, every man that she had contact with all had his own ill intentions, (if it) is not (the case that he) wanted to occupy her body, (it) is then (the case that he) wanted to exchange love with her. She looked like innocent and vulnerable, but (her) inner heart had actually already aged early and seen through the hypocrisy of human emotions. / Xiao Ming’s personality was influenced by her life situation. Every man that she knew wanted something from her, either her body, or her love. Xiao Ming looked innocent and vulnerable but actually she had a mind mature far beyond her age. She was too familiar with the hypocrisy of human relations.*

In 是环境打造而成，而 stands for the phrase 因---而--- *because---therefore---*, 是因环境打造而成。成 here stands for 形成.

不是---就是--- is a structure meaning *if not---, then it is---, either---or---*.

早已 early already means *long ago*.

1. 在这部电影中，杨德昌将自我的风格发挥到了极致，镜头、音效、照明都充分地参与到叙事中。比如山东死的那场戏里，浓黑的调子里出现晃动的手电筒、暗影中人物绝望的呻吟与打斗声营造了让人毛骨悚然的气氛。

*In this film, Yang has exerted his own style to the maximum, (the) camera lens, sound effects and lighting all amply participated in the narrative. For example, inside the scene when Shan Dong died, inside the thick black tone appeared (a) shaking torch, among dark shadows the characters’ desperate groans and the sound of fights created a scary atmosphere. /In this film, Yang has taken his own style to a new level. The photography, sound effects and lighting were all perfectly executed for the narration of the story. For example, in the scene when Shan Dong died, torch lights flashed in pitch black, characters groaned desperately in the dark, accompanied by the sound of fights and struggle, creating an nothing short of intense and chilling atmosphere.*

In 将自我风格发挥到极致, 发挥 does not have a direct translation in English. It means to *bring out one’s potential*, *to fulfil one’s ability or responsibility*. It only works in certain collocations such as 发挥作用 *to play one’s role (to accomplish a task)*, 发挥特长 *to make use of one’s special skill*. 发挥到极致 is also a common expression, similar to 发挥得淋漓尽致 meaning *to fulfil to a thorough and gratifying level*.

1. 我以上所说的只是小四儿这一条线，事实上这部电影中出现了十几个塑造得非常丰满的人物，以小四儿为轴心形成了一面浮世绘一般的时代画卷。

*What I said above was only this one line (about) Xiao Si’er, in fact among this film appeared over ten characters that were portrayed very plumpily, centring around Xiao Si’er (they) formed a picture scroll of the era like Ukiyo-e. /I have only talked about the story of Xiao Si’er. But in fact there were more than ten other well-rounded characters in the film. Their stories, centred around that of Xiao Si’er, made up a picture scroll depicting the times just like a historical drawing.*

所 in 我以上所说的 is a functional word used before the verb in a modifying clause with 的, *that I have said above*, which doesn’t have a meaning but carries a literary tone.

浮世绘 *Ukiyo-e* is a Japanese style of painting of people or scenes from real life or folk tales mostly in the 17th to 19th century. 浮世 means *the floating world* or *the mundane world*. Therefore the word 浮世绘 is often used to refer to a drawing that displays various characters and scenes of life.

***Part VII*《独立时代》 *A Confucian Confusion 1994* 03’21’’**

**A Confucian Confusion *epitomises Yang’s highly critical thoughts about society and culture, in a ruthless revelation of the hypocritical and untrusting nature of the rich and educated class.***

[Video Part VII](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartVII.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’30’’* | | *words below from 01’31’’ to 03’21’’* | |
| 文人 | literati | 珍视 | to cherish, to treasure |
| 质疑 | to question, to doubt | 寸步难行 | difficult to move even an inch of step, unable to do anything |
| 火力 | firepower | 枷锁 | manacle |
| 言辞犀利 | words are sharp and trenchant | 习以为常 | to be accustomed to (so to take it as normal) |
| 上班族 | office worker | 二姨妈 | second autie, sister of one’s mother, females of mother’s generation |
| 尔虞我诈 | full of trickery and deceit, or tactics and politics, [lit] you cheat I deceive | 冤枉 | to be wronged, to suffer injustice |
| 引用 | to quote, to cite | 会做人 | to know how to be a person, socially intelligent, able to please and get along with others |
| 《论语》 | *The Analects* | 令人费解 | to cause people to be consumed in thought, difficult to understand, perplexing |
| 借---之口 | to borrow the mouth of ---, to express one’s own opinion through the speech of others | 隐居 | to live in seclusion, to live like a hermit |
| 这番话 | these words, what’s been said, (番 is a measure word here literally meaning round) | 隐者 | hermit |
| 陈湘琪 | Shiang-Chyi Chen, a Taiwanese actress | 台词 | lines in a script or screenplay |
| 饰演 | to act (a role in a play or film) | 思辨 | to think and debate in one’s mind, to ruminate, to make intellectual enquiries |
| 舍己从人 | to give up one’s own opinion and agree others | 化身 | avatar, reincarnated being, embodiment, personification |
| 装出来 | to pretend | 儒者 | a Confucian, a refined man |
| 敏锐 | (of senses) keen, sensitive, sharp-witted | 欸 | [exclamation word, sentence filler] |
| 对准 | to align with, to focus on (e.g., a bullseye, a target object) | 再世 | to return to this world from the afterlife, rebirth |
| 开火 | to open fire | 四处逢源 | to gain resources everywhere, resourceful and popular |
| 教化 | to educate and change, to civilise, to enlighten | 待人处事 | to receive people and handle matters, (ways of) treating people and handling situations |

***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《牯岭街》之后，杨德昌连续出了两部有强烈批判现实色彩的作品：1994年的《独立时代》和1996年的《麻将》。里面充满了一个独立文人对现代文明的质疑与反思，其讽刺的火力之强、言辞之犀利，在华语影坛上非常少见。虽然都是关于台北的故事，但这两部还是采取了不同的视角。《独立时代》主要关注上班族这个层面，描绘办公室里的尔虞我诈，这部的英文名直接翻译过来就是“孔子的困惑”。电影一开始就引用了《论语》中的一句话，等于是借孔子之口，抛出了一个问题：当我们变得富裕之后，又该怎么样呢？接着，杨德昌说，在孔子说了这番话之后的两千多年， 台北在短短的二十年间，变成了世界上最有钱的城市。

这个故事里的一个核心人物是陈湘琪饰演的琪琪。她是一个温柔可爱，喜欢舍己从人的姑娘，每个人都觉得她很nice，但大家其实心里对她的评判却是：她这一定是装出来的。

“换句话说，像你这样的……天真、活泼、可爱、温柔、文雅，装得出来的。你想想看吧。”

杨德昌很敏锐地对准了儒教文化中虚伪的一面进行开火。请不要误会，他并不是说儒教本身是虚伪的，而是在几千年的教化之中，中国人产生了两种看起来很矛盾、但却每个人都接受的价值观：表面上对人要充满感情，但在内心的深处却又不敢真的相信真情。琪琪这个真正珍视感情的人，在现实中却寸步难行。

“千万不要误会我是装出来的。……没有人能了解我！没有人能抱住我。”

物质生活的丰富将这种文化中的矛盾进一步放大。电影中的每一个角色都带着沉重的枷锁，但我们中国人就是有法子把这种枷锁变得习以为常。

“小明他们总有一天会明白的，我是真心为你们好的。”

“我也常常跟小明说，其实二姨妈是真心。”

“哎呀，不用了不用了，你这个越解释呢就越糟糕，你越解释呢，人家就以为你在找借口，对不对？如果是真心的就不怕被冤枉的。”

“这样是有点不公平。”

“小宝贝呀，被冤枉是我们中国人会做人呀要付出的代价，你慢慢就懂了。”

这部电影中还有一个非常令人费解的人物，就是那个隐居的姐夫。杨德昌似乎很喜欢这种隐者的形象。他就像《牯岭街》中的哈尼，看透了世间的虚伪，选择远离人群与都市文明，但他并不清楚自己要去哪里。在他的台词里有很多思辨的东西，我倾向于认为这个人物就是导演杨德昌的化身。他自己就是那个有很多困惑的儒者。

“《儒者的困惑》讲的是孔子再世的故事欸。孔子回到这个他自己发明的儒教世界里面来，然后发现他成了一个受所有人欢迎的人，大家都很羡慕他这么四处逢源都来向他请教。可是到后来他才发现，原来所有的人都认为，他这套待人处事的办法是装出来的，没有人相信他是真的欸。”

***Some points:***

1. 里面充满了一个独立文人对现代文明的质疑与反思，其讽刺的火力之强、言辞之犀利，在华语影坛上非常少见。

*Inside (it is) filled with questioning and reflections of an independent literati about modern civilisation, the firepower strength and the word sharpness of its satire are extraordinarily rarely seen in Chinese-speaking film altar. /In this film, Yang is a liberal thinker, questioning and reflecting on modern civilisation. His use of deep satire and sharp language is rarely seen in Chinese-speaking films.*

其 here means *its* referring to this film.

之 is same as 的.

The pause mark 、as a punctuation connects words or expressions at the same level of syntactic grouping and is often translated as *and*. Here 火力之强 *the strength of firepower* and 言辞犀利 *the sharpness of words* both talk about the satire of the film.

1. 电影一开始就引用了《论语》中的一句话，等于是借孔子之口，抛出了一个问题：当我们变得富裕之后，又该怎么样呢？

*As soon as the film started, (it) then cited a sentence from the Analects, (which) equalled to borrowing the mouth of the Confucius, (it) casts a question – after we become rich, then how should (we act)? /An epigraph at the very beginning of the film used a quote from the Analects. Through the Confucius, Yang cast us the question – after we become sufficient, what next?*

一---就--- means *as soon as---, then---*, 一开始---就--- is *at the very beginning---already---*.

等于 means *equal to (in math), the same as, meaning that*.

In 又该怎么样呢, 又 has the meaning of *then*. Extended from its more common meaning of *again*, when 又 means *then* it carries a sense of *now what* implying a new situation. The quote from the Analects is a dialogue between the Confucius and his disciple as below:

Confucius: The city is too crowded.

Disciple: What can we do about it?

Confucius: Make the people rich.

Disciple: What comes next after they are made rich?

The use of 又 is in the last question, similar to the first question but under a renewed circumstance. Interestingly, the Confucius’ answer to the last question, which was not given in the epigraph here, is ‘to educate them’.

1. 物质生活的丰富将这种文化中的矛盾进一步放大。电影中的每一个角色都带着沉重的枷锁，但我们中国人就是有法子把这种枷锁变得习以为常。

*The enrichment of material life taking this kind of contradiction among the culture magnifies (it) further. Every role among the film all carries heavy shackles, but we Chinese just have a way taking this type of manacles to change it (to the extent) of a custom. /The abundance of modern material life further magnifies this cultural contradiction. Every character in this film seems fettered but somehow as Chinese we can all make ourselves used to this type of fettering.*

就是 here is for emphasis, similar to the auxiliary do as in, for instance, ‘we do have a way’.

1. 哎呀，不用了不用了，你这个越解释呢就越糟糕，你越解释呢，人家就以为你在找借口，对不对？如果是真心的就不怕被冤枉的。

*Alas, no need no need, you (in) this (case/way) the more explain (ah) then the more bad, you the more explain (eh), others then thought you were looking for excuses, right? If (we) are sincere, then it is that we are not afraid of being wronged. /Alas, no need, no need, the more you try to explain, the worse it will get. Because if you are trying too hard, people (would) think that you are making excuses, right? A sincere person has no need to fear injustice.*

In 如果是真心的就不怕被冤枉的, there are two 是---的 structures: 是真心的 and (是)不怕被冤枉的. They both serve an expository function but also soften the tone. Without this structure, the sentence sounds resolute.

1. 小宝贝呀，被冤枉是我们中国人会做人呀要付出的代价，你慢慢就懂了。

*Little baby, being wronged is the cost that we Chinese pay to know how to be a person eh, you will slowly then understand. /My dear, being wronged is the cost that we Chinese pay to be cultured, you will understand in time.*

Here 就 and 了are not the abbreviated form for 就要---了 *about to*, 就 means *(after a while)* *then*, 了 indicates a change of state.

1. 在他的台词里有很多思辨的东西，我倾向于认为这个人物就是导演杨德昌的化身。他自己就是那个有很多困惑的儒者。

*Inside his lines there are many things of thinking and debating. I am inclined to believe that this figure is just transformed body of director Yang. He himself is exactly that Confucian having many perplexities. /There is such sophisticated thinking beneath his lines. I tend to believe that this role represents director Yang himself. Yang is undoubtedly that very Confucian with a troubled mind.*

倾向于 *to incline towards* is a phrase with 于 being in a post-verb position, similar expressions include 取决于 *to be dependent on*, 致力于 *to focus one’s resources on*.

***Part VIII*《麻将》 *Mahjong 1996* 03’55’’**

***Following the up-and-downs of a gang of scammers in* Mahjong*, Yang questions how fragile one’s beliefs are in the era of materialism. He again challenges viewers with the reality and brutality of our society.***

[Video Part VIII](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartVIII.mp4)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’51’’* | | *words below from 01’52’’ to 03’55’’* | |
| 阴暗面 | dark side | 处世真经 | mantra in life |
| 世俗气息 | mundane atmosphere, (involving material needs), vibes of low life, | 跑路 | to run away (from police or gangs to a new and far place) |
| 扁平 | flat | 悟出来 | to come to realise |
| 诈骗团伙 | gang of scammers | 我靠 | [swear word] |
| 富二代 | children of the nouveau riche, new money | 削海 | [uncommon] to make a lot of money |
| 奸诈无比 | unmatchable cunning, extremely treacherous | 要领 | key point |
| 牛逼 | [slang] terrific, awesome (coined as niubility or newbility for English, the two characters literally means cow-female genital, often written as 牛B as a euphemism) | 动感情 | to have real feelings |
| 掌握大局 | to control the overall situation, to see the big picture, to be the mastermind | 主干 | trunk, core |
| 粉红杀手 | lady’s man | 崩溃 | to [emotionally] break down |
| 但凡 | wherever, in any case | 以---为节点 | to take --- as its point of connection |
| 搞定女人 | to win over women, to settle a situation involving women | 志得意满 | ambitions obtained and wishes filled, to feel content or complacent |
| 出马 | to set out, to go into action | 套住 | to confine with rope, to trap |
| 活佛 | living Buddha, prophet, saviour | 拉皮条 | to act as a pimp |
| 装神弄鬼 | to gaslight, to trick with superstition, to pretend to be a supernatural being or a medium | 拐跑 | to abduct, to make someone elope |
| 神棍 | a trickster using superstition or mediumship | 干一票 | to make a score (through criminal activities) |
| 迷信 | superstitious | 转性 | to change one’s character or beliefs |
| 跑腿 | to run errands, a dogsbody | 双双 | both, together |
| 露一小手 | to casually show what one is capable of | 挖掘 | to excavate, to explore |
| 凯子 | man with money who might fall for women or tricks | 粗糙 | crude, unpolished, coarse, genuine |
| 血光之灾 | an accident involving injury or fatality | 剧场感 | theatricality |
| 拜托 | [use as a plea] please! for heaven’s sake | 轮番闪烁 | to flash in turns |
| 触霉头 | to be unfortunate, to have a stroke of bad luck | 沸腾 | boiling, bustling |
| 气色 | complexion | 罪恶 | sin |
| 预言 | prophecy, prediction | 听话 | to listen, obedient |
| 打埋伏 | to lie in ambush, to cover for others | 大条 | [slang] haughty |
| 套路 | routine, procedure, set-up | 很屌 | [slang] arrogant, terrific, awesome (屌male genital) |
| 忠实 | loyal | 下流 | dirty, low-down, obscene |
| 城市丛林法则 | the law of the jungle in a city, survival of the strongest | 无耻可恶 | shameless and detestable |
| 猎物 | prey | 批判性极强 | highly critical |
| 劫富 | to rob the rich | 攻击性十足 | aggressive |
| 济贫 | to help the poor | 道德说教 | to moralise, high-minded preaching |
| 玩得转 | to play well, to succeed |  |  |

***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.*

两年后的《麻将》里，杨德昌将镜头转到了城市的阴暗面上，世俗气息也更加浓厚，而且其中已经有了很强的全球化意味，世界正在被飞机与电话变得扁平。故事以一个四人诈骗团伙为主线，片名叫麻将可能就是指的这个四人组。领头的叫红鱼，他是一个富二代，爸爸是一个奸诈无比的资本家。按照他的话说，他老爸是全台北最牛逼的骗子。红鱼是整个团队的灵魂人物，负责策划与掌控大局。张震扮演的香港是粉红杀手，但凡需要搞定女人的时候，就让他出马。小活佛是一个装神弄鬼的神棍角色，专门对付那些迷信的有钱人。伦伦是新加入的，主要负责跑腿开车。

影片一开始，杨德昌就让他们露了一小手，先故意把一个凯子的车给撞了。

“快快！走，走！”。

然后假装大师说他会有血光之灾。

“哦，你今晚没开车吧？”

“什么事啊，拜托，别触我霉头好不好?”

“不是啦，小活佛刚刚看你的气色说，万一怎么样的话，只希望当时你不在车里面，他很准欸！”

然后这个“预言”就成真了。

“Oh my god! 我的车，我的车，怎么会变成这个样子啊？”

几个人互相打埋伏、骗凯子是他们的基本套路。他们没有什么道德底线，忠实地按照城市丛林法则过活。他们最喜欢的猎物就是那些自以为很精明的有钱人。他们劫富，但是不济贫。影片中反复出现了一句台词，这个世界上没有人知道自己真正想要的是什么，你只要充满感情地去告诉人们要的是什么，就可以在这个世界上玩得转。这些都是红鱼从他老爸那里获取的处世真经。

“对啊，这些话你都告诉过我嘛，世界上没有一个人知道自己到底要的是什么，对不对？这不都是十年前你跑路的时候突然悟出来的道理嘛？”

“是啊，一转眼都十年了。我好像什么事都没干。”

“我靠，你光是这十年去骗那些人告诉他们他们要的是什么就已经削海了啦！你削的还不够啊？你不是还说过，骗人最大的要领就是不能动感情。我跟你都这么不要脸，就是我们从来不动感情嘛。我照你说的去做了，我从来没有失败过欸，老爸。”

故事的主干叙事也是以红鱼的逐渐崩溃为节点。他原本志得意满，觉得自己的处世原则是最高效、最聪明的。他告诉伦伦，这个世界上只有两种人，一种是骗子一种是傻子，要做哪一种随便你选，但是这个世界的复杂远超他的想象。

本来想通过套住那个法国女孩儿来拉皮条赚钱，但却被伦伦通过感情给拐跑了。想联合老爸出来干一票的时候，发现老爸也转了性，开始质疑自己以前所做的事情，最后还与另一个女人双双自杀。团伙里的其他人都相继地崩溃，香港以为自己搞定了那个老女人，没曾想别人也只是把他当成一个性玩具。这部作品在人性的挖掘上非常的粗糙、有力！最后红鱼崩溃的那场戏充满了浓厚的剧场感，背景里轮番闪烁的绿光与红光，象征着这个沸腾着罪恶与争斗的世俗世界。

“你不是很大条嘛？你不是一直有钱得很屌吗？啊？告诉我你怎么现在变得那么听话了？”

“你……你让我见我……见我儿子最后一面。他跟你差不多大，让我见见他，好不好？”

“儿子，儿子，你怎么现在才想到你儿子啊？啊？你平常想到过他吗？想到过你把我们带到这个世界上来干嘛吗？叫我们活得跟你们一样的下流，一样的无耻可恶，叫我们这样活的有意思吗?”

“不要开枪，不要杀我，不要杀我。”

连续两部批判性极强的作品，让人觉得杨德昌是一个攻击性十足、喜欢道德说教的艺术家……

***Some points:***

1. 故事以一个四人诈骗团伙为主线，片名叫麻将可能就是指的这个四人组。

*The story takes a scam gang of four person as its main thread. The name of the film being called Mahjong perhaps is exactly what refers to this four person group. /The storyline centres around a gang of four scammers. The four-person team could be the exact reason why the film is called* Mahjong*.*

Mahjong is a very popular board game in East Asia. It is almost always played with four people (though there are three-person variations in some areas). Other than a pastime, playing Mahjong often involves money and is very strategic.

1. 小活佛刚刚看你的气色说，万一怎么样的话，只希望当时你不在车里面，他很准欸！

*Little Buddha just saw your complexion and said, in case how (are things needing to be asked), (he) only hopes that you are not inside the car. He is very accurate! /Little Buddha said after reading your facial complexion, if something happens, he can only wish that you are not inside your car at the time. He is normally spot-on, you know!*

万一怎么样的话 means *just in case if anything happens*. This sentence combined with 只希望当时你不在车里 implies that the ‘prediction’ is a car accident. When a predication is made, it sounds more credible to deliver an implication rather than a direct revelation. Moreover, the wishing part gives the impression that the person could be saved by Little Buddha.

1. 这不都是十年前你跑路的时候突然悟出来的道理嘛？

*Aren’t these all the reasons that you suddenly came to realise when you were running away ten years ago? /These are the exact truths that you figured out just like that when you were on the run ten years ago, right?*

This is a rhetoric question that carries an emphatic and challenging tone: *it is, and that’s what you have been telling me, do not deny it*.

1. 你光是这十年去骗那些人告诉他们他们要的是什么就已经削海了啦!

*You only these ten years go and cheat those people, tell them (the things) that they want (is what), then already earn a lot of money. /These past ten years, just by tricking those people and telling them what they want in life you have already made a boatload of money.*

光 means *only, not including others.*

1. 团伙里的其他人都相继地崩溃，香港以为自己搞定了那个老女人，没曾想别人也只是把他当成一个性玩具。

*The other people in the gang all one after another collapsed, Hongkong thought (he) himself had settled that old woman, (he) has not ever thought others only are treating him as a sex toy. /Others in the gang fell apart one after another. Hongkong thought that the old woman had fallen in love with him, but as it turned out that she only saw him as her sex toy.*

以为 signifies that one thought as such but the truth turns out to be different.

也只是 means *only, just*, 也 here is for emphasis. It also implies a sense of *also*, in addition to the failing situations of the other gang members.

1. 叫我们活得跟你们一样的下流，一样的无耻可恶，叫我们这样活的有意思吗?

*Calling us to live as dirty as you, as shameless and detestable, is calling us to live like this interesting? /Give us a life as disgusting as yours, as shameless and detestable, is that a fun game for you?*

叫 is a causative verb here meaning *to let, to make, to ask (someone do something)*.

The expression 有意思吗？can be a general question *is it interesting?* when spoken softly. However when 有 is spoken with a stress it becomes quite sarcastic.

***Part IX*《一一》 *Yi Yi 2000* 04’07’’**

**Yi Yi *is Yang’s final film. It won a series of international awards including Best Director at the Cannes Film Festival. Focusing on a family over three generations, Yang pursues the philosophy of life and relations through the eyes of the mid-aged father, teenage daughter and little son.***

[Video Part IX](file:///C:\Users\Bo%20Hu\AppData\Local\Temp\Yang%20Dechang\PartIX.wmv)

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’21’’* | | *words below from 01’22’’ to 04’07’’* | |
| 诡诈 | crafty | 随波逐流 | to follow the waves and be forced by the flow, to drift along |
| 平淡如水 | plain as water, simple and usual | 厌恶 | to detest, to feel disgusted by |
| 何其 | so, very | 插上耳机 | to plug in headphones |
| 纯粹 | pure, unadulterated | 磨灭 | to wear away, to obliterate |
| 小泽安二郎 | Yasujiro Ozu, a Japanese film director | 赤子之心 | heart of a new-born child, being innocent, pure, guileless |
| 山田洋次 | Yoji Yamada, a Japanese film director | 倒影 | reflection in water |
| 皮克斯 | Pixar, an animation studio in the United States | 平行 | parallel |
| 伯格曼 | Ingmar Bergman, a Swedish film director and writer | 剪辑 | to edit (a video, a film) |
| 审视 | to examine, to look closely, to scrutinise | 初恋情人 | first love |
| 微妙 | subtle | 压马路 | (couples) to walk around (spending time together) |
| 不知不觉 | without knowing or feeling, subconsciously, subliminally | 际遇 | opportunity and experience (driven by destiny and luck) |
| 召唤 | to call on, to summon | 看似迥异 | seem poles apart |
| 一五一十 | as it is, (to recount) in details | 尺度 | dimension, scale |
| 娓娓道来 | to tell (a story) in full detail, tirelessly | 性格怪异 | quirky character |
| 吴念真 | Wu Nien-jen, a Taiwanese scriptwriter and actor | 后脑勺 | back of the head |
| 未成年 | underage, teenager | 堆积 | to pile up |
| 焦虑 | anxiety | 打哑谜 | to speak in riddles |
| 小舅子 | younger brother of wife | 睿智 | wise, sage |
| 前任恋人 | ex, former love | 史诗 | epic |
| 人物圈 | circle of people, social circle | 气魄 | boldness, grandeur, strength |
| 涵盖 | to cover, to include | 枯燥 | dull and dry, uninteresting |
| 剖析 | to analyse | 不可或缺 | indispensable |
| 观照 | to observe calmly and wisely so to obtain the truth, to reflect | 一环 | one ring (of a chain) |
| 内核 | core, kernel | 设置 | to set up, to design |
| 恩格斯 | Friedrich Engels, a German philosopher and communist in the 19th century | 说透 | to say directly, or clearly |
| 摒弃 | to abandon | 迷人 | charming, attractive |
| 锋利如刀 | sharp as a knife | 爵士乐 | Jazz music |
| 正面人物 | a saint, a virtuous person, a positive character | 主音 | main note |
| 合伙人 | partner | 尽情地发挥 | to bring --- into full play, to make use of (talent, opportunity, etc.) as much as one likes |
| 行差踏错 | to walk incorrect and step wrong, to do (things) wrong | 一念之间 | in-between thoughts, a decision in the moment, spur of the moment decision |

***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.*

……但四年之后他却拿出了这部《一一》，里面不再有枪声与诡诈，而是回到了中国的家庭之中，平淡如水，又何其的温暖。家庭是文化的心脏，一个民族最纯粹的价值观，往往就来自于他的家庭观，比如小津安二郎与山田洋次之于日本，皮克斯之于美国，伯格曼之于欧洲，都是用家庭为镜子，来审视文化中最微妙的部分。杨德昌在人生的最后一部作品，也不知不觉地走进了家庭，好像有一种神秘的召唤。

这部电影近三个小时，《一一》这个片名有一五一十、娓娓道来的意思。吴念真饰演的简南俊人到中年，上有八十岁的老母，下有两个未成年的孩子，再加上一个焦虑的妻子，围绕在他周边的又有小舅子、同事、朋友、前任恋人等角色。这个人物圈基本涵盖了普通中国人的生活关系网。杨德昌通过剖析这样一个中产之家观照了中华文化的内核，这很符合恩格斯老爷子说的，典型环境中的典型人物这一社会主义艺术观。

杨德昌摒弃了之前锋利如刀的批判，对每一个人物都抱有理解之同情。故事里没有一个人是纯正的反派或者正面人物，有的只是真实而复杂的人性。主人公简南俊到了40多岁的年纪，以世俗的眼光来看，他算是成功的。是一个公司的合伙人，从来没有行差踏错，但他依然无法像他的同事那样，完全地随波逐流。当讨论起他厌恶的话题，他就插上耳机听Bob Dylan的歌，他是个还没有完全磨灭赤子之心的中年人，但现实总是让他感受到无力。

“你们这样啊，你们这样很伤欸，你知不知道？”

“伤？伤什么啊？”

“大田是个好人欸，我们怎么做人？”

“好什么人，你这个样怎么做生意嘛。”

女儿婷婷和儿子洋洋是简南俊的倒影。影片中多次出现了两代人的平行画面。当婷婷与男孩儿在马路上约会的时候，也同时平行剪辑到父亲与初恋情人压马路的画面。每个人的性格与际遇看似迥异，但是拉到成长这个尺度上来看，一代代的人，也并没有太多的不同。

洋洋是一个性格怪异的孩子，他和父亲一样喜欢拍照，父亲就送了他一台相机，但他只喜欢拍一些别人看不见的角落，比如特别喜欢拍人的后脑勺，他的理由也很充分。

“这我，我后脑勺欸，洋洋，你拍这个干嘛？”

“你自己看不到啊，我给你看啊。”

“呵，原来是这样子。”

我们每一个人只看到自己眼前的东西，但往往那些看不到的地方堆积了我们的缺点和更真实的一面。杨德昌用这样打哑谜的方式形成了一种又睿智又微妙的表达。《一一》虽然聚焦的尺度很小，但我觉得却有着史诗一般的气魄。三个小时对我来说一点也不枯燥，看完电影就像经历了一生。杨德昌没有告诉你怎样才能过得更好，他只是说，生命就是如此地向前流淌，所有的喜悦与痛苦都是生命中不可或缺的一环，即使再重新来过，也并不会有什么不同。

“你不在的时候，有个机会，就过了一段年轻时候的日子。本来以为说，我再活一次的话，也许会有什么不一样。结果…还是差不多。没什么不同。…只是突然觉得，再活一次的话…，好像，…好像真的没有那个必要。真的没有那个必要。”

杨德昌在这部电影中设置了很多没有说透的东西，而恰恰是这些东西才让《一一》显得如此地迷人。他说生命本该像爵士乐一般，除了开头和结尾的主音，过程中你可以尽情地发挥，复杂与简单，都只在你的一念之间。

***Some points:***

1. 家庭是文化的心脏，一个民族最纯粹的价值观，往往就来自于他的家庭观，比如小津安二郎与山田洋次之于日本，皮克斯之于美国，伯格曼之于欧洲，都是用家庭为镜子，来审视文化中最微妙的部分。

*Family is the heart of culture, the purest value of an ethnic group is often just coming from his view of family, for example Yasujiro Ozu and Yoji Yamada to Japan, Pixar to America, Bergman to Europe, (they) all use family as mirror, to examine the most subtle part among culture. /Family is the heart of a culture. The ultimate value of a culture often comes from their sense of family. The importance of Yasujiro Ozu and Yoji Yamada to Japan, Pixar to America and Bergman to Europe can be attributed to the fact that their work all focuses on families to mirror the most delicate part of a culture.*

之于 has the meaning of 对---来说, or 对于, *as far as---concerned, to*, often used with expressions of parallelism, as in the sentence above.

1. 吴念真饰演的简南俊人到中年，上有八十岁的老母，下有两个未成年的孩子，再加上一个焦虑的妻子，围绕在他周边的又有小舅子、同事、朋友、前任恋人等角色。

*Nanjun Jian who is played by Nien-Jen Wu (people) reaches mid-age, above (he) has an old mother of eighty years old, below (he) has two children of not yet adult years, again adding an anxious wife, those revolve around him also have roles (like) brother-in-law, colleagues, friends, former love and so on. /N.J. played by Nien-Jen Wu, is a middle-aged man. He has an eighty year old mother to take care of, two young children, plus a wife suffering from anxiety. The film also portraits other characters around N.J. such as his brother-in-law, colleagues, friends and his first love.*

上有八十岁的老母，下有两个未成年的孩子 is from the common saying 上有老下有小 used to describe the generation with full family responsibilities.

再 in 再加上 means *on top, additionally*.

1. 杨德昌通过剖析这样一个中产之家观照了中华文化的内核，这很符合恩格斯老爷子说的，典型环境中的典型人物这一社会主义艺术观。

*Yang through analysing a family of middle class as such reflects the core of Chinese culture, this very much accords with what Engels the old man said, this socialism view of art that is typical characters among typical environments. /By scrutinising a middle-class family, Yang beholds the very core of the Chinese culture, just like old man Engels wrote of a socialist view of art: ‘typical characters under typical circumstances’.*

老爷子 is a honorific for old man showing both respect and intimacy with a playful tone.

In his letters to Margaret Harkness in 1988, communist Engels wrote: ‘If I have anything to criticize, it would be that perhaps, after all, the tale is not quite realistic enough. Realism, to my mind, implies, besides truth of detail, the truthful reproduction of typical characters under typical circumstances. Now your characters are typical enough, as far as they go; but perhaps the circumstances which surround them and make them act, are not perhaps equally so. In the “City Girl” the working-class figures are a passive mass, unable to help itself and not even showing (making) any attempt at striving to help itself. All attempts to drag it out of its torpid misery come from without, from above. Now if this was a correct description about 1800 or 1810, in the days of Saint-Simon and Robert Owen, it cannot appear so in 1887 to a man who for nearly fifty years has had the honour of sharing in most of the fights of the militant proletariat. The rebellious reaction of the working class against the oppressive medium which surrounds them, their attempts - convulsive, half conscious or conscious - at recovering their status as human beings, belong to history and must therefore lay claim to a place in the domain of realism.’ Engels’ theory of ‘typical characters under typical circumstances’ has been widely quoted in art criticism in China.

1. 主人公简南俊到了40多岁的年纪，以世俗的眼光来看，他算是成功的。

*The protagonist Nanjun Jian reached the age of over forty, using the eye of mundane (world), he (can be) counted to be one that is successful. /In worldly-minded eyes, one can say that the protagonist N.J. is a successful man in his forties.*

以---来看 is *using---to see, in the eyes of*, 以 followed by a noun phrase is similar to 用.

1. 每个人的性格与际遇看似迥异，但是拉到成长这个尺度上来看，一代代的人，也并没有太多的不同。

*Everyone’s personality and experience look like far different, but pulling(to) on the dimension of growing up to see, people of one generation after another, also actually do not have many differences. /Everyone’s personality and life could be poles apart, but as far as growing up is concerned, one generation after another, the same stories happen again and again.*

拉到---上 is a structure of verb+resultative complement---+direction compliment, *pull onto*.

In 也并没有, 也 is used to stress the tone but it also carries the sense of *also*, implying that there are not many differences within the same generations and also across generations.

1. 杨德昌在这部电影中设置了很多没有说透的东西，而恰恰是这些东西才让《一一》显得如此地迷人。他说生命本该像爵士乐一般，除了开头和结尾的主音，过程中你可以尽情地发挥，复杂与简单，都只在你的一念之间。

*Yang among this film set up many things that have not been said very clearly, but (it) is exactly these things that make Yi Yi appear to be so charming. He said life should have been same as Jazz, except the key notes at the beginning and the end, among the process you can bring it into full play, complex or simple, both only in-between your one thought.* /*In this film, Yang has chosen to give many parts an ambiguous touch, and this particular ambiguity is exactly what makes Yi Yi exceptionally appealing. He said that life should be like a piece of Jazz music. Other than the main notes at the beginning and the end, the middle is a white canvas, making it complicated or not is simply your choice.*

In 而恰恰是这些东西才让《一一》显得如此地迷人, 是 represents the 是---的 structure for emphasis normally translated as *it is---that---*. The use of 才 here is similar to that in 只有---, 才--- *only if---, then---* indicating exactness or nothing else but.

一念之间 is used to describe a decision of the moment that can easily go both ways. For instance, 善恶一念之间 *virtue or vice, a choice in the sheer moment of the mind.*