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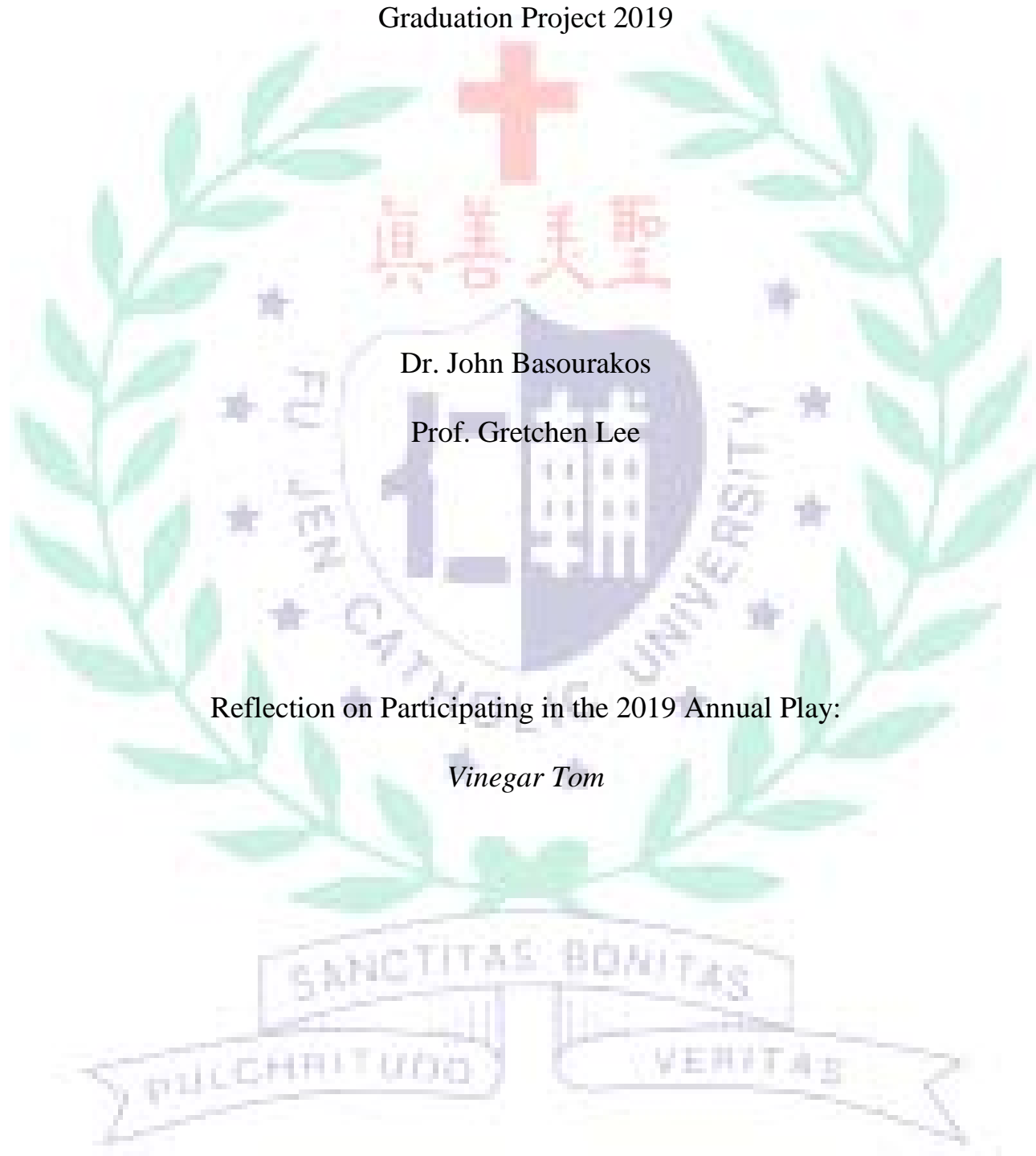
指導教授：包磊思老師、李桂芬老師
Dr. John Basourakos, Prof. Gretchen Lee

**Reflection on Participating in
the 2019 Annual Play: *Vinegar Tom***

學生：王瑞章撰
Mackenzie, Jui-Chang Wang

English Department, Fu Jen Catholic University

Graduation Project 2019



Dr. John Basourakos

Prof. Gretchen Lee

Reflection on Participating in the 2019 Annual Play:

Vinegar Tom

Mackenzie Wang

Jun 12-14, 2019

Mackenzie Wang

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Annual Play-Translation Team

Dr. John Basourakos

Prof. Gretchen Lee

Jun. 12-14, 2019

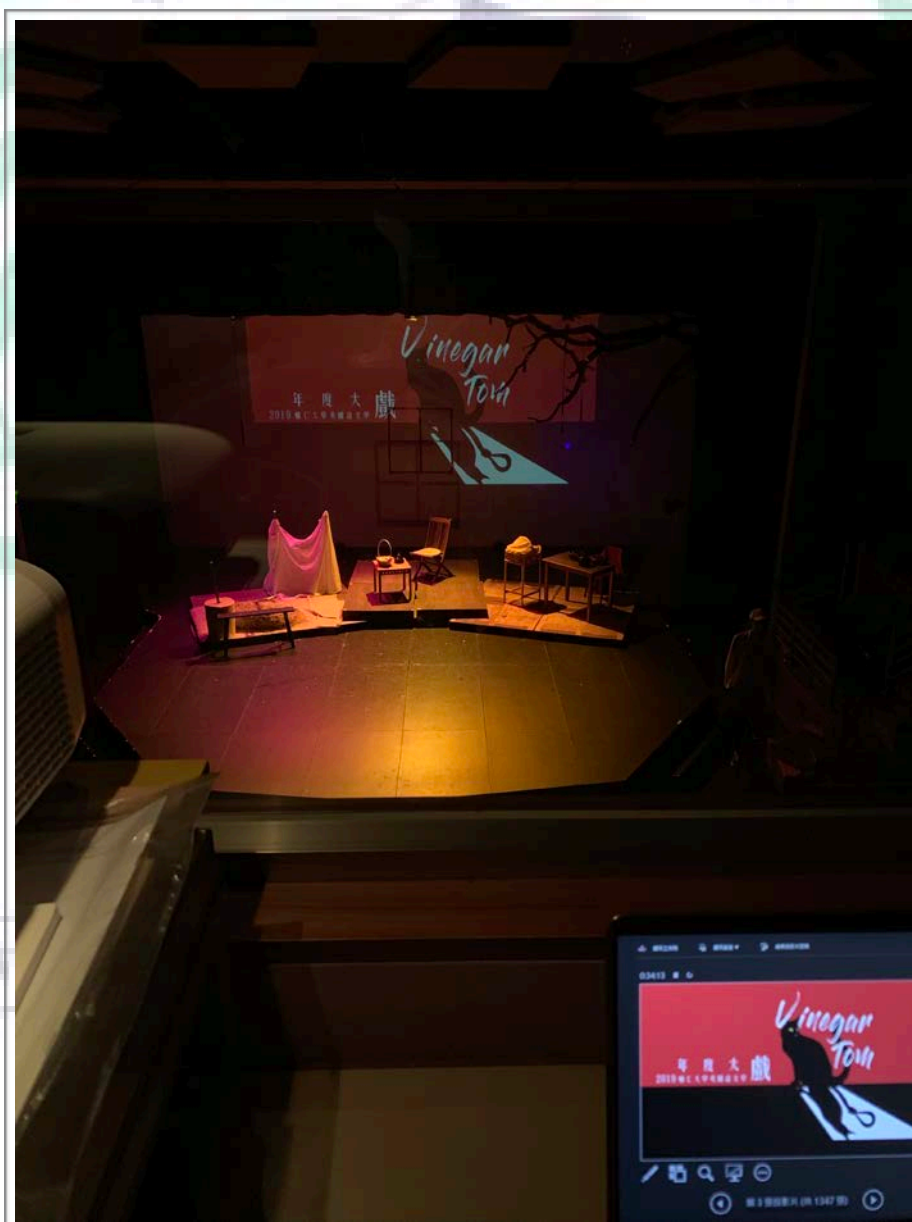
Learning Outcome Report

This has been my third time to participate in a play production. For the first time, I was an actor. The second, I became one member of translation team. And this time, I was the leader of translation team. *Vinegar Tom* was a wonderful experience, and I am happy I have three incredible team members who were always there for the whole team—Ruby, Elle, and Allen. As translation team, our job was to translate the script into Chinese, then project it as subtitles for the audience.

Translation is never easy, *Vinegar Tom* was even harder. With my experience in 2018 Senior Play, I thought everything would go smoothly. However, I was wrong. Although the four of us worked as a good team and everyone was cooperative, our translation styles were too different. As a result, we spent a lot of time to set the strategy on translating the script—Carol Churchill's *Vinegar Tom*. *Vinegar Tom* is an amazing script. When I first read it, I did not fully understand what it was trying to say. I even thought it a bit dull. However, when we were discussing the plots, I started to find the amazement hidden in the book. It is a very special but, at the same time, controversial script. *Vinegar Tom* examines gender and power relationship by telling 17th-century witchcraft trials in England. Having had more background knowledge about the play, I read *Vinegar Tom* for the second time. When I finished reading it, I felt my heart was torn apart. How could people treat women like this? Back to translation. The script, *Vinegar Tom*, was finished in 1976, so there were many old English usages, which made us miserable. Since we had to translate it into Chinese, we had to do tons of researches to clarify what was the author trying to say. For instance,

there was a word “Butiken”, it refers to an ancient torture tool, we spent days on translating this word. At the end, we decided to go with “碎骨靴“, because it perfectly conveyed how it works.

The every second in the theater is a treasure. Every time I sit at the control room, I feel excited. It was like the theater and I become a whole, neither one of us can leave each other. I enjoyed the every moment, even the times we were so stressed that we almost broke down. I like the view from the control room. Sitting at the quiet corner, I enjoyed watching people down on the



stage busy around like bees.

Doing translation for a play as a four-people team requires a lot of discussion. We usually spent around 8 hours a week to discuss the script. Sometimes, one sentence could cost us one hour. Take “The hours that are done will not be done to me” for example, we came up with five versions of translation: “我便不會再經歷過往的恐懼”, “那些壞事便不會臨到我”, “過往的恐懼便可不再出現”, “已發生的可怕事不會再發生 (在我身上)”, and “那些壞事便不會發生”. At the end, we chose the last version because it is simpler and more in accord with English. Sometimes, we can argue some tiny differences in a sentence for a long time just to make it better. For instance, the sentence “Ask how they’re stopping you now”, we came up with four similar versions. They are “問問他們怎麼阻止你”, “問問他們如何阻擋妳”, “問問他們怎麼攔下妳”, and “問問他們如阻攔妳”. These four were very similar, but we still took some time to weigh on which translation could best fit the line. And because this sentence meant men set obstacles for women to prevent them from achieving something, we chose version 4.

Due to time limitation, the director sometimes delete some lines in the script to make it shorter. As a result, sometimes three hours of hard work would be just in vain. It was frustrating, but everyone knew it was for the greater good of the play, so no one would complain about it.

To make a play requires many people at different places, like sound effect, light effect, actors, props and stage design, and of course, translation. Every member is important, and no one can be left out. When each team cooperates together perfectly, we could create the most beautiful scene on the stage. Personally, I like the scene where two female characters were hanged. It was powerful, beautiful, and most important of all, it took everyone’s breath.



Sometimes, my teammates would say that they feel translation team were always neglected, but deep down we all knew that we were not neglected, we just did not need that much of attention than the others. In the theater, we did not have to do something else, because all our work were done during preparation period.

Being the leader of translation team was quite a special experience. It was total different from merely being a member, I had to control every team members progress. And more importantly, I had to make sure our translation was all usable and united. After this Annual Play, I found my passion toward translation. As a result, I started to look for internship that has something to do with translation. At the end, I successfully found an internship at VoiceTube. When I was interviewed, the supervisors were very curious about my play production experience. When I started to talk about it, I found that I was really proud of myself. And maybe, just maybe, play production is where my passion lies.

The touchy feeling of standing on the stage, bowing to the audience is still vividly appear in my dream every now and then. I would never forget the feeling in this life.

