***This page includes the whole episode of* An Encounter between Poetry and Songs *with the original subtitles at the beginning, lasting 19 minutes and 50 seconds, as well as eight edited videos each lasting several minutes without subtitles.***

**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/EqhT7CJGv1xIio6\_HnSzI84BcuWNkijMp0mU-DDROG18uw?e=FjNVoL**](https://unioxfordnexus-my.sharepoint.com/:f:/g/personal/chri2217_ox_ac_uk/EqhT7CJGv1xIio6_HnSzI84BcuWNkijMp0mU-DDROG18uw?e=FjNVoL)

**《詩與歌的相遇》*An Encounter between Poetry and Songs, by Ma Shih Fang released on 13th August 2015***

In this episode Ma talks about how Taiwanese musicians in the 1980s embraced the challenge of adapting modern poems into popular songs.

[Video whole with subtitles](file:///C:\var\folders\_f\dw4dv0b91tn72xcm2f3d8h040000gn\T\com.microsoft.Outlook\Outlook%20Temp\Yang%20Dechang\video%20whole%20with%20subtitles.mp4)

The episode is edited into eight short videos by the songs they discuss.

**Part I 《偈》*Ji I* 00’00’’- 03’05’’**

**Part II 《偈》*Ji II* 03’06’’- 04’33’’**

**Part III 《偈》*Ji III* 04’34’’- 06’18’’**

**Part IV 《答案》*Answers* 06’19’’- 09’44’’**

**Part V 《菊嘆》*Chrysanthemum Sighs* 09’45’’- 11’50’’**

**Part VI 《錯誤》 *Mistake I* 11’51’’- 13’59’’**

**Part VII 《錯誤》 *Mistake II* 14’00’’- 16’08’’**

**Part VIII 《錯誤》 *Mistake III* 16’09’’- 19’50’’**

***Part I*《偈》*Ji I* 03’05’’**

***In this part, Ma introduces the music producer Lee Shou-Chuan* 李壽全*and his production of the song adapted from the poem* Ji《偈》*.***

Video Part I

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 01’42’’* | | *words below from 01’43’’ to 03’05’’* | |
| 流浪 | to drift from one place to another, to live a nomadic life, to roam, to rove about, to wander | 編曲 | to arrange music |
| 遊子 | those away from home, wanderer, roamer | 氣質 | quality, feel, temperament, demeanour |
| 好嗓子 | great voice | 没意见 | to have no objections, to have no opinions |
| 偈 | words to enlighten, Buddha’s quotes, Buddhist chants | 放手 | to let go, to loosen one’s grip |
| 唱片 | (vinyl) record | 中zhòng | to hit the mark, to win (lottery) |
| 唯恐 | to worry, to fear | 沒譜 | unsure, off the mark, clueless |
| 注音符號 | Mandarin Phonetic Symbols, Zhuyin, Bopomofo | 科班出身 | professionally trained, to have a formal education |
| 金韻獎 | Golden Melody Awards, held from 1977 to 1984 for best songs for young people | 交代 | to brief, to explain, to instruct (e.g., in work handover) |
| 製作人 | producer | 間奏 | interlude (between verses of a song) |
| 接下 | to take on (a task, a project) | 延音 | fermata |
| 前衛搖滾 | progressive rock (prog), art rock | 旋律綫條 | melody line |

***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. Characters in grey are names appearing for the first time.*

“不再流浪了

我不愿做空間的歌者

寧願是時間的石人

然而我又是宇宙的遊子”

真是一幅好嗓子。唱這首歌的小姑娘叫做王海玲。當時才十七歲。這首歌叫作《偈》。我們現在看這張唱片封面。這首歌是這張唱片的標題曲。而“偈”這個字呢，當時唱片公司唯恐很多的聽眾看到不會讀，還在旁邊加上了注音符號。

嗯，1980年，王海玲出版了第一張個人專輯。這張專輯是她在贏得金韻獎冠軍歌手之後出版的唱片。這張專輯的製作人是李壽全。李壽全他接下了這個當時將滿十七歲的小姑娘的第一張個人專輯這樣的重責大任。他居然決定要把前衛搖滾的編曲精神，還有現代詩的文學氣質融合到這張唱片裡，讓這個小姑娘來唱。當時這張專輯，用這樣的方式做，唱片公司居然也沒意見，就放手讓他們去試試看。

因為那個時候，台灣的唱片市場，校園民歌風潮打開來一片新天地。到底什麼樣的歌會賣，什麼樣的歌會中，大家也心裡沒個譜。所以什麼都可以試試看。這首歌的編曲人叫作陳揚。陳揚也是讀音樂科班出身的。他是文化大學音樂系。啊，李壽全找陳揚來編曲，然後他特別要交代陳揚，我們怎麼樣把一些樂器的聲音用不一樣的方式處理一下。所以剛才你在這首歌，你聽到了非常漂亮的大提琴的間奏。大提琴還加了一個延音的效果。你聽到這首歌的bass, bass的旋律線條，非常節制但是極有品味。

“地球你不需留我

這土地我一方來

將八方離去”

***Some points:***

他居然決定要把前衛搖滾的編曲精神，還有現代詩的文學氣質融合到這張唱片裡，讓這個小姑娘來唱。

*He unexpectedly decided (that he was going) to, taking the spirit of arranging the music of progressive rock and the literature quality of modern poems, integrate to the inside of this record, and let this little girl sing (it). /To everyone’s surprise, he has actually decided to include in this album the soul of art rock when it comes to arranging the music, as well as a literary atmosphere of contemporary poetry. Don’t forget the album is for an artist who is only 17 years old.*

居然 here indicates that no one expected such a bold decision.

把---融合到---裡 means *to integrate --- into ---*, 裡 at the end showcases the English translation *into*. 到 on its own would be *reaching something, possibly but not necessarily be part of it*. 進 is also used as a verb complement in such cases to go with 裡.

***Part II*《偈》*Ji II* 01’30’’**

***Ma introduces Zheng Chouyu* 鄭愁予 *who is the author of* Ji《偈》*inspired by his own experience.***

Video Part II

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 0’25’’* | | *words below from 0’26’’ to 01’30’’* | |
| 佛家 | Buddhism | 剛好 | exactly as needed, happen to be, coincidentally |
| 说法 | expressions, statements, what one says | 好不容易 | with all the difficulties, finally |
| 出家人 | Buddhist monks or nuns, [lit] people who leave home (to practise their religions) | 尺度 | dimension, scale |

***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. Characters in grey are names appearing for the first time.*

“偈”這個字是什麼意思？偈是佛家的說法，就是出家人說的、很有智慧的、短短的一句話、一段話，我們叫偈語。《偈》本來是一首現代詩，作者是詩人鄭愁予。這首詩是鄭愁予在1954年創作的。那年詩人才21歲。

鄭愁予的老家在山東濟南，但是他的少年時代剛好碰上了連年的戰爭，所以他就不斷地從一個地方搬到下一個地方。哦，好不容易他來到了台灣。哦，雖然暫時安定了下來，心裡還是有著那種隨時要繼續流浪的这种心理準備啊。所以他寫下了《偈》這首詩，把這種流浪的心情擴大到整個宇宙的尺度。

“不再流浪了

我不願做空間的歌者

寧願是時間的石人

然而 我又是宇宙的遊子

地球你不需留我

這土地我一方來

將八方離去”

***Part III*《偈》*Ji III* 01’47’’**

***Ma talks about Su Lai* 蘇來 *who took on the challenge of composing the music for* Ji《偈》*.***

Video Part III

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 0’25’’* | | *words below from 0’26’’ to 01’47’’* | |
| 民歌 | folk songs | 堪稱艱澀 | can be described as difficult and obscure |
| 初初新起 | just starting to rise | 專輯 | album |
| 譜曲 | to compose, to write music | 打造 | to create, to forge |
| 押韻 | to rhyme | 直覺 | intuition |
| 偏偏 | still (against advice, expectations, and common sense), just, only, coincidentally | 副歌 | chorus |

***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. Characters in grey are names appearing for the first time.*

我們在之前曾經提到在民歌風潮的初初新起的時代，楊炫把余光中的詩拿來譜曲變成了歌。余光中的那些歌大致上來說是比較好唱的。但是《偈》這首詩不一樣，它的句子長短不一，它沒有押韻。但是偏偏有年輕人覺得他要挑戰一下，把這麼一首對普通的聽眾來說堪稱艱澀的現代詩變成一首動聽的好歌。

這個年輕人叫作蘇來。 《偈》這首歌，是蘇來給自己的功課。為什麼？蘇來他聽到李泰祥在齊豫的《橄欖樹》那張專輯裡面做的事情，他發現李泰祥巨然可以把本來看起來不太可能變成歌的現代詩，打造成一首好聽得不得了的歌。他覺得李泰祥可以，我應該也可以試試看。

雖然蘇來從來沒有任何正式科班的音樂教育背景，但是他有打造漂亮旋律的直覺。他把這首詩的最後兩行，讓他重複一遍，這樣這首歌，就有了副歌的段落，还有了重复的段落。

“地球你不需留我

這土地我一方來

將八方離去

地球你不需留我

這土地我一方來

將八方離去”

***Part IV*《答案》*Answers* 03’28’’**

***In this part, Ma introduces Li Tai-hsiang* 李泰祥 *and the song* Answers《答案》*. Li was the leading figure composing Taiwanese folk songs in the 80s. He has written the music for three poems in this episode:*《答案》Answers*,*《菊嘆》Chrysanthemum Sighs*, and*《錯誤》Mistake*.***

Video Part IV

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 0’40’’* | | *words below from 0’41’’ to 03’28* | |
| 迸發 | to erupt, to burst out | 一塊兒 | together |
| 歌謠 | ballad, folk song | 示範 | to demonstrate |
| 軸綫 | axis | 疏遠 | estranged, to be distant, to alienate |
| 追溯到 | to trace back to | 格局 | vision, perspective, scope, horizon; layout |
| 含量 | the amount or proportion contained, content | 難倒 | to stump, to defeat, to baffle |
| 境界 | a different (often new or higher) level, spiritual realm | 融入 | to be assimilated into |
| 投身到 | to devote oneself to | 歌仔戲 | Taiwanese opera |
| 打定主意 | to have made up one’s mind | 韻味 | aura, flavour, artistic feeling, ineffable charm |

***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. Characters in grey are names appearing for the first time.*

1970年代迸發的這一波台灣青年創作歌謠風潮裡面非常重要的一條軸線，我願意稱之為以詩入歌的路線。這件事情當然可以追溯到1975年楊炫拿余光中的詩譜曲出版的《中國現代民歌集》，那是我們上一次介紹過的故事啊。把這個事情的技術含量拉到更高境界的第一人當然就是李泰祥。

李泰祥在開始投身到他，他口中所謂大衆音樂領域的時候，他就已經打定主意要把文學和創作歌謠結合在一塊兒，要示範出這種大衆歌曲也可以有藝術的高度啊。在他和齊豫合作的第一張專輯，經典的《橄欖樹》，裏面有一首歌，就是最好的例子。這首歌歌名叫做《答案》。它的歌詞卻只有兩個問句，《答案》原來是台灣的詩人儸青寫的一首詩。這首詩呢，全詩只有兩行：

“天上的星星 爲何像人群一般地擁擠呢

地上的人們 爲何又像星星一樣地疏遠

欸 欸 欸”

雖然詩這麽短，但是格局非常地宏大，對不對？但是你怎麽拿這個兩句的詩變成一首歌，它也沒押韻，而且只有兩句。你説《偈》它還可以讓最後一句重複一下，弄個副歌出來。《答案》沒辦法啦，但是李泰祥怎麽可能被這個難倒呢？李泰祥他就讓齊豫唱這兩句，反反復復地唱，旋律是一樣的。唱了一遍又一遍，每一遍的表情都有點不一樣。每一遍的編曲安排也有點不一樣。

另外還有一件事情，李泰祥創作《答案》這首歌的旋律，他特意融入了台灣民間戲曲的綫條。你聽齊豫怎麽唱？爲何，爲何那個，那個句子啊，就是台灣民間戲曲那種歌仔戲的韻味。

“天上的星星 爲何像人群一般地擁擠呢

地上的人們 爲何又像星星一樣地疏遠”

***Some points:***

1. 我願意稱之為以詩入歌的路線。

*I would like to call it as a route that enter songs using poems. /I like to call it a trend of composing poetry.*

稱之爲 *call it as* is not a readily admissible expression when it comes to grammar categorisation. A more acceptable from is 將之稱爲 where the verb 稱 and the resultative complement 為 are not separated by the object 之. This expression is legitimate because from classical Chinese為 can act as a verb meaning *to be*, 稱之爲 thus can be repurposed for grammatical validity as *say that it is*.

以詩入歌 *to enter songs using poems, to make songs from poems,* which presents several grammatical possibilities: 1) 以 as the co-verb, 入 as the main verb *to enter the songs using poems*; 2) 以 as the main verb and 入 as the resultative complement (unconventionally as above) *to use poems in(to) the songs*; 3) 以 and 入 are both verbs as other four-character phrases that follow the verb+object plus verb+object pattern, to use poems and to enter the songs.

1. 把這個事情的技術含量拉到更高境界的第一人當然就是李泰祥。

*The first person who taking the technical content of this thing pulls to a higher realm of course is Li Tai-hsiang. /The first person who made this style more musically challenging is undoubtedly Li Tai-hsiang.*

技術含量 here refers to the technicality of a piece of music.

1. 你説《偈》它還可以讓最後一句重複一下，弄個副歌出來。《答案》沒辦法啦，但是李泰祥怎麽可能被這個難倒呢？

*You say Ji it can still let the last sentence to repeat a bit, make a chorus out. Answers has no way, ah, but how possible Li Tai-hsiang is defeated by this? /You would agree that although it is challenging to make the poem “Ji”’ into a song, it is possible as it can have a chorus by just repeating its last line. But what about the poem “Answers,” which has only two lines? Would this dissuade Li Tai-hsiang? Of course not.*

你説 most commonly means *you said*,or *what do you think* when used with a question. Here it means *you know, you would agree*, followed by a situation or a rhetorical question.

還可以 precedes a verb to mean *still* *can do, ok to do*, which gives a compromising tone.

怎麽可能 *how possible, how could* is a rhetorical question, meaning that *how possibly ever could*, *it is certainly not possible.*

難倒 is a verb+resultative complement compound. The action is 難 *to challenge (to be difficult)* and the result is 倒 *to fall, to surrender*, together *so challenging that one falls, so difficult that one surrenders, to defeat, to give up.*

***Part V*《菊嘆》*Chrysanthemum Sighs* 02’15’’**

**Chrysanthemum Sighs *was originally a poem by Xiang Yang* 向陽*, which Li Tai-hsiang made into a song for his protégé, popular singer Chyi Yu* 齊豫*.***

Video Part V

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 01’22’’* | | *words below from 01’23’’ to 02’15’’* | |
| 曠世經典 | classic, to have stood the test of time | 徐徐 | slowly, gently |
| 過門 | musical interlude | 怨嗔 | grumbling, flirting, resenting |
| 段落 | section, paragraph, interval | 等號 | equals sign |
| 密度 | density | 凋謝 | to wither and fall |
| 金綫菊 | gold chrysanthemum | 花語 | language of flowers |

***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. Characters in grey are names appearing for the first time.*

1983年，李泰祥和齊豫合作了這張曠世經典的專輯《你是我所有的回憶》。裏面收錄了一首歌，後來被歌迷譽爲齊豫國的國歌，這首歌叫做《菊嘆》。

《菊嘆》原本是台灣詩人向陽寫的一首詩。我們知道一首標准的流行歌，它會有主歌和副歌，有時候會有過門的段落。所謂的A段，B段，C段，通常一首歌要有易於記憶的重複段落，我們稱之爲副歌。但是《菊嘆》這首歌，它根本切不出副歌來。它只能這麽一路往下唱。旋律必須要不斷地變化。但還要能夠吸引你的注意，一段一段地往下聼。而且你聽齊豫唱這首歌，這些密度非常高的、文學性的語言，齊豫唱起來就像歌詞形容的“像林中的落葉，輕輕飄下”。每個字、每個句子都咬在最正確的旋律上。

“所有等待 只爲金綫菊。

微笑著在寒夜裏徐徐綻放

像林中的落葉 輕輕飄下

那種招呼 美如水聲

又微帶些風的怨嗔”

《菊嘆》的第一句就是所有的等待只爲金綫菊。哦，金綫菊和等待是可以畫上等號。爲什麽？因爲金綫菊，它最早開花最晚凋謝，所以金綫菊的花語就是等待。那麽向陽寫這句，這句詩啊，我覺得大概也是要向鄭愁予的另外一首名作致敬。鄭愁予在五零年代有一首詩叫《情婦》，裏面也提到了金綫菊。

***Some points:***

1. 裏面收錄了一首歌，後來被歌迷譽爲齊豫國的國歌，這首歌叫做《菊嘆》。

*Inside (it) took and recorded a song, later (it) is praised as the anthem of the Chyi Yu nation by fans. This song is called Chrysanthemum Sighs. /One of the songs included in the album has been hailed by her fans as the anthem of the Kingdom of Chyi Yu. It is called “Chrysanthemum Sighs”.*

Chyi Yu has been a very popular singer since the 1970s. She is well-known for her beautiful voice and extraordinary musicality. Here 齊豫國 is a figure of speech to show how much Chyi is adored and worshiped by her fans. The metaphor of 國歌 implies that “Chrysanthemum Sighs” showcases Chyi’s skills in performing this technically challenging song.

1. 但是《菊嘆》這首歌，它根本切不出副歌來。

*But “Chrysanthemum Sighs” this song, it fundamentally cannot cut out a chorus (towards us). /But it is simply not possible to have a chorus for the song “Chrysanthemum Sighs”.*

切不出 uses a potential complement, to vividly describe the unattained effort to cut, or take, a paragraph of the poem as the chorus of the adapted song. The 來 in the end is part of the directional complement with 出. 出 in positive indicates that the paragraph has left its original position and 來 indicates that it moves towards us ready to be used.

1. 每個字、每個句子都咬在最正確的旋律上。

*Every character, every sentence all are bitten onto the most accurate melody. /Every bit of the lyric is sung clearly and with the most accurate notes.*

The use of the verb 咬 is from the word 咬字 meaning *to pronounce each character clearly and accurately*, not *to bite words*. It is possibly because the effort that one puts in to move one’s lips and tongue in order to pronounce a word correctly resembles when one bites and eats.

1. 那麽向陽寫這句詩，我覺得大概也是要向鄭愁予的另外一首名作致敬。

*In that case Xiang Yang wrote this line of poem, I feel probably (it) is (the case that he) also wants to towards the other famous work of Zheng Chouyu pay tribute. /So Xiang Yang also uses the image of the Golden Chrysanthemum in his poem, in my opinion, this is his way to pay tribute to Zheng Chouyu and one of his masterpieces.*

向---致敬--- means *to pay tribute to---*. 向 here is a co-verb, normally translated as *towards*, followed by a high(er) level of authority or in respect.

***Part VI*《錯誤》*Mistake I* 02’09’’**

**Mistake *is a poem written by Zheng Chouyu* 鄭愁予*. It has been adapted into a song four times. The earliest version was sung by Jen Xiang* 任祥 *in 1978.***

Video Part VI

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 0’41’’* | | *words below from 0’42’’ to 02’09’’* | |
| 譜曲 | to write music | 木吉他合唱團 | acoustic guitar singing band |
| 標題 | title, name | 飛碟唱片公司 | UFO Records (Taiwan) |
| 噠噠 | clip-clop, clip-clop (onomatopoeia for horse galloping) | 臺柱 | support pillar, mainstay, star performer (figurative) |
| 馬蹄 | horse hoof | 鼎鼎大名 | famous, to have a great reputation, celebrated |
| 歸人 | a person returning home | 清湯挂麵 | noodles in a clear soup, simple, minimal |
| 過客 | passer-by | 樸素 | plain and simple, unadorned |
| 版本 | version | 美聲 | bel canto |
| 不妨 | might as well, no harm in | 腔調 | distinctive way of speaking, elocution, tone of voice |
| 從頭 | from scratch, from the start | 家學淵源 | education and positive qualities passed through family generations, strong family background (particularly in scholarship and art) |
| 溫習 | to look back, to revise | 京劇名伶 | diva of Beijing Opera, famous Beijing Opera singer |
| 歷來 | in record, in history, always |  |  |

***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. Characters in grey are names appearing for the first time.*

李泰祥特別喜歡鄭愁予的詩。所以在1985年的時候，他出版了一張專輯。就叫做《錯誤》，裏面的八首歌，都是鄭愁予的詩譜曲演唱。而標題的這首《錯誤》，自然就是鄭愁予最有名的那首詩，

“我噠噠的馬蹄是美麗的錯誤

我不是歸人

是個過客。”

《錯誤》這首詩，在台灣創作歌謠的歷史上，是非常受歡迎的作品。我所知道的，至少就有四個版本。李泰祥的這個版本呢。算是比較晚的了。我們不妨從頭溫習一下這首歌歷來的幾個版本。

早在1978年有一個年輕的女孩叫任祥。她就在自己的專輯收錄了《錯誤》這首歌。這個版本的作曲人叫做劉因國。劉因國後來加入了木吉他合唱團。這個團裏面出來最有名的人物有兩個：一個是陳秀男，後來變成了飛碟唱片公司的臺柱，另外一個就是鼎鼎大名的李宗盛。那麽這個版本的《錯誤》，它的編曲清湯挂麵，任祥演唱的方式也很樸素。但是還蠻好聼的，她並沒有刻意要去用美聲的唱法，也沒有刻意要去模仿西方的這些民謠歌手的演唱腔調。她有種自己的演唱方式。她自己彈木吉他，吉他彈得也還蠻有想象力的。

“我噠噠的馬蹄是美麗的錯誤

我不是歸人

是個過客”

這小姑娘聲音不錯吧。這是家學淵源。任祥的母親是京劇名伶顧正秋女士。她的父親是曾經擔任台灣財政廳廳長的任顯群先生。

***Part VII*《錯誤》*Mistake II* 02’09’’**

***A second version of* Mistake *was adapted and sung by Lo Ta-yu in 1982.***

Video Part VII

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 0’42’’* | | *words below from 0’43’’ to 02’09’’* | |
| 之乎者也 | magniloquent, to use archaic expressions, to talk in semi-classical and literary language (often in a pretentious way), incomprehensible, blah-blah  (the four characters are all function words in classical Chinese which have no concrete meanings) | 道出 | to narrate, to say out loud |
| 鄉愁 | missing one’s hometown | 幽怨 | resentful, sullen, melancholic |
| 自作主張 | to make one’s own decision without consulting others | 哀傷 | sad, grief-stricken |
| 有娛樂效果 | to have an entertaining effect | 耳目一新 | refreshing, what one hears and sees are suddenly renewed |
| 如泣如訴 | as if weeping as if telling (a story), touching, sorrowful, mournful | 摩登 | [transliteration] modern |
| 琴聲 | sound of a music instrument |  |  |

***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. Characters in grey are names appearing for the first time.*

《錯誤》這首歌的下一個版本來自1982年，這個歌手叫羅大佑。羅大佑在他的第一張專輯《之乎者也》，有兩首歌都是現代詩譜曲的作品。其中一首歌叫作《鄉愁四韻》，我們上次在介紹楊弦的時候曾經放過，另外一首就是這個《錯誤》。這個版本特別有趣，因為羅大佑自作主張，替鄭愁予加了幾句歌詞。這幾句歌詞現在回頭看，我覺得還蠻有娛樂效果的。

“哎呀妹子你那如泣如訴的琴聲

可曾道出你那幽怨哀傷的夢

我噠噠的馬蹄是個美麗的錯誤

我不是個歸人

是個過客”

我是不太確定鄭愁予會不會很欣賞羅大佑幫他加的這幾行歌詞，不過放在1982年，這樣的編曲配合這樣的歌詞，也的確是蠻令人耳目一新的啊。這個版本的編曲是日本的編曲家山崎稔，非常摩登的風格。

“我打江南走過

那等在季節裡的容顏

如蓮花的開落”

另外一個同樣編曲的風格，也很摩登的，來自1995年，李建復也唱過《錯誤》這首詩，那是由張士豪譜曲的。

***Some points:***

1. 這個版本特別有趣，因為羅大佑自作主張，替鄭愁予加了幾句歌詞。

*This version is especially interesting,* *because Lo Ta-yu has made his own decision, on behalf of Zheng Chouyu (he) added several sentences of lyrics. /This version is particularly interesting because Lo Ta-yu added a few more lines to Zheng’s poem in the song.*

替 is a co-verb to go with the main verb 加 here, meaning *on behalf of*, or *for*. 替鄭愁予加了幾句歌詞 literally means *added several lines of lyrics for Zheng Chouyu*. Differing from other versions, the song writer and singer Lo Ta-yu added more lines to the original poem, as if he was writing on behalf of Zheng to expand his poem to suit this song.

2 我打江南走過

*I beating regions of south of the Yangtze river walked past. /I have wandered around the beautiful Jiangnan.*

打 here is a co-verb like 從 meaning *from*.

江南 refers to the south regions of the Yangtze River, including provinces like 江蘇Jiangsu, 安徽Anhui, some parts of 江西Jiangxi and 浙江 Zhejiang. Bejewelled with the ancient capitals and historical cities, Jiangnan has long been a prominent area with breath-taking scenery and highly developed local cultures. In this poem, Jiangnan is used as the imagery that has inspired the poet’s artistic feelings and emotions.

***Part VIII* 《錯誤》 *Mistake III* 04’40’’**

***In this part, Ma talked about Li Tai-hsiang’s rendition of* Mistake *and how it impressed him.***

Video Part VIII

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 0’00’’ to 01’17’’* | | *words below from 01’18’’ to 04’40’’* | |
| 大師 | master, expert | 嚮晚 | at dusk, getting dark, close to nightfall |
| 指揮 | to conduct (an orchestra), to command | 音色 | timbre, tone |
| 不按牌理出牌 | not to act conventionally, unpredictable, to make a surprise move, not to play cards according to normal thinking or common sense | 柳絮 | catkin, willow |
| 令人迷醉 | fascinating, enchanting | 淡出 | to fade out |
| 吼 | to roar, to shout | 畏苦怕難 | defeated by hardship and difficulties |
| 舒緩 | soothing and relaxing, to slow down | 底蘊 | base, underlying qualities, legacy |
| 青石 | cobblestone, cyan-coloured stone |  |  |

***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. Characters in grey are names appearing for the first time.*

不過要講編曲風格給我最大驚奇的版本，恐怕還是要回到1985年，也就是李泰祥編的這個版本。李泰祥的《錯誤》這張專輯，有八首鄭愁予的詩，全部的歌曲都是由李泰祥親自演唱。首先李泰祥是一個非典型歌手。他的演唱的情感，演唱的風格，完全不可能模仿。你一聽他開口就知道。哇，大師不只編曲、作曲、指揮不按牌理出牌。他連唱歌也是不按牌理出牌。但是你聽他唱歌又覺得，哇，真的很令人迷醉啊。 李泰祥唱《錯誤》就是這樣，你聽他一開始這首歌，他就這麼一嗓子吼起來。

“我打江南走過

那等在季節裡的容顏

如蓮花的開落”

接下來才進入比較舒緩的段落。你聽他唱，“你底心如小小的寂寞的城，恰如青石的街道嚮晚”。你再想到那西班牙吉他的音色，你覺得這個青石的街道，這個小城好像不再是中國的江南。好像到了西班牙的那種小鎮裏面去了。對不對？

“冬風不來

三月的柳絮不飛

你底心如小小的寂寞的城

恰如青石的街道嚮晚”

整首歌的最後就是重複這首詩最著名的那兩句歌詞，一再地重複，就好像那個電影的畫面，慢慢慢慢地拉遠淡出。

所以你聽這幾個不同的版本，你好像看到同一個劇本。你讓幾個不同的導演來拍，由不同的演員來演，它就會變成完全不一樣的作品。對不對？

所以你知道以詩入歌這件事情，它是需要技術含量的，它的難度視所使用的素材而有不同的等級。但當年這些音樂人，他們并沒有畏苦怕難，對不對？你看從蘇來改編鄭愁予的《偈》，到李泰祥怎麽處理羅青的《答案》，還有《錯誤》這樣的詩。就在這樣一場一場的實驗當中，台灣流行音樂的底蘊和氣質也變得不一樣了。

“過客

過客

是個過客”

***Some points:***

1. 不過要講編曲風格給我最大驚奇的版本，恐怕還是要回到1985年，也就是李泰祥編的這個版本。

*Nevertheless (if we) are going to talk about the version that the style of arranging music gave me the biggest surprise, (I am) afraid that (we) are still needing to return to 1985, that is the version that Li Tai-hsiang arranged. /However, talking about the version that impressed me the most when it comes to arranging the music, I would have to take you all back to 1985 when Li Tai-hsiang released his rendition of this poem.*

恐怕 is often translated as *I am afraid*, which does not mean *I am scared* but rather *I am concerned*. Another translation that saves misunderstanding would be *perhaps* indicating that one’s expression of concern is a gesture of being polite and modest.

也就是 means *that is, namely*.

1. 李泰祥唱《錯誤》就是這樣，你聽他一開始這首歌，他就這麼一嗓子吼起來。

*Li Tai-hsiang singing Mistake is just as such, you listen to him as soon as starting this song, he then roars up with one throat like that. /Li Tai-hsiang’s singing of* Mistake *was just like that. His voice just burst out like a roar at the very beginning of the song, as you hear.*

一开始 as an adverbial phrase means *at the very beginning*. Here grammatically开始 becomes the verb, and 一 is an adverb, together with 就 means *as soon as ---, then ---*.

起来 in 吼起来 is a result complement indicating an outburst of a voice or an action. Similar examples are 叫起来 or 打起来.

1. 你底心如小小的寂寞的城。

*Your heart is like a small and lonely town.*

底 is same as 的. 底 came to have the same usage as the modern 的 in the Tang and Song Dynasty. It was gradually replaced by 的 in modern Chinese. There was a time when 底 and 的 were both used when 底 indicates a possessive relation and 的 a modifying one.

1. 它的難度視所使用的素材而有不同的等級。

*Its difficulty degree seeing the materials that are used hence has different levels. /It has a range of difficulty levels depending on the materials used.*

視---而--- means *seeing/regarding --- therefore ---, depending on ---*