***This page includes the whole episode of* Orphan of Asia *with the original subtitles at the beginning, lasting 21 minutes and 54 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/EoCsda2TFY1Jl2AKQ2Uw3gQBeK1EGM4iIEIAZCr3Wx\_UOg?e=OjlAbg**](https://unioxfordnexus-my.sharepoint.com/%3Af%3A/g/personal/chri2217_ox_ac_uk/EoCsda2TFY1Jl2AKQ2Uw3gQBeK1EGM4iIEIAZCr3Wx_UOg?e=OjlAbg)

**《亞細亞的孤兒》*Orphan of Asia*, *by Ma Shih Fang* *released on 10th September 2015***

In this episode Ma gives particular attention to Lo Ta-yu’s song *Orphan of Asia* released in 1983. He discusses its musical features as well as its significance in terms of political innuendo and future influence.

[Video whole with subtitles](file:///C%3A%5Cvar%5Cfolders%5C_f%5Cdw4dv0b91tn72xcm2f3d8h040000gn%5CT%5Ccom.microsoft.Outlook%5COutlook%20Temp%5CYang%20Dechang%5Cvideo%20whole%20with%20subtitles.mp4)

The episode is edited into eight short videos.

**Part I 《亞細亞的孤兒》*Orphan of Asia* 00’00’’- 03’30’’**

**Part II 致中南半島難民 *To the Indochinese Refugees* 03’31’’- 05’09’’**

**Part III 小説《亞細亞孤兒》*The Novel* Orphan of Asia05’10’’- 08’53’’**

**Part IV 兒童合唱團 *Children’s Choir* 08’54’’- 13’03’’**

**Part V 軍鼓 *Military Drums* 13’04’’- 14’58’’**

**Part VI 嗩呐 *Suona* 14’59’’- 17’39’’**

**Part VII 嗩呐的沿用 *Use of the Suona in More Songs* 17’40’’- 19’44’’**

**Part VIII 藝術家羅大佑 *Artist Lo Ta-yu* 19’45’’- 21’45’’**

***Part I*《亞細亞的孤兒》*Orphan of Asia* 03’30’’**

***In this part, Ma introduces the song* Orphan of Asia *and talks about its lyrics.***

Video Part I

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 02’43’’* | *words below from 02’44’’ to 03’30’’* |
| 主人翁 | master (e.g., of the future) | 敵視 | to be hostile, to view as an enemy  |
| 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) | 醜化 | to vilify, to uglify  |
| 旋風 | whirlwind | 事過境遷 | gone are the days, incidents have passed and circumstances have changed, water under the bridge |
| 乘勝追擊 | to follow up on a victory with by pursuing the enemy; to continue with victorious momentum | 黃種人 | Southeast Asian, people with light brown (yellow) skin |
| 序曲 | prelude, overture | 五官 | the five sense (facial) organs (i.e., eye, eyebrow, nose, mouth, ear), facial features |
| 沉甸甸 | heavy (to the extent of drooping) | 白色恐怖 | White Terror (a period in Taiwanese history when political dissidents were persecuted)  |
| 開場 | at the opening or start (of a show) | 戒嚴 | to enforce martial law, to impose a curfew |
| 破題 | to reiterate the argument of an article, to break down the title of an article  | 新聞侷 | Government Information Office (a department for regulating media in Taiwan) |
| 心領神會 | to understand intuitively without further explanation, to have a mutual understanding (because of similar experience or minds) | 審查 | to censor, censorship  |
| 隔絕 | to cut off (connections), to stay in solitude (from the outside world), isolated |  |  |

***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.*

“亞細亞的孤兒在風中哭泣

黃色的臉孔有紅色的污泥

黑色的眼珠有白色的恐懼

西風在東方唱著悲傷的歌曲”

“亞細亞的孤兒在風中哭泣，黃色的臉孔有紅色的污泥，黑色的眼珠有白色的恐懼，西風在東方唱著悲傷的歌曲。”假如你問我心目中中文流行音樂史最經典的歌詞段落，這四行歌詞會是我心目中願意列為經典的例子。這是羅大佑在1983年發表的《亞細亞的孤兒》。今天我們要聊聊這首歌的故事。

1983年羅大佑出版了第二張個人專輯《未來的主人翁》。在這之前一年，羅大佑的第一張專輯《之乎者也》成功地創造了所謂的黑色旋風。他乘勝追擊，很快出版了第二張專輯。這張專輯裡面有三首歌，我認為它是獻給歷史、現在和未來的三部曲。獻給歷史的歌是今天我們要談的《亞細亞孤兒》；獻給當下的歌是《現象七十二變》；而獻給未來的歌就是這張專輯的標題曲《未來的主人翁》。

《亞細亞的孤兒》這首歌當時是放在A面第二首，它在序曲之後，馬上來了一個沉甸甸的開場。這首歌第一句破題的歌詞就唱：亞細亞的孤兒在風中哭泣。這段歌詞出現了四種顏色：黃色的臉孔、紅色的污泥、黑色的眼珠、白色的恐懼。“黃色的臉孔沾染著紅色的污泥”，這紅色的污泥指的是什麼呢？當年台灣的聽眾應該是能夠心領神會的：紅色就是共產黨的顏色。那是兩岸隔絕的年代。海峽兩岸互相敵視，互相醜化對方，所以在那個年代的意識型態之下，這樣的歌詞大家是可以體會的。

當然現在事過境遷了啊，已經不是這樣的說法了。黑色的眼珠呢，也是亞洲黃種人的五官特色之一，那黑色的眼珠反應出來的是白色的恐懼。我們聽到白色的恐懼，馬上會聯想到一個名詞，就是“白色恐怖”。在那個年代，羅大佑居然敢在他的歌詞裡面寫白色的恐懼，以這樣的詞句在當年的台灣還是戒嚴的時代，這樣的歌詞，你送到新聞侷去審查，它是絕對不可能通過審查的。

***Part II* 致中南半島難民 *To the Indochinese Refugees* 01’39’’**

***Here, Ma talks about why* Orphan of Asia *was given the subtitle To the Indochinese refugees.***

Video Part II

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 00’49’’* | *words below from 00’50’’ to 01’39’’* |
| 副標題 | subtitle (following the main title of an article), subheading | 障眼法 | a camouflage, a red herring, smokescreen, diversionary tactic |
| 夢魘 | nightmare, sleep paralysis | 點子 | an idea  |
| 致 | to, paying respect to | 封面 | cover (of a magazine or album) |
| 中南半島 | Indochina Peninsula  | 美術設計 | art design |
| 逃難 | to flee from calamity  | 貼身助理 | personal assistant (who runs errands), gofer |
| 恐共 | fear of Communism, to fear the Communists | 抄 | to copy by hand, to plagiarise  |
| 符合 | to meet (conditions), to match up with, in keeping with  | 簡譜 | numbered music notation |
| 意識形態 | ideology  | 想來想去 | after thinking over and over |
| 送審 | to submit to censor for review and approval | 過關 | to pass (e.g., checkpoints, challenges) |

***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.*

現在我們打開《未來的主人翁》這張唱片，在《亞細亞的孤兒》歌名下面有一個副標題，叫作“紅色的夢魘----致中南半島難民”。中南半島難民是怎麼回事兒？ 1975年越南戰爭結束了，南北越統一，當時有很多南越的人民，他們不願意接受新政權的統治，紛紛逃難出來。1970年代的國民黨政府，那是“恐共”的年代。所以《亞細亞的孤兒》這首歌，他用了“紅色的夢魘----致中南半島難民”這樣的副標題讓這首歌變成了一首所謂的“反共歌曲”，所以它當然符合當年國名黨政府的意識型態，送審通過就不是問題了。

到底是誰想出這麼天才的障眼法的點子呢。這個人呢，叫作杜達雄。杜達雄就是《未來主人翁》這張專輯，這張專輯它的封面的美術設計。而杜達雄當時不只幫羅大佑做美術設計，他也在，等於是當他的這個貼身助理。那個時候因為歌曲都要先抄簡譜還有歌詞，送到有關當局去做審查。那杜達雄要幫忙抄譜，他看到了“白色恐懼”覺得這個一定不行的，他就跟羅大佑說不然這樣：我們就加個副標題吧，就叫“致中南半島難民”，你覺得怎麼樣？ 羅大佑想來想去，好像也沒別的辦法，就好吧，就拿這個去送吧。果然就安全過關。

***Some points:***

中南半島難民是怎麼回事兒？

*What happened to the refugees of the Indochina Peninsula? /Why the Indochinese refugees?*

怎麽回事兒 is a colloquial expression meaning *what happened? What about ---?*

The real reference point of the song *Orphan of Asia* is likely to be about Taiwan and migrants from the mainland China following the Retreat of the KMT Government in 1949. However, to pass censorship, the subtitle *To the Indochinese Refugees* was added to the song to elude from a sensitive and perilous topic apropos of the tensions across the Taiwan Strait. During the Indochina refugee crisis, a vast number of refugees were trying to flee Vietnam, Laos, and Cambodia after the Communist victory in the region in 1975.

***Part III* 小説《亞細亞孤兒》*The Novel* *Orphan of Asia* 03’43’’**

***Ma believes that Lo’s song* Orphan of Asia *was inspired by a novel of the same name.***

Video Part III

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’54’’* | *words below from 01’54’’ to 03’43’’* |
| 來歷 | background, origin, source | 甲午戰爭 | the First Sino-Japanese War (1894-1895) |
| 矇騙 | to trick, to deceive, to hoodwink | 苦澀 | anguishing, bitter and acerbic, difficult to swallow |
| 前輩 | senior, veteran, people of earlier time or generation | 錄音帶 | audio tapes |
| 長篇小説 | novel (as opposed to short stories)  | 隨身聽 | Walkman, portable stereo, audio player |
| 靈感 | inspiration, creative idea, muse | 解不開 | unsolvable, unanswerable  |
| 腦海 | mind | 無奈 | helpless, resigned, hopeless, beyond one’s control |
| 迸出 | to burst out | 劈下來 | to hack (swinging a tool down), to chop, to strike |
| 旋律 | melody | 想通 | to figure out, to come to terms with |
| 副歌 | chorus, refrain  | 歷程 | course of experience, a stretch of road that one experiences |
| 集體悲哀 | collective sorrow | 承載 | to bear (the weight of), to be loaded with |
| 邊緣化 | to marginalise  | 啓蒙式 | enlightening (one from ignorance), giving foundational knowledge |
| 孤立化 | to isolate | 了不起 | great, amazing |
| 敘述 | to narrate, to describe | 三拍子 | triple time (in musical beats) |
| 鴉片戰爭 | the Opium War (1839-1842) | 送葬 | funeral procession, to attend a funeral procession |

***Script:***

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但是呢，假如你知道《亞細亞的孤兒》這個歌名出處來歷是什麼，你就不會在當時被這個障眼法的副標題給矇騙了。《亞細亞的孤兒》這個歌名並不是羅大佑發明的。這個是一本早在1945年就完成的台灣前輩作家吳濁流先生的長篇小說的標題。羅大佑當年他是在他父親的書架上看到了《亞細亞的孤兒》這本書。當時他看到這本書還沒拿下來讀，只是書名的這幾個字就已經觸動了他的靈感。腦海中馬上就迸出了旋律，就是這首歌副歌的那個旋律。

我想羅大佑當時從“亞細亞的孤兒”這幾個字聯想到的就不會只有吳濁流在1940年代中期所感受到那種台灣人的集體悲哀。羅大佑想到的“亞細亞的孤兒”肯定還會包括1970年代整個台灣在國際社會處境的日益的邊緣化和孤立化。

“亞細亞的孤兒在風中哭泣

沒有人要和你玩平等的遊戲

每個人都想要你心愛的玩具

親愛的孩子你為何哭泣“

我們可以把這個歌敘述的這個背景一路拉回到十九世紀。我們可以拉回到從鴉片戰爭到甲午戰爭一路以來的這種苦澀的歷史。它是早期羅大佑所寫出來最精彩的歌詞。它語言表面上看起來很樸素，但是它所指涉的內容會讓你想很多。你看到這樣的歌詞，你會開始思考，它到底要講什麼？

高中一年級二年級，我忘記是哪一年，總之就是十六七歲的時候吧。躺在床上，拿著一個錄音帶的隨身聽，掛著耳機，聽《未來的主人翁》的錄音帶。聽到《亞細亞的孤兒》，“多少人在追尋那解不開的問題？多少人在深夜裡無奈地嘆息？”忽然之間就好像一道閃電劈下來，把我的腦袋劈開了一樣。我忽然想通了，我發現這首歌原來羅大佑不是在唱越南難民，原來這首歌寫的就是我們自己，原來這首歌就是要獻給台灣。這個發現實在太震動了喔。所以這變成我整個聽音樂的歷程裡面特別難忘的一個晚上。

能夠用一首只有短短五六分鐘的歌去承載一百多年份的歷史的沉重，而且去刺激你思考，而且真正能夠釋放出堪稱啟蒙式力量的作品，我覺得這樣的歌在流行音樂史上應該是不多的。這是關於這首歌它在歌詞的角度特別了不起的地方。

我們不能只看《亞細亞的孤兒》這首歌的歌詞，這首歌的音樂特別特別的重要。《亞細亞的孤兒》是一首三拍子的歌。我們聽這首歌的三拍子的時候，我們不會想到跳舞，我們會想到的這是一個好像長長的送葬的隊伍在走著的那種感覺。

***Some points:***

我想羅大佑當時從“亞細亞的孤兒”這幾個字聯想到的就不會只有吳濁流在1940年代中期所感受到那種台灣人的集體悲哀。

*I think what Lo Ta-yu at the time thought in association from these several characters ‘orphan of Asia’ would just not (be) only having that kind of collective sorrow of Taiwanese that Wu Chuo-liu felt in the mid period of 1940s. /I think that what Lo was stricken with reading the words ‘orphan of Asia’ would perhaps be more than the collective sorrow that Wu felt for his fellow Taiwanese during the mid-1940s.*

Chuo-liu Wu 吳濁流 (1900-1976) is a notable Taiwanese journalist and writer whose work explores the issue of Taiwanese identity. Wu’s novel *Orphan of Asia* was first published in 1946 in Japanese. It tells a story of a Taiwanese intellectual’s struggles and frustration in searching for his own identity and sense of belonging at the time when Taiwan was under the Japanese rule.

***Part IV* 兒童合唱團 *Children’s Choir* 04’10’’**

***As one of the special features of the song, Lo used a children’s choir to sing part of the chorus.***

Video Part IV

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 02’03’’* | *words below from 02’04’’ to 04’10’’* |
| 兒童合唱團 | children’s choir | 國父紀念館 | Sun Yat-sen Memorial Hall |
| 純潔 | pure, innocent | 義演 | benefit performance, charity show |
| 世故 | worldly, sophisticated, savvy, | 登臺演出 | to go on the stage to perform |
| 哀傷 | woeful, sorrowful | 舞臺編制 | arrangement on stage |
| 深沉 | dark, low (in voice), deep, reserved | 伴奏 | accompaniment (to complete a piece of music or as background music to a performance)  |
| 反差 | discrepancy, contrast | 單位 | companies, organisations, units, relevant parties |
| 搖滾樂 | rock music | 家母 | [formal] my mother  |
| 砌墻 | to build a brick wall | 當年 | that year, then |
| 磚頭 | brick | 實況錄音 | live recording |
| 轟動全球 | to cause a worldwide sensation, to surprise or shock the world | 抽屜 | drawer |
| 排行榜 | (music) billboard, ranking chart | 一並 | altogether |
| 冠軍單曲 | number one hit single | 轉檔 | to change (the storage of) the archive |
| 若干 | several, some |  |  |

***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.*

這首歌有幾個特別特別不按牌理出牌但是震撼效果十足的元素。

首先我們聽到的是在這首歌的中間爆發出來兒童合唱團的聲音。他們的嗓子是這樣地純潔、這樣地干淨，但是他們唱的歌詞卻是這樣地世故、這樣地哀傷、這樣地深沉。這是一個好大好大的反差。

“亞細亞的孤兒在風中哭泣

黃色的臉孔有紅色的污泥

黑色的眼珠有白色的恐懼

西風在東方唱著悲傷的歌曲”

這樣的手法就是把兒童合唱團放到搖滾的作品裡面去製造這種高反差的震撼啊，並不是羅大佑發明的。在西方搖滾樂的歷史上，最有名的採用這種兒童合唱團來唱沉重歌詞的例子，大概是英國的搖滾樂團Pink Floyd。他們在1979年的時候在The Wall 這張專輯，他們有一首歌叫“Another Brick in the Wall, Part II”, 就是《又一塊砌牆的磚頭》，這是第二部。這首歌當年是轟動全球的排行榜冠軍單曲。在這裡面孩子們就合唱說，我們不需要教育，我們不需要思想控制，老師啊，你還是讓孩子們自由吧。這是非常震撼的一段聲音。

我想羅大佑可能從Pink Floyd的歌裡面得到了若干的靈感。

“Hey! Teacher!

Leave us kids alone!

All in all you’re just another brick in the wall

All in all you’re just another brick in the wall”

我們接下來聽一個非常珍貴的歷史錄音。這個版本來自1983年2月8號。在台北國父紀念館，有一場為智能不足兒童而唱的義演，叫作“牽著他”演唱會。羅大佑當天應邀登臺演出。那一天的舞台編制，羅大佑自己彈木吉他，然後在他後面就是一個兒童合唱團和他合唱《亞細亞的孤兒》這首歌。只有木吉他跟兒童合唱團，沒有任何其他的伴奏。

這個版本是怎麼會發現的呢？因為2015年是民歌四十年，所以各個單位開始在收集一些歷史資料。那麼家母陶曉清女士她是一位非常資深的廣播節目主持人。她當年主持過不少場的演唱會。這場“牽著他”的演唱會，就是當年家母主持的，那這個實況錄音這個錄音帶，就放在我們家的抽屜裡放了很多年。這次趁著這個機會就一並把它轉檔轉出來。

“多少人在追尋那解不開的問題

多少人在深夜裡無奈地嘆息

多少人的眼淚在無言中抹去

親愛的母親這是什麼真理”

***Some points:***

1. 這首歌有幾個特別特別不按牌理出牌但是震撼效果十足的元素。

*This song has several elements that particularly particularly do not give out cards following the reasons of card-playing but (their) shocking effect is ten out of ten. /There are several elements in the song which are unexpected and unconventional but totally awe-inspiring.*

不按牌理出牌 is an idiom meaning that someone has played a card outside of common sense, i.e., they have made an unexpected decision or action, often seemingly to their disadvantage. It can be used as a positive reference for thinking out of box, or to express one’s frustration of not knowing and thus being caught off guard.

1. 在台北國父紀念館，有一場為智能不足兒童而唱的義演，叫作“牽著他”演唱會。

*In Taipei’s Sun Yat-sen Memorial Hall, there is an event of a charity show that is hence sung for the purpose of children of insufficient intelligence, (it is) called as ‘Leading Him (by hand or by cane) singing concert’. /A charity show was held in the Sun Yat-sen Memorial Hall in Taipei. It was a concert for children with learning disabilities, and titled ‘Holding You’.*

為---而(+verb)---means *for the benefit of --- therefore --- /(performing an action) because of ---*. Here 為智能不足兒童而唱 means *for the benefit of children with learning disabilities therefore sing /sing for the benefit of children with learning disabilities*.

1. 因為2015年是民歌四十年，所以各個單位開始在收集一些歷史資料。

*Because the year of 2015 was forty years of folk songs, so every single company started to be collecting some historical materials. /In 2015, a campaign was launched to celebrate forty years of folk music in Taiwan. Many organisations and parties involved were making efforts to search their archives and locate important materials.*

In the 1970s, there was a movement in the Taiwanese music scene dubbed as Sing Our Own Songs, as a response to the dominance of Western music in the local cultural life. College students wrote folk-style music with their pens and guitars to express themselves, often poetically, under a repressive and uncertain political climate in Taiwan. It became very popular and the Campus Folk Music 校園民歌soon swept over Chinese-speaking communities in Asia and has made a lasting and nostalgic impact on several generations.

***Part V* 軍鼓 *Military Drums* 01’54’’**

***Another feature of the song is the use of military drums as explained here.***

Video Part V

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 00’27’’* | *words below from 00’28’’ to 01’54’’* |
| 揚起來 | to throw or toss in the air, to raise up | 錄音室 | recording studio |
| 爵士鼓 | jazz drumming | 錄音師 | sound engineer |
| 架子鼓 | drum set | 打擊樂器 | percussion instruments |
| 内頁 | inside cover (of a book) | 軍樂隊 | military band |
| 軍用大鼓 | military drum | 音色 | timbre, tone |
| 小鼓 | snare drum | 打響 | to start to make a loud sound (with drum, gun), to make an impact |
| 鼓手 | drummer | 轟然並響 | to make a powerful sound at the same time |
| 樂手 | (orchestra, band) player, performer |  |  |

***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.*

就在我們聽到兒童合唱團的聲音揚起來的同時，另外一個同樣厲害的聲音也進來了，就是鼓的聲音。這個鼓並不是搖滾樂常常可以聽到的爵士鼓或者說架子鼓。根據《未來的主人翁》內頁形容這個鼓叫作軍用大鼓和小鼓。這位鼓手的名字是徐崇憲，許崇憲並不是錄音室的樂手，事實上他是當時羅大佑錄製這首歌的錄音室麗風錄音室的老闆，也是他的錄音師。 我們現在在唱片內頁看到的錄音室名稱叫冠音錄音室，事實上是同一個地方。那麼在錄製《亞細亞的孤兒》這首歌的時候，羅大佑希望打擊樂器要用軍鼓來打。而且羅大佑本來打算要自己來打鼓，可是呢怎麼打都打不好。許崇憲就說，大佑啊，我高中的時候參加過軍樂隊，我以前練過，要不要讓我試試看。於是錄音師許崇憲就在這首歌轉換角色變成了鼓手，下去打這個軍鼓。

當時麗風錄音室裡面，據許崇憲回憶，他不但準備好了軍鼓，而且有將近十顆從大到小材料跟音色都不太一樣的鼓。他試了幾種不同的鼓，最後決定了一套，然後就這麼打響了。

《亞細亞的孤兒》，可能效果最震撼的部分，打擊樂器和兒童合唱團同時轟然並響的這個段落。

“亞細亞的孤兒在風中哭泣

黃色的臉孔有紅色的污泥 ”

***Some points:***

而且羅大佑本來打算要自己來打鼓，可是呢怎麼打都打不好。

*Furthermore, Lo Ta-yu originally planned to be going to hit the drums himself, but then, however (he) hits (his attempts) all could not hit it well. /Also, Lo was hoping to play the drums himself. He tried but just couldn’t do it well.*

怎麽打都打不好 follows the structure 怎麽+verb+都/也+verb+negation meaning *no matter how many attempts (of the action) are made, it does not produce the result (that one has hoped).*

***Part VI* 嗩呐 *Suona* 02’44’’**

***The traditional Chinese wind instrument Suona was integrated into the musical arrangement of the song.***

Video Part VI

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 01’05’’* | *words below from 01’06’’ to 02’44’’*  |
| 獨奏 | solo  | 假手 | to borrow others’ hands, to use others for one’s own ends |
| 嗩呐 | Suona, a traditional Chinese wind instrument | 倒也未必 | (contrarily) not necessarily |
| 演奏家 | musical instrument artist | 暢銷名曲 | best-selling famous songs or music |
| 吹奏 | to play (wind instruments) | 刷弦 | to strum (string instruments) |
| 凡是 | all included, without exception (used to start a sentence) | 蘇格蘭風笛 | Scottish bagpipe |
| 出殯 | to move the coffin to its burial site, funeral | 有跡可循 | traceable, there are prints that can be followed  |

***Script:***

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軍鼓、兒童合唱團，這首歌已經夠厲害了，但是還不只這樣。這首歌裡面唯一的獨奏的段落，他交給了一個叫做嗩吶的樂器。這段嗩吶是由一位叫劉松輝的嗩吶演奏家吹奏的。我們聽嗩吶這個樂器的聲音聽得很習慣啊。凡是有出殯的場合就會聽到這個嗩吶吹起來的聲音。可是我們第一次聽到在一首流行歌裡面，出現了搖滾的線條的嗩吶。所以我們在這首歌裡聽到羅大佑他嘗試了之前沒有人試過的元素。你說這些全部都是羅大佑從零想出來的，完全都是他獨自去發想的，完全沒有假手他人的靈感嗎？倒也未必。

因為在這首歌發表前六年，有一首在美國跟英國都相當受歡迎的流行歌曲。我認為《亞細亞的孤兒》受到這首歌的影響是蠻明顯的。這首歌是在1977年的時候，由披頭士Beatles的前團員保羅·麥卡特尼Paul McCartney 他當時寫了一首暢銷名曲，這首歌叫作“Mull of Kintyre”。“Mull of Kintyre”寫的是蘇格蘭的一個地名，我們通常翻譯成琴泰岬，指的就是一個小小的半島，那邊的風光非常壯麗。

這首歌跟《亞細亞的孤兒》都是三拍子的節奏，然後他們都是用木吉他刷弦來做開場。他們都用到了軍樂隊的行進，他們都用了軍鼓的元素。還有呢，後面都有大合唱的設計。當然，保羅·麥卡特尼他不會用嗩吶這個樂器，但是中間這首歌的獨奏是蘇格蘭風笛。因為這首歌唱的是蘇格蘭的風光。所以你說，“Mull of Kintyre”，它是不是影響了《亞細亞的孤兒》，我認為這中間的連接是有跡可循的。我曾經當面問過羅大佑這個問題，他也沒有否認。的確是他很喜歡麥卡特尼的這首歌。

***Part VII* 嗩呐的沿用 *Use of the Suona in More Songs* 02’05’’**

***The song* Orphan of Asia *has inspired many artists. Suona was used in the work of musicians such as Cui Jian and the Labour Exchange Band.***

Video Part VII

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 00’58’’* | *words below from 00’59 to 02’05’’* |
| 石破天驚 | astounding, rock-shattering and sky-battering | 客家莊  | Hakka village, Hakka culture area |
| 狠狠地 | fiercely, vigorously | 曠世巨作 | masterpiece, unmatchable by contemporaries  |
| 破空而出 | to break out astonishingly, unprecedented, to suddenly appear from nowhere | 摧枯拉朽 | powerful, crushing dry weeds and smashing rotten wood, a clean sweep |
| 創世紀 | the start of a new era, genesis, epoch-making | 養分 | nutrients |
| 延續 | (tradition, status, influence) to carry on |  |  |

***Script:***

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《亞細亞的孤兒》這首歌，它後來發生的影響是很大的。1986年的5月，崔健在北京的工人體育館“讓世界充滿愛”的百名明星聯演現場，第一次演唱了他石破天驚的《一無所有》這首歌。唱到中間高潮的地方，劉元拿起了一支嗩吶，對著電視攝影機的鏡頭，狠狠地吹了一段破空而出的獨奏。這個是中國搖滾樂石破天驚創世紀的時刻。

“腳下這地在走 身邊那水在流

腳下這地在走 身邊那水在流”

 在台灣呢，《亞細亞的孤兒》這首歌的影響也延續了下來。1999年的時候，有幾個客家荘的年輕人組成一支叫做交工樂隊的團體。這是我心目中今年台灣最重要的一支獨立樂隊。他們的樂隊編制就以嗩呐手作爲主奏的樂器。

 那麽交工樂隊在2001年出版的專輯《菊花夜行軍》是我心目中台灣流行音樂史的又一張曠世巨作。裏面的標題曲，就有簡直摧枯拉朽的這種嗩呐的獨奏。我認爲這也是得之于《亞細亞的孤兒》這首歌在十幾年前就已經給予了他們的一些養分。

***Some points:***

1. 1986年的5月，崔健在北京的工人體育館“讓世界充滿愛”的百名明星聯演現場，第一次演唱了他石破天驚的《一無所有》這首歌。

*In May 1986, Cui Jian, on the site of the 100-Star joint performance (named) Let the World Be Filled with Love in the Workers’ Stadium in Beijing, for the first time sang this earth-shattering song of his Have Nothing At All. /In May 1986, in the 100-Singer Concert* Let the World Be Filled with Love *in the Workers’ Stadium in Beijing, Cui Jian sang his momentous and venerated song “Nothing to My Name” for the first time.*

Cui Jian, a Chinese rock & roll songwriter, singer, trumpeter, and guitarist, most productive in the 1980s and 1990s but still performing and writing today, is often revered as *the Father of Chinese Rock & Roll Music*. His songs such as 《一無所有》*Nothing to My Name*, 《一塊紅布》*A Piece of Red Cloth,* 《快讓我在雪地上撒點野》*Wild in the Snow* have made a profound impact on the young enthusiasts of the time, as well as cohorts of musicians and artists since. These songs were often interpreted with political undertones. *Nothing to My Name* became the anthem of some social movements. Cui was reportedly banned from performing officially in Beijing for a while. Nevertheless, Cui has been touring, performing, and he even organised a major rock music festival throughout his career. He carries on to be an iconic figure in China’s rock music scene and inspires generations of music lovers.

1. 我認爲這也是得之于《亞細亞的孤兒》這首歌在十幾年前就已經給予了他們的一些養分。

*I think this also is getting it from some nutrients that this song Orphan of Asia has given to them over a decade ago. /I think that the added suona was the result of the inspiration that they had from the song “Orphan of Asia” over a decade ago.*

得之于 means *get it from, benefit from*. 之 here is a pronoun meaning *it* referring to the idea of using the suona.

***Part VIII* 藝術家羅大佑 *Artist Lo* 02’11’’**

***In this final part, Ma talks about how Lo Ta-yu is not only a showbiz performer but also a sophisticated artist.***

Video Part VIII

***Translation of selected words:***

|  |  |
| --- | --- |
| *words below from 00’00’’ to 00’20’’* | *words below from 00’21’’ to 02’11’’* |
| 大衆娛樂 | mass entertainment | 閱聼大衆 | public audience  |
| 載體 | carrier, vehicle, medium | 飢渴 | hunger and thirst (for something), desire |
| 偷渡 | to smuggle, to convey secretly | 共識 | consensus, common understanding, acknowledgement |
| 禁忌 | taboo, restriction | 藝人 | performing artists, showbiz celebrities |
| 民智漸開 | people’s minds gradually open up | 輻射 | to radiate, to emit |

***Script:***

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 流行音樂它本來是所謂的大衆娛樂，但是羅大佑他可以用這個大衆娛樂的載體來偷渡嚴肅的理念，去實現一些沉甸甸的理想。而那剛好也是一個各種禁忌漸漸在鬆動，然後民智漸開，閱聼大衆對很多事情越來越飢渴的時期。所以大家對新鮮的文化商品，不管是一齣電影、一部戲、一本書或者是一首歌都充滿了好奇的時代。

 因爲像羅大佑這樣的歌者的努力，他慢慢獲得了社會的共識。他被當成不只是一個藝人，他也被當成是一個藝術家，而一張唱片就可以，不只是一個娛樂事件，它也可以是一樁文化事件。而流行歌曲曾經是台灣整個娛樂工業的火車頭，後來這樣的獨特的創作形式，它真的變成了台灣這塊小島有史以來所曾經輸出的、輻射出去的力量最深、影響層面最廣的文化產品。