



誇啦啦藝術集匯獲香港特別行政區政府「藝能發展資助計劃」的躍進資助  
The Absolutely Fabulous Theatre Connection is financially supported by the Springboard Grant under the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region.

在翻譯世界中遊歷新絲綢之路  
Around the world with  
professional playwrights

劇作家親身交流  
Workshop with playwrights  
from the new Silk Route

本地資深譯者指導  
Mentored by  
local veteran translators

2018

新晉譯者召集  
call for  
emerging translators

「青年專屬劇目」計劃 II

plays  
for  
young  
people II

## 對象 Eligibility

翻譯系學生

**Undergraduates /  
Postgraduates majoring in  
translation**

對劇本翻譯有興趣之人士

**Working adults interested in  
translation of plays**

**2018 年 3 月 1 至 4 日  
1 - 4 March 2018**

**2018 年 3 月至 10 月  
March - October 2018**

**2018 年 11 月終  
End of November 2018**

誇啦啦藝術集匯 (誇啦啦) 是雙語學習劇場™ 及非牟利藝術組織，致力培育新一代年輕人。2015-16 年，我們舉辦第一屆青年專屬劇目計劃，深受好評。今年，我們再次舉辦青年專屬劇目計劃，招募新晉譯者。

是次誇啦啦邀請來自「一帶一路」沿線國家 (土耳其、蒙特內哥羅、羅馬尼亞、塞爾維亞、西安) 及香港之劇作家、英國戲劇顧問及本地資深譯者參與。新晉譯者將與劇作家 / 戲劇顧問交流，並在本地資深譯者指導下翻譯專為年青人寫作的劇本。所有新晉譯者將就中文或英文的劇本進行翻譯。經驗可貴，請把握機會！

The Absolutely Fabulous Theatre Connection (AFTEC) is a bilingual Learning Theatre™ and non-profit arts organisation dedicated to nurturing the next generation of youth. After the highly successful first round in 2015-16, we are calling for emerging translators for *Plays for Young People II*.

Emerging translators will have exceptional opportunities to partner with professional playwrights/ dramaturgs. Under the mentorship of veteran local translators, they will translate unique plays specifically for young people, written by playwrights from the One Belt One Road initiative. This project is the first of its kind in Hong Kong, bringing together playwrights from Turkey, Montenegro, Romania, Serbia and Xian and Hong Kong, local writers and veteran translators, theatre practitioners from the UK... and you! All plays are in English or Chinese. We are seeking for emerging translators with a passion for English to Chinese, or Chinese to English work to join us for this unique, exciting opportunity!

座談會及工作坊：與專門撰寫青年劇目供 23 歲以下觀眾欣賞的海外劇作家 / 戲劇顧問積極交流，探索劇本翻譯與文化議題

Full-day Symposium and Workshops: explore translation & cultural issues with overseas professional playwrights/ dramaturgs who specifically write for young people ages 23 under

在資深譯者跟進及指導下翻譯劇作家整齣劇本  
Translation of full plays under the mentorship of veteran translators

精選翻譯作品在讀者劇場中公開朗讀  
Selected translation extracts to culminate in a Reader's Theatre

有興趣人士請到 [www.aftec.hk](http://www.aftec.hk) 下載並填妥報名表格，連同已翻譯的青年劇目節錄，於 **2018 年 1 月 4 日** 或之前電郵至林小姐：joyce@aftec.hk。

入選者將獲安排面試，從中選出約 18 位新晉譯者組成翻譯團隊。參加計劃費用全免。  
翻譯劇本有機會應用於誇啦啦的未來節目，每套劇目的最佳翻譯者姓名將獲刊登鳴謝。

To start this journey, please translate one of the excerpts from the selected extracts into Chinese or English, and email the translated copy with the enrolment form to Joyce Lam joyce@aftec.hk on or before **4 January 2018**. These documents are downloadable at [www.aftec.hk](http://www.aftec.hk).

**A maximum of 18 emerging translators will be selected. There is no fee required for joining this programme.** Translated plays might be used for future programmes. One final translator per play will be chosen and acknowledged by name.

節目查詢 **Programme Enquiries:** info@aftec.hk | 2520 1716 (林小姐 Ms Joyce Lam)

主辦 Presented by



**f AFTECHK**

[www.aftec.hk](http://www.aftec.hk)

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如遇特殊情況，主辦方保留更改或取消節目權利。  
The presenter reserves the right to change or cancel any programme should unavoidable circumstances occur.

# 「青年專屬劇目」計劃 II

## *Plays for Young People II*

### 試譯文本選段

### Excerpts for trial translation

### 英譯中 English to Chinese translation:

Please choose from either ONE of the two excerpts here.

選段 **Excerpt A** (第 pages 2-3 頁)

*When I Want to Whistle, I Whistle* by Andreea Valean

選段 **Excerpt B** (第 pages 4-6 頁)

*Fifty - Fifty* by Milena Bogavec

### 中譯英 Chinese to English translation:

選段 **Excerpt C** (第 pages 7-8 頁)

《紅月亮》作者：鄧立鵬



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## Excerpt A

### *When I Want to Whistle, I Whistle* by Andreea Valean

*Somewhere in the Romanian countryside.*

*A day room in a Boys' Detention Centre.*

**Warden** Please come this way. In here... This is the room... We do all the cultural, educational and sports activities in here. Actually, they rarely use it. We sometimes watch TV...

*(Beat)* So you've come all this way, all by yourself?

**Girl** Yes. This is just a pilot project. Later I hope to come back with some of my colleagues and my supervisor to apply the study to the Detention Centre as a whole.

**Warden** Well... we have eight hundred youths in here. Of course, some of them aren't youths any longer, but we call them youths anyway.

**Girl** I know the unit's capacity is five hundred... so it's no wonder you're having problems...

**Warden** Let me tell you – the overcrowding is the least of our worries. You'll see for yourself... the real problem is they're completely demoralised...

**Girl** What about the lack of basic facilities? Isn't that a problem?

**Warden** On the contrary, the facilities are very good. Many of them are better off here than at home. They have somewhere to sleep and regular meals but they're always moaning... We used to run a tight ship before... when we had proper management. A warden could be a warden then.

Now they all have rights, they're getting above themselves.... I mean... this visit of yours, at the State's expense... just to pat them on the back...

**Girl** I'm not being paid for this.

**Warden** You might not be, but those reporters are. Every time we get any trouble the place is crawling with them.

**Girl** What trouble?

**Warden** Oh...it was in all the papers... we're not beating them anymore, but every so often they need a good hiding. So they fight among themselves, even kill each other, just for the hell of it.

Last year, they almost beat a new inmate to death. The whole block got into the act. They didn't actually kill this poor kid but he was so terrified he hanged himself. That's what we're dealing with... so I think you're wasting your time, Miss. Better off doing a study into our side of things...

You've no idea what we have to put up with... I could tell you some tales; fill a book this thick... (He shows three fingers) ...been here so long I've seen it all...

**Girl** This is a study into juvenile delinquency.

**Warden** Well, what I don't know ain't worth telling.

**Girl** Thanks anyway, but we're basing our study on information gathered directly from the young people to find practical solutions to help them reintegrate in the community.

**Warden** They're never out for long before they're back. Unless they're over eighteen, then they're packed off to prison. They like it there – they get training and they're allowed to smoke.

That's all there is to it.

## Excerpt B

### ***Fifty – Fifty*** **by** **Milena Bogavec**

*What can be split? What can be shared? What can be divided?*

*We can split a chocolate. I take three bowls, you take three bowls. And then we share. Six would be too much for only one of us. We can share the pillow: you put your head on the one side, me on the other. And then we dream. Tomorrow morning, we can share our dreams.*

*We can split a chewing gum. And share a bike. And a swing, if you let me sit in your lap.*

*We need to share a seesaw. When you're alone at a seesaw, it does not make any sense.*

*Some things are designed for two. School benches. Seats on the bus. Double rooms. Even a single room can be doubled, if you share it with someone. We can share the crossword. You write vertically, I write horizontally. We can share the chalk, the place in the closet and the chocolate cream, if you give me the white part. And the book, if we agree who will read it first. And the piano, so we play with four hands. We can learn how to share a lot of things: the planet Earth has two semicolons. It is divided by meridians and parallels. And everything that is whole can be divided into half.*

*I can share everything. But I cannot divide.*

*I cannot divide my love. It is unsplitable.*

*I love you.*

**Teacher**                      *(Singing)* There's only one mother.  
There's only one father.  
There is only one love.  
For me and for my brother.

*(Speaking)* Let's go now, we all sing together!

*(Tanya tries to follow her teacher. The teacher is correcting her singing.)*

*(In the end, Tanya stays alone in the light. She sings.)*

**Tanya**

*(Singing)* There's only one mother.

There's only one father.

There is only one love.

And there is only one me.

*(Speaking)* There is only one me.

I realized it when my parents got divorced, and when my mom used her scissors to divide our photo album. She cut my daddy from all the pictures. Pictures with me and her are the only pictures left. But there's something my mom did not think about. In pictures of me and her, there's also my Dad... he is just not visible because it's on the other side of the camera. When they stopped loving each other, and when Dad stopped taking the pictures of us, the number of our family photos was also reduced. I became a photographer when I decided to make the pictures for the blank pages in our family album.

Nobody is on those pictures. Just me. But... I am also invisible because I'm on the other side of the camera. But, anyhow: I know that I'm there.

Say cheese!

*(Tanya smiles. A bulb flashes.)*

**Andrey**

My folks got divorced three times. We do not have a family album. We only have pictures from their weddings. At the first wedding, they were young. I am also in that picture, in my mom's stomach, but you cannot see me because of her wedding dress. At the second wedding, they have a baby. Me. My grandma is holding me, you see? And mom has



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no wedding dress. At the third wedding of my parents, I wasn't present. I moved out to my grandmother's place in Kotor, and I enrolled The Maritime College. When they called me to announce "the happy news," I hung up the phone...I'm not here!

**Andrey's Mum**

Andrey, tell your father that it is seven and thirty, and that the shops open at half past nine.

**Andrey**

Dad, mom said it's half past eight, and the stores are only working for one hour, from now.

**Andrey's Dad**

Tell your mother that I'm not surprised that she knows the working hours of all the shops in the city.

**Andrey**

Mom, Dad said we're going to go now and that we'll be back in an hour.

**Andrey's Mum**

Andrey, remind your father that the last time you went for shopping, he bought you shoes that are not in your size, just because he wanted to watch the football match on TV.

**Andrey**

Dad, Mom said that we should make sure if my shoes fit me.

**Andrey's Dad**

Andrey, tell your mother that ... Why are you lying?! She did not say that!

**Andrey**

That's what she said.

**Andrey's Mum**

I did not say that! Andrey, please tell your father what I said.

**Andrey**

I don't want to be your transmitter! Tell him yourself!



## Excerpt C

### 《紅月亮》

作者：鄧立鵬

- 老肇： 你坐下（大吼老目嚇得坐在地上）你就想這樣一走了子嗎？
- 小目： 我，我向你道歉。
- 老肇： 道歉，哈哈，這幾年你害的我家破人亡，媳婦跑了，工作沒了，我辛苦給人打工掙點生活費，你比收電費的還準時。你要走了我全部的錢，而且胃口越來越大，你知道我過的什麼生活嗎，我他媽的活的人不像人鬼不像鬼。你知道嗎？
- 小目： 叔叔我錯了，我不是人（自己抽嘴巴）
- 老肇： 你不用自己抽。
- 小目： 那叔叔你抽我。
- 老肇： 我害怕髒了我的手。
- 小目： 叔叔你不知道我也沒有辦法啊。
- 老肇： 你不用裝可憐，我也不讓你陪我精神補償，你把拿我的錢加起來有 10 萬了吧，你還我。我們一筆勾銷。你走你的陽光道，我走我的獨木橋。
- 小目： 叔叔，我求求你，我現在沒有錢啊。
- （突然跪在肇面前）
- 老肇： 起來，別給我裝窮，你現在沒有那就寫個欠條慢慢還。快點，我還要去接我老婆。

- 小目： 叔叔，你聽我把話說完，我不是個壞人一個沒良心的人。
- 老肇： 你不是，我是行了吧。趕快寫，要不我就報警，告你敲詐，不寫，好的。我把剛才你給我唱的歌曲再唱一遍「鐵門啊鐵窗啊鐵鎖鏈，手扶著鐵窗我望外邊，外邊地生活是多麼美好啊，何日重返我的家園」。
- 小目： 等等，聽我說完，不管那人死沒死，你跑了，是我把他送醫院的，我給他付的藥錢啊。我也算是給你擦屁股啊，就是我不算好人，你讓我把話說完行嗎？
- 老肇： 好，你說。
- 小目： 是我欠你的，我一定會償還你，叔叔請相信我。我不是個壞人，我是沒辦法啊，那一年中秋我遇見你這個事的時候，我爸爸和媽媽離婚，我沒人管只好輟學在街上胡混，正好我媽媽生病要住院，我一分錢沒有，我看被你撞的那個人也沒事我就想出這個辦法就這樣幹了，這三年是你給我的錢救了我，救了我媽，最近我也檢查出來腦子裡有個瘤子，又要住院開刀，需要錢，我實在想不出別的辦法，叔叔我對不住你啊，你放心，就是砸鍋賣鐵這錢我也要還給你，我對不住你。（傷心痛哭）
- 老肇： 你就演好好演戲。演技不錯啊眼淚都下來了。中戲<sup>1</sup>畢業的？
- 小目： 叔叔你看，這是我的診斷書，這些是我借款借條。（掏出來讓看）還有我拿你的錢都有記錄。我想了，我有錢一定會還你的。
- 老肇： 我，你。看來你也沒有撒謊。那你也不能這樣害我，我三年怎麼過的。你。你。

（電話鈴響）

--- End of document ---

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<sup>1</sup>中央戲劇學院

主辦 Presented by



躍進資助 Springboard Grant

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## ***Plays for Young People*** 「青年專屬劇目」計劃 II

### **Enrolment Form 報名表**

Stream 報名組別*: <input type="checkbox"/> English to Chinese translation 英譯中 <input type="checkbox"/> Chinese to English translation 中譯英	
Name in English 英文姓名	Name in Chinese 中文姓名
Sex 性別	Occupation 職業/ University & subject currently studying 目前就讀大學及科目
Correspondence Address 通訊地址	Email address 電郵地址
	Telephone no. 聯絡電話
Qualifications 學歷 (applicants need <u>not</u> be translation major 報名者 <u>毋</u> 須具備主修翻譯學歷背景)	
Translation experience 翻譯經驗 (if any 如有)	
Please state why you feel you should be selected for this programme. 試說明你認為自己可獲選參與本計劃的理由。 (please attach separate sheets if required 如有需要可另附紙張)	

\*Please submit relevant translation excerpt according to the stream you are applying.

參加者只需遞交報名組別的相應試譯文本。

Arts Background 藝術背景(if any 如有)

- ☐ Dance 舞蹈: \_\_\_\_\_
- ☐ Music 音樂: \_\_\_\_\_
- ☐ Theatre 戲劇: \_\_\_\_\_
- ☐ Visual Arts 視覺藝術: \_\_\_\_\_
- ☐ Others 其他: \_\_\_\_\_

How many times have you gone to the theatre in the past 6 months?

你過去 6 個月欣賞了多少次戲劇演出？

- ☐ More than 6 times 超過 6 次
- ☐ 3-5 times 次
- ☐ 1-2 times 次
- ☐ None 沒有

How did you get information about this programme?

你從甚麼途徑得知本計劃？

- |  |   |
|--|---|
| <input type="checkbox"/> Leaflet / Poster 傳單 / 海報        | <input type="checkbox"/> Email from AFTEC 誇啦啦寄出的郵件            |
| <input type="checkbox"/> Universities / Teachers 大學 / 老師 | <input type="checkbox"/> Friends / Relatives 朋友 / 親戚          |
| <input type="checkbox"/> Facebook Advertisement 臉書廣告     | <input type="checkbox"/> Others 其他(please specify 請列明: _____) |

Date 日期 \_\_\_\_\_

There is a face to face interview and blind translation for shortlisted candidates after they send in their initial translated copy.

入圍申請者將獲邀出席面試及進行即場試譯。

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