

天主教輔仁大學英國語文學系學士班畢業成果  
ENGLISH DEPARTMENT, FU JEN CATHOLIC UNIVERSITY  
GRADUATION PROJECT 2020

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**Translation Studies on the 2019 Annual Play: *Vinegar Tom***  
**英文系年度大戲《醋湯姆》之翻譯研究**

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Learning Outcome Demonstration Reflection

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### Reflection on *Vinegar Tom* Translation LOD

When it comes to the best choice of the incarnation of translation lover, I never fail to receive the title once. To put it simply, I am always the one enjoying poring through the translated words and sentences when appreciating all forms of literary works, not to mention translating pieces of work by myself. As a result, I am deeply honored to have the opportunity to translate the script of our department's Annual Play this year as my learning demonstration outcome.

To be frank, I must say translating Caryl Churchill's *Vinegar Tom* is regarded as a special experience for me on the grounds that this is my very first time translating scripts of literary drama. Even though it can be a bit challenging since some expressions in Churchill's drama are not so similar to our everyday language (for instance, the use of "many's the good times" when Joan asks for yeasts in scene four), the translating process overall still enriches me in a way that deepens my love for translation. Therefore, to simply state that I have learned a lot from this experience is none other than an understatement. Yet, due to word limit, I would mainly summarize what I have learned into the following two main points.

To begin with, I made a discovery that there is a definite need to get inside the characters' mindsets while they speak out a line within the play so that the translation can hold its original meaning without having the context altered. This idea came up to me when I was watching the real-life performance (annual play) since I found out that there was a great difference between watching the play with subtitles and simply translating the lines on my

own. While watching, I discovered that the tone of my translated version regarding scene 4 back then was not harsh enough. For instance, my own original translated version of “妳真不該說這些” was “妳不該說這些,” which failed to emphasize Joan’s anger in the very scene. Therefore, I came up to the conclusion that by imagining that I am the very character facing the situation on stage, I am capable of putting down the most adequate word choices so that the translated lines can be brimmed with emotions and do not seem awkward.

Aside from getting inside the characters to translate in a more precise manner, I also realize that the importance of revision cannot be stressed too much. By revising not only my own translation but also that of my group members’ (leaving comments on Google doc.), I can look more deeply into the consistency among the lines and try to be as concise as possible. To consider the whole process of revision, what leaves the deepest impression on me is none other than the translation of the song titles. When first dealing with them, I simply directly translated from the subject language to the target language. It was after I finished the whole translation that I got back to revise the titles (changing “若大家都像我一樣努力工作” into “宜室宜家” and “妳若浮起” into “生死浮沈”). Through revising the titles with Chinese idioms, the song titles can not only become concise but also fit into the content of the songs in terms of the whole play, making me realize that it is only when I am willing to spend as much time on revising can the translated work become smoother to the audience.

All in all, the overall process of completing this LOD project does nothing but aid me in polishing my translating skills. It is after the completion that I come to realize that a high-quality translation is crucial to the theater for it can enhance the overall excellence of a play. As a result, it is my hope that I can make use of what I had learned from this experience

and further apply them in the near future, making the beauty of translating reveal itself to the fullest without reserve from now on.

Vinegar Tom Translated Video Clip:

<https://drive.google.com/file/d/1OhtJbvRyKL8pHLFSLMzxTobyh1Rpbww/view?usp=sharing>

Report PPT:

[https://docs.google.com/presentation/d/122dfvEvRuX\\_2zRzjfMal87rFELIKz5\\_c6YDSKZpBVgs/edit?usp=sharing](https://docs.google.com/presentation/d/122dfvEvRuX_2zRzjfMal87rFELIKz5_c6YDSKZpBVgs/edit?usp=sharing)





# *Vinegar Tom*

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# Outline

- + 字幕翻譯介紹 Brief Introduction of Subtitle Translation
- + 文本介紹 - *Vinegar Tom*
  - 1. 文本摘要 Summary
  - 2. 背景介紹 Historical Background
  - 3. 文本特色 Themes and Styles
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- + 翻譯片段呈現 Practice
- + 翻譯對比 Annual Play v.s. Duke Theater (Our Translation)
- + 譯後心得 Reflection



# 字幕翻譯介紹

Brief Introduction of Subtitle Translation



# 字幕翻譯是什麼？

- ✦ 「**影視翻譯**(audiovisual translation)是目前較為接受的說法,定義為『將多模式與多媒體文本轉換為另一種語言和(或)文化的翻譯』(Baker & Saldanha 13),是一種具**多模式(multimodal)**、**多媒體特性(multimedial)**的翻譯。」
- ✦ 可分為**語內**及**語際**兩類型 (章晉唯)



# 字幕翻譯與傳統翻譯之差異

- + 有時間與空間之限制
- + 不同情況下之用字遣詞
  - 可簡化 v.s. 逐字句
  - 人物語氣表達
- + 「簡化原則」
  - 觀眾閱讀文字速度的影響



表 1 簡化的分類與定義

楊承淑 (2005)	Barik (1971)	Nida (1964)
刪除 ➡ 省略： 去除冗餘或重複的 訊息。	<u>省略 (omission)</u> ： 單詞或短語。如，連詞、 介詞、程度形容詞、語 氣詞、定冠詞、特指、 定指等。	◀ 省略：單詞或短語。 不必要的重複、類別詞、 特定指涉、稱呼語等。
簡縮 ➡ 合併與緊縮： 前後訊息成分的相 互吸收。	<u>合併 (merger)</u> ： 重組句子，合併句意。	◀ 合併：運用連接詞 將從屬或連結關係改為 平行結構。
<u>弱化 (weakening)</u> ： 訊息部分刪除或淡 化。	<u>緊縮 (reduction)</u> ： 為追補漏譯而緊縮句意。	緊縮 ▶ 合併與省略： 省略表時間先後的轉折 詞。
<u>轉置 (replace)</u> ： 訊息置入情境或語 境。	<u>流失 (loss)</u> ： 因無法譯出而中斷或流 失語意。	<u>刪除 (deletion)</u> ： 除去不適用於譯語的常 套句。

資料來源：出自楊承淑 (2006b, 頁 178)。



取自《同步口譯與字幕翻譯之簡化原則》

# 文化類詞語之字幕翻譯策略

- ✦ 取自天津師範大學英文系教授 - 李運興
- ✦ 大致可分為五大類：
  - 直入法
  - 阻斷式
  - 詮釋式
  - 融合式
  - 歸化式



## ✿字幕翻譯規則

- ✦ 單行中文正體字不得超過**16**個字，雙行不得超過**24**個字 (含標點符號)
- ✦ 雙行分隔符號以"/"表示
- ✦ 通常不使用標點符號，以空格代替，但如果情況下必須使用到標點符號，則需使用半形符號
- ✦ 「每畫面字幕停留時間大於**1**秒，小於**8.5**秒」



# 文本介紹

Vinegar Tom



# 1. 文本摘要 *Summary of Vinegar Tom*

## + 主要角色 Main Characters:

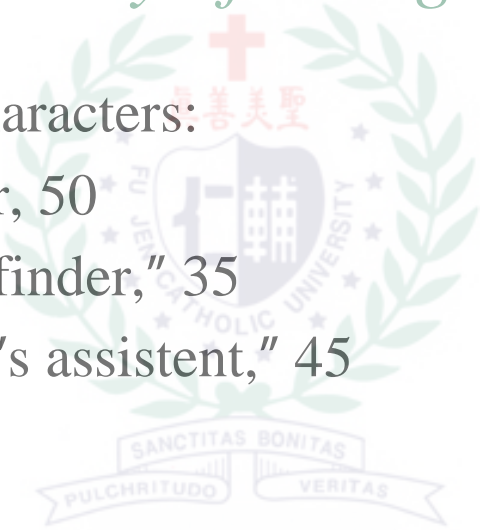
- Alice: female protagonist, early 20s
- Susan: Alice's married friend, early 20s
- Joan: Alice's mother, 50
- Jack: Joan's neighbor, a farmer, 40
- Margery: Jack's wife, 40
- Ellen
- Betty: "the landowner's daughter," 16



# 1. 文本摘要 *Summary of Vinegar Tom*

## ✦ 主要角色 Main Characters:

- Doctor: a doctor, 50
- Packer: "a witchfinder," 35
- Goody: "Packer's assistant," 45
- Man
- Bellringer
- Kramer and Sprenger: authors of *the Malleus Maleficarum* (*The Hammer of Witches*)



# 1. 文本摘要 *Summary of Vinegar Tom*

- ✦ 英國劇作家 **Caryl Churchill** 的作品
- ✦ 主要描寫17世紀左右在英國的女巫獵殺運動，訴說在當時極端父權社會下，女性如何被無故指控為女巫而慘遭吊死
- ✦ 故事以Man跟Alice的對話開始，在第一幕時從Man的話語中透漏了當時嚴重的性別歧視
- ✦ 在一次跟鄰居夫婦的爭吵後，Joan跟Alice被指控為女巫，隨後Ellen, Susan, Betty也因各種不同的原因而被視為被巫術蠱惑的女人
- ✦ 故事以Joan, Ellen, Alice被吊死作為結局，最後以Kramer和Sprengrer對於為何女性更容易被巫術蠱惑及如何判別女巫的對話結束整部戲劇



## 2 背景介紹 *Historical Background*

### ✦ 歐洲獵巫運動

- 15~18世紀
- 起源與宗教有密切關係 → 異教、魔鬼
- 指控對象：男女皆有，但女性占大宗
- 原因 (鄭明哲)：
  - 女性從事的工作與教士高度重疊
  - 覬覦寡婦之財產



## ✧ 2. 背景介紹 *Historical Background*

- ✧ 催化劑：《女巫之槌》的發行
  - “**Malleus Maleficarum** (*The Hammer of Witches*)”
  - 作者：Heinrich **Kramer**, Jacob **Sprenger**
  - 使整個獵巫行動轉向針對女性、加速了迫害
  - 內容：如何辨別女巫、如何處置女巫
    - 「魔鬼的記號」



### ✧ 3. 文本特色— *Themes & Styles*

#### ✧ 1. 女性在資本主義、父權的宰制下所遭致的壓迫

- "Episodic structure" : 21個場景  
( 後現代文學：時間非線性 )

→ 經濟差異 + 不幸 + 性別不平等 = 獵巫原因

- 男女差異、不平等 ( 身份地位、年齡 )



### 3. 文本特色— *Themes & Styles*

- E.g., Scene 1

Alice: I'll not call you devil, **come back**, what's your name?

Man: You **won't need to know** it. You **won't be seeing me again** (Churchill 138).

- 離別場景：強調“自由”差異 → "sexual inequality" → 男人相對自由，女人盡責
- Disturbing, shocking: 侮辱、歧視



### 3. 文本特色— *Themes & Styles*

- 場景式寫作模式：
  - 造成疏離感（差異）
  - 場景獨立性破壞情節的流暢性 → 終止誘發之同情 → 批判性思考（後現代文學）
  - 獵巫的「成功」：創造恐懼感 + 宗教 → 出賣朋友、自己的靈魂
  - Susan's betrayal → **victim**: "I was a witch and never knew it."
- 女人：被迫害 + 代罪羔羊 (sacrifice)



### 3. 文本特色— *Themes & Styles*

#### ✦ 2. 壓迫、恐懼 → 女性：受害者變加害人

- **Cross-cast doubling** → 女演員：男性（特質）角色
- 顛覆無法避免的迫害、翻身契機
  - Margery: 怪罪 Joan
  - Goody: 折磨 Joan 逼迫承認罪行
- 強化對獵巫的控訴（對女性性欲無知的恐懼）→ 反諷15-18th C 迷信風氣
- 喜劇效果 → 引發深省



## 3. 文本特色— *Themes & Styles*

### ✦ 3. 現代歌曲的融入

- 歷史意義、現實戲劇
- 歌曲打斷戲劇性呈現、現實元素
  - 戲劇：男性（理性、合乎邏輯）→ 對話、場景劃分
  - 歌曲：女性（感性、不規律、發自內在）→ 增強急迫性 → 批判
- 配合現代服裝：過去、現代連續性 → 能relate



## 4. 翻譯片段選擇 *Scenes Chosen*

MARGERY (4)

v.s.

SUSAN (13)

Comparison

Comparison

DOCTOR

(MALE: 6) v.s.

Ellen

(Female: 16)

Scene 1: gender stereotypes, oppression, desire, discrimination

Scene 3: gender stereotypes (Nobody Sings)

Scene 4: victim → victimizer

Scene 6: gender stereotypes (Oh Doctor) → c.p. Ellen

Scene 7: (Something to Burn)

Scene 8: Ellen and Alice

Scene 10: gender stereotypes → Jack confirms Joan as witch

Scene 12: (If Everybody Worked as Hard as Me: gender stereotype)

Scene 13 (後半): Satire, victim → victimizer

Scene 14: victim → victimizer

Scene 16: gender stereotypes (If You Float)

Scene 20: (Lament for the Witches)

Scene 21: gender stereotypes (Evil Women)

# 翻譯片段呈現

Practice



# 翻譯對比

Annual Play v.s. Duke Theater (Our Translation)



# *Annual Play* 翻譯特色

- ✦ 句子簡短有力，意思明瞭
- ✦ 大量成語的運用
- ✦ 更有代入感和貼切感

## *Our Translation*

- ✦ 較直接
- ✦ 口語化，貼近生活



Margery	Come butter come, come butter come.	來奶油來，來奶油來
	Johnny's standing at the gate waiting for a butter cake.	強尼正站在門口等一塊奶油蛋糕
	Come butter come, come butter come.	來奶油來，來奶油來
	Johnny's standing at the gate waiting for a butter cake.	強尼正站在門口等一塊奶油蛋糕
	Come butter come, come butter come.	來奶油來，來奶油來
	Johnny's standing at the gate waiting...	強尼正站在門口等……

VS

瑪格麗：黃油黃油快凝固//黃油黃油快凝固  
 強尼等著要進屋//黃油甜餅好進肚  
 黃油黃油快凝固//黃油黃油快凝固  
 強尼等著要進屋//黃油甜餅好進肚  
 黃油黃油快凝固//黃油黃油快凝固  
 強尼等著要進屋//黃油甜餅好進肚…

Scene 4



Sing	<i>Who are you giving me my womb?</i>	你要將我的子宮拿給誰？
	<i>Who are you showing my breath?</i>	你在向誰展示我的氣息？
	<i>Tell me what you whisper to nurse,</i>	你在跟護士低語什麼？
	<i>Whatever I've got, you're making it worse.</i>	不論我生了什麼病//你在讓它雪上加霜

VS

你將我的子宮給了誰？  
你與誰在觀察我的氣息？  
告訴我你與護士間的耳語  
不管我之前如何 // 你只讓情況變得更糟

Scene 6



Doctor	Hysteria is a woman's weakness.	歇斯底里是女人的弱點
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VS

醫生：  
患癡病是女人的最脆弱的時候。

## Scene 6

because it's part of his honour to have a wife who does nothing.	因為有個無所事事的老婆/是他 們的成就
--	------------------------

VS

## Scene 16

因為有個什麼都不做的老婆//會讓他們感到榮幸



<i>Oh the country's what it is because</i>	噢，國家有國家該有的樣子
<i>the family's what it is because</i>	因為家庭有家庭該有的模樣
<i>the wife is what she is</i>	因為妻子盡妻子應有的本分
<i>to her man.</i>	為她的男人
<i>Oh please do all you can.</i>	噢，全心全意
<i>Yes, please do all you can</i>	請你全心全意
<i>Oh, please don't do what's wrong,</i>	噢，勿入歧途
<i>so you'll never be alone and afraid in the night.</i>	夜晚裡才能不再孤單害怕
<i>So nobody comes knocking at your door in the night.</i>	才不會有人在夜裡來敲門

VS

噢國家如此是因為  
 家庭如此是因為  
 妻子為男人恪守本分  
 噢傾其所有  
 是的，請傾其所有  
 噢，請別誤入歧途  
 妳便永遠不會在夜裡擔心受怕  
 便沒人會在夜裡把妳抓走

Scene 12



It's healing, not harm.	這是醫術，不是巫術
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VS

這是幫助，而不是傷害

*Scene 16*

he just needs a fine lady to make it complete and you can be that.	他只缺一個女人來使這一切完美 //例如妳
--	-------------------------

VS

*Scene 16*

他只缺一個女人就完美了//而妳就是那個人



# ✧ 討論 *Worth Discussing*

## ✧ 歌名

○ **If Everybody Worked as Hard as Me**

三從四德 **vs** 宜室宜家

○ **If You Float**

載浮載沉 **vs** 生死浮沈





夢想照進現實

不斷修正和溝通  
的重要性

角色的情感代入

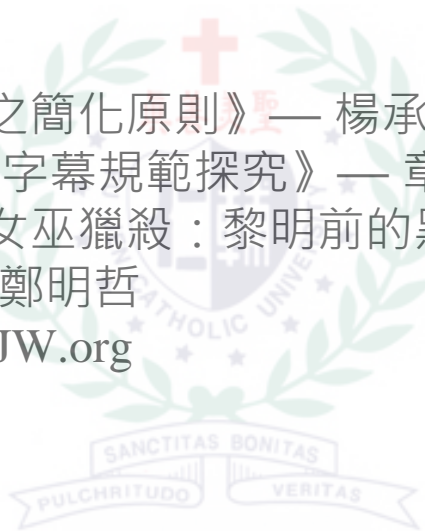
經驗的累積

翻譯工作  
的不容易



## 參考資料 *Reference*

- + 《同步口譯與字幕翻譯之簡化原則》—— 楊承淑
- + 《橫跨時空——臺灣影視字幕規範探究》—— 章晉唯
- + 《歐洲宗教改革時期之女巫獵殺：黎明前的黑暗 - 婦女處境之神學反省》—— 鄭明哲
- + “歐洲的獵巫運動” —— JW.org
- + 指導教授提供之教材



*Thanks for  
listening*

