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初探臺灣音樂劇字幕翻譯：

《I Love You. You're Perfect. Now Change》個案研究

Exploring surtitle translation in Taiwan musical theatre with *I*

Love You. You're Perfect. Now Change as a case study

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MASTER'S THESIS ACCEPTANCE CERTIFICATE
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本論文係鍾榕芳（R09147006）在國立臺灣大學翻譯碩士學位學程完成之碩士學位論文，於民國 113 年 5 月 28 日承下列考試委員審查通過及口試及格，特此證明。

The undersigned, appointed by the Graduate Program in Translation and Interpretation on May 28, 2024, have examined a Master's Thesis entitled above presented by JUNG-FANG CHUNG (R09147006) and hereby certify that it is worthy of acceptance.

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Acknowledgement

Legend has it that atop a treacherous mountain stands a fearsome dragon known as “THESIS.” Defeating the dragon will be the most daunting task for every knight who dares to prove themselves. The dragon’s best trick is to bewilder and confuse the challenger, causing them to doubt their abilities, question the purpose of their quest, and even lose faith in themselves. According to those who have dealt with the dragon, it is one of the most gruesome experience in their life, but once they subdue the dragon, they will be rewarded with a gold medal, forge a precious bond with the dragon, and have unparalleled fulfillment.

To test my faith, I became one of the climbers of this notorious mountain. Yes, the paths were difficult, the climate was ever-changing, and the dragon was...well, you know what I mean. I was heavily injured, mentally tortured, and had doubted myself for endless times. Yet, I survived. I defeated the dragon. I also learnt and benefitted from her. We became friends, and she will always have a special spot in my mind.

The journey of dealing with the dragon has been overwhelming. Luckily, I got so many helps from my tribe, which offered me endless supports and aids on the way. Shoutout to my master Dr. Szu-wen Kung, who provided massive amount of patience, empathy, kindness, and professional advice. You are my heroine. I also want to thank all my instructors and classmates from GPTI for their precious sharing, caring, and love, especially for the BRAFS accountability group. I am also grateful for my family to keep pushing and motivating me, and for my friends and ex-boyfriend Olfry Murillo to keep encouraging me. I would like to thank the production team of *I Love You. You’re Perfect. Now Change.* for presenting such a wonderful musical that I fell in love with and researched. Lastly, thank you, me, and thank you, the dragon. It’s been a pleasure.

Abstract & Keywords



Stage translation has been a focus in translation studies, in which surtitle translation is one of the translation tasks. In Taiwan, research about surtitle and its translation is lacking, showing that surtitle translation study is a newly emerged field in Taiwan that worth investigation. In this research, *I Love You. You're Perfect. Now Change* (LPC), an off-broadway licensing musical in Taiwan, is examined to discuss its surtitle translation strategies from the perspective of domestication and with key issues in stage translation. The development of surtitle translation in Taiwan musical industry is also a focus in this study. Through interview and textual analysis, the study found that domestication is an effective strategy for surtitle translation. It improves surtitle reading experience, enhances performability, and achieves desired results for the production team. Regarding the future of licensing musical in Taiwan, despite existing challenges, it appears promising and optimistic. The agency of a surtitle translator and the organic process of surtitle translation are particularly notable in the study, setting surtitle translation apart as distinct within the broader landscape of translation practices.

Keywords: stage translation, surtitles, surtitle translation, domestication, musical theatre



摘要與關鍵字

戲劇翻譯（stage translation）為近年持續受到矚目的研究領域，音樂劇字幕翻譯（surtitle translation）則為其一。台灣學術界針對音樂劇字幕翻譯的研究尚付之闕如，仍屬新興領域，值得一探究竟。本論文旨在透過版權音樂劇《I Love You. You're Perfect. Now Change》（簡稱 LPC），以歸化理論與戲劇翻譯為理論架構，探討音樂劇字幕翻譯的策略。此外，臺灣音樂劇字幕翻譯發展現況也是本研究探討重點。透過音樂劇製作團隊訪談與文本分析，發現歸化為有效的戲劇字幕翻譯策略，可增進字幕可讀性、提升表演性、達到製作團隊期望的效果；台灣戲劇字幕發展縱然現存挑戰，但整體發展樂觀，充滿潛力；戲劇字幕譯者能動性與戲劇字幕翻譯的有機發展過程亦為本研究的重點發現，使戲劇字幕翻譯在翻譯領域中獨樹一格。

關鍵字：戲劇翻譯、戲劇字幕、戲劇字幕翻譯、歸化、音樂劇

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Chapter 1. Introduction

Stage translation has been an emerging field in translation studies since it received attention in the 1990s (Ordóñez, 2013, p. 90). As global activities go on, people get to enjoy live theatrical performances from all over the world with the service of translation. Among all the translation services in theatre, the most accessible ones for audience are probably surtitles. Surtitles is a series of titles that are shown above or beside the stage for the audience, usually translated from the audible words of a live performance (Low, 2002, p.97). As it may sound unfamiliar for some, it is a very common service in theatre, especially when a performance is in foreign language, such as an opera or a foreign play. In Western countries, surtitles are provided primarily to the hearing impaired, but as the global performances increase (Espasa, 2020, p. 282), they are also welcomed by audiences speaking different languages or using the language of the host countries as their second language (Secară, 2018, p. 131). Surtitles help spectators to understand what is said and sung on the stage. Without a doubt, surtitle is a useful tool for audience to watch a live performance in an unfamiliar language.

As one of the translation tasks in stage translation, studies of surtitle translations is a new scope that worth further investigation. In studies abroad, key issues in stage translation are used to analyze surtitle translation, including performability (Bassnett, 1997a, 1991b; Espasa, 2012, p.320), authorship and status (Espasa, 2012, p.320), and audience reception (Secară, 2018, p. 139). Surttitle translation is also compared with subtitle translation, since it has some in common with the audiovisual translation. For example, surtitles are constrained by time and space (Low, 2002, p.101), need dense and clear translation (Secară, 2018, p. 134), and receive simultaneous information from audio and visual channels (Espasa, 2012, p.318). However, surtitle translation has so many

unique features, such as freedom of revision (Darancet, 2020, p.178), translator's role as a performer (Darancet, 2020, p.174), and the access to immediate response from spectators (Spas, 2012, p. 318), which makes it more than a category in stage translation or in translation studies in general. More details will be elaborated in the chapter of literature review.

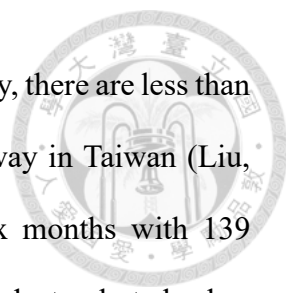
With such intriguing features, however, surtitle translation including its research receives little attention in Taiwan and even in greater Chinese-speaking communities. In Taiwan, most studies in stage translation, the closest field with surtitle translation, focus either on the process of adaptation, namely the process of transforming a foreign play into a production within local context (Lu & Chang, 2008, p.156; Fang, 2009, p.2; Chung, 2015, p.26), or on the analysis of Shakespeare plays and spoken drama (Hsiung, 2012, p. 33). Therefore, in the hope of filling the gap of relative research and opening a new gate in such field in Taiwan, this study is intended to explore surtitle translation in the musical theatre industry in Taiwan with the case study of a licensing musical: *I Love You. You're Perfect. Now Change*.

I Love You. You're Perfect. Now Change, abbreviated as LPC, is an Off-Broadway musical that ran in Taiwan in 2022, performing in English with Chinese surtitles. Since its debut in 2007 and a revival in 2009, this humorous yet realistic musical comedy has attracted Taiwanese musical lovers' attention. After its successful revivals with 35 performances in 2021, Aactiva Productions (活性介面製作公司), a Taiwanese production company, decided to make it a long run, spanning from January to July 2022 with 152 performances in total. The musical ended up with 139 performances with 13 canceled due to the global COVID-19 pandemic (Liu, 2022). Still, the performance was a huge success and gained enviable reputations to the play and the company. Among the praises the musical received, one of the most eye-catching topics is about its surtitle translation. For

example, an audience wrote in her blog post that “the production team took good care of the surtitles and the translation is agreeable” (Chen, 2021). An author in *Verse* magazine noted that “Surtitles of LPC are so well-translated and even surprising to the audience that even though the play is performed in English, it still makes a top choice for someone in Taiwan who would like to enter the world of musicals” (Lin, 2022). These comments show that spectators not only notice the existence of surtitles, but appreciate how creative and local the translation can be, which made them feel that a foreign play is accessible.

Translation being creative and local, in the scope of translation studies, can be seen as domestication or even transcreation in this case. For example, slangs and loanwords are used in the musical, even when the literal translation is reasonable and understandable, so they can be considered as domestication. Furthermore, emojis and Graphics Interchange Format (GIF) are adopted as a way to “translate” the source surtitles, which can be regarded as transcreation. These translation strategies are unique and have achieved surprising effects to its audience. Despite being a licensing musical, there are no restrictions or rules regarding surtitle translation in the licensing contract. Therefore, the production team has the full authority to create the desired result. As a lover of this musical and a translator, such strategies have awakened the curiosity of the current author. This study investigates the aims and expectations of such strategies and understand the workflow behind the whole production to make such a successful performance of surtitle translation. To this end, this study applies domestication as a conceptual framework to analyze surtitle translation strategies used in this play, to examine the aims and expectations of such strategy, and to further explore surtitle translation in musical theatre industry in Taiwan.

Apart from the reasons mentioned above, this musical itself is worth investigation. There are four reasons for this case. First, its rareness. LPC is a musical theatre licensed



from Off-Broadway and produced by an all-Taiwanese team. Currently, there are less than ten commercial licensing musical theatre reproduction from Broadway in Taiwan (Liu, 2022). Second, the run of LPC. In 2022, LPC ran as long as six months with 139 performances in total, which is not only unusual in Taiwan musical industry, but also has a tremendous impact on its surtitle translation. Third, its production team. The reproduction of LPC is done by Taiwanese cast and crew, which is uncommon in Taiwan, because most of such performances in Taiwan are produced by foreign teams on tour. Having a Taiwanese production of a licensing foreign musical theatre not only benefits local musical theatre industry, but also allows its surtitle translation to be more flexible. Finally, its success. The production eventually received huge success, hit a record of the longest run of a musical theatre in Taiwan, and pulled in more than 23 million New Taiwan Dollars at box office (Liu, 2022). With factors involved to make this play successful, surtitle translation is considered one of the determining factors (Liu, 2022), another reason to research from the perspective of translation. To sum up, the rareness, the long-term run of the play, the Taiwanese production team, the success of LPC are the reasons that this musical theatre is worth academic investigation in the scope of translation studies, especially in terms of its potential contribution to the lacking surtitle translation research in Taiwan and to the development of the local musical theatre industry.

As mentioned in previous paragraphs, this study aims at investigating two research questions. One is to examine the aims and expectations of the LPC production team to adopt domestication translation strategies in its surtitles; the other is to explore the development of surtitle translation in musical theatre industry in Taiwan. To answer these questions, qualitative research methods are adopted, including semi-structural interviews and textual analysis. In semi-structural interviews, core production members of LPC are interviewed. After collecting the data from interviews, along with the existing materials

such as articles, text analysis will be implemented to organize the data at hand and generate results that answer the research questions.

This study is comprised of four chapters following the introduction. First, the Literature Review will explore academic resources relevant to this study, including research in stage translation, domestication, and licensing musical theatres in Taiwan. The research methods, then, will be explained in the following chapter, including the approaches of collecting textual and interview data and analyzing them. Next, in Result and Discussion, the textual data will be analyzed through the lens of domestication, while the interview material will be examined and organized to answer the research questions, before generating the implication of this study. Lastly, the Conclusion chapter will summarize the research process and its findings, as well as provide primary insights into the field and suggestions for future research.

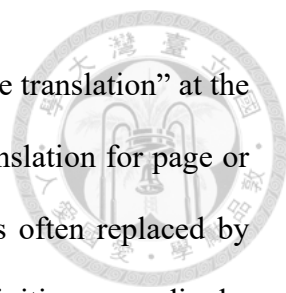


Chapter 2. Literature Review

This section reviews previous studies on stage translation, domestication, transcreation, and licensing musicals in Taiwan. It explores the differences between translating for the page and the stage, discusses surtitle translation and its comparison to subtitles. The concept of performability in stage translation is examined, along with the strategies of domestication and transcreation. The development of licensing musicals in Taiwan, including adaptations and foreign productions, is also covered.

2.1 Stage translation

Theatre has been a common art form in our daily life. Originating from Greek “theatron,” its literal meaning is “place for viewing” (“Origin and Meaning of Theater,” n.d.). According to Encyclopedia Britannica, theatre is “live performance of dramatic actions in order to tell a story or create a spectacle” (Guthrie et al., 2023). Therefore, theatre could be a place where performance takes place, and a term for dramatic live performance. In theatre translation studies, researchers may refer to different terms such as stage translation, theatre translation, drama translation, etc. For Shahba et al. (2012, p.95), theatre translation produces texts on the stage, while drama translation generates translated text on the page. Brodie (2019) indicated that the main distinction between theatre translation and drama translation is that the former’s ultimate goal is to generate a work intended more for performance than for reading. Both scholars above believed that theatre translation aims at the stage and drama translation aims at the page. However, these definitions may vary according to other scholars. For example, Griesel (2005, p.63) used “theatre translation” to refer to translation of theatrical works into other languages for audiences who speak different languages, and the translation could be oral and written.



Ordóñez (2013, p. 91) avoided using “drama translation” and “theatre translation” at the same time in her study, because “drama translation” could mean translation for page or for both literature and theatre, while “theatre translation,” which is often replaced by “stage translation” in recent studies, could in turn change its definition accordingly. Bassnett’s work *The Translator in the Theatre* (1981) initiated the more systematic method to examine translation phenomenon in the theatre context. Espasa (2012, p.317) pointed out the two characteristics of stage translation, including two-way and immediate communication between actors and audiences, and the uniqueness of every stage performance. Furthermore, stage translation has been compared with literary translation because the former has two theatre signs at the same time, namely the written text and performance aspect. From the description above, it is clear that “stage translation” indicates the translation for the stage, which is similar to the definition of theatre translation. While the definitions in the studies above can be different, these concepts reflect to a key discussion on whether translation in theatre is for reading or for performing (Meng, 2012, p. 5), hence the ongoing debate of “performability”, another critical term in the field of theatre translation, which indicates the extent and the importance of whether a theatre text aims for performing. It will be discussed in section 2.1.3.

This study will primarily refer to “theatre translation” as surtitle translation is a part of live performance. Additionally, “theatre translation”, interchangeable with “stage translation,” will be adopted to refer to translation work in theatrical system that aims at performance. In the next section, past research of surtitle and its translation will be explored as an extension of stage translation and the focus of this study.

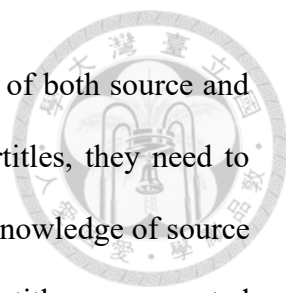
2.1.1 Surtitle translation

“Surtitle,” also called “supertitle” (Jacobs, 2015; Espasa, 2020, p.282), is “a piece of text, usually translated, that is projected onto a screen above the stage when an opera, play, or piece of music with words is being performed.” (SURTITLE | Macmillan Dictionary, n.d.).

In translation studies, research on surtitles and their translations have been emerging in recent years. Scholars in this field also offer their definitions of surtitles. Low (2002, p.97) defines surtitles as involving captions translated from the audible words during a live performance, which is presented above the stage. Ladouceur (2013, p.356) points out that surtitles “are a textual product destined to be read by the audience during the performance. They actively participate in the staging of the play as a constituent part of the performance.” In short, “Surtitles” is a unique form of translation product specifically used in live performances. They are captions being shown above the stage, and are translated from the audible words during a live performance (Low, 2002, p.97).

For now, there is no standard system of surtitling in the world (Secară, 2018, p. 137). Some venues offer news-ticker-like displays, which is also what LPC used during their performance. Others have big projector screen installation. The audience’s need also have an impact on the arrangement of surtitles. For example, if the target audience is elderly, the font size of the surtitles should be bigger. Surtitles are usually presented with light-colored characters and dark backgrounds for optimal reading experience. Using a projector and a slideshow maker, such as Microsoft PowerPoint, is the most common way of managing surtitles, since it is cheap, accessible, and convenient, although professional software is also available (Pérez-González & Secară, 2018).

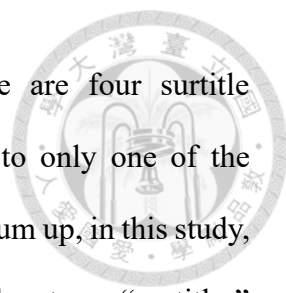
In the early stage of production, a surtitle translator translates lines based on the script, then revises the translation and produces surtitles during rehearsals. Griesel (2005: 6) identifies three target audiences for interlingual surtitles, including source language



audiences, target language audiences, and audience with knowledge of both source and target languages. Therefore, when a surtitle translator produces surtitles, they need to think about not only the target text audience but also audience with knowledge of source language. Since there are audible source language playing when the surtitles are presented almost synchronously, the comparison between languages will be fairly obvious.

The role that operates and manages surtitles is called a surtitler (Darancet, 2020, p.174), also referred to as a captioner (Matheson, n.d.). As a person who is responsible for surtitling, a surtitler manages the equipment for surtitle projection and controls the surtitles during performance by listening to what is said and sung on the stage. Therefore, they need to know what will happen in the performance. For example, a surtitler has to join the rehearsal of a play to know how and when actors and actresses deliver the lines and lyrics, as Low (2002, p.107) specified that it is necessary for a surtitler to be aware of certain important lines. Technical arrangement is also crucial since surtitling is a technology-based modality and could vary every performance because of the technical requirement (Darancet, 2020, p. 173). Moreover, music offers a time frame for a surtitler to control the surtitles (Darancet, 2020, p. 175). Therefore, a surtitler needs to familiarize themselves with the musical, such as when the first note of a song begins, or what instrument they can follow to show the next surtitle.

According to the discussion so far, a surtitler must familiarize him/herself with the performance thoroughly, ranging from performers' acting habits, technical arrangement, to music, dance, and script of the live performance, in order to fully manage the surtitles. As many aspects of surtitling could change in every performance, number of surtitlers could vary, too. If the production is small and the run is short, there could be only one surtitle translator who is also the surtitler, as it is usually the case in Taiwan (Translation lead, 2023). However, when the run of the performance is long, there could be more than



one surtitler and surtitle translator. For example, in LPC, there are four surtitle translators/surtitlers in total, but every performance is distributed to only one of the surtitlers, namely they would not appear on site at the same time. To sum up, in this study, “surtitles” will be used to refer to as captions being shown above the stage; “surtitler” will indicate the role who manage and operate the surtitles during the performance, and “translator” will be referred to surtitle translators of the play.

Secară’s research (2018, p.130) indicated that surtitles originated from opera settings, where the Canadian Production Company presented the first production with surtitles in 1983; others argue that these features were firstly created as a systematic practice in New York in 1996 (Secară, 2018, p.130), before it was introduced to other regions, including Finland, Canada, Hong Kong, and France (Darancet, 2020, p.175). In fact, as early as the beginning of the 1980s, an opera house in Hong Kong has already provided surtitle services, which were not seen as surtitles because of their vertical presentation (Secară, 2018, p.130). However, vertically-presented captions should also be regarded as surtitles, since it serves the same purpose as horizontal captions. Therefore, it is argued that the beginning of surtitle translation service in theatre houses should be in the beginning of 1980s.

The development of surtitles is strongly related to accessible services of captioning in televised programs, especially for the deaf. In 2000s, organizations in the UK and Europe started to advocate subtitling accessible services in TV programs. Captioning services has since been put in place in different countries in the world (Secară, 2018, p.131). However, they are not just for the hearing-impaired. Secară and Allum (2011, as cited in Secară, 2018, pp. 131-132) pointed out that most hearing viewers of a live performance found surtitles useful and helpful to understand the plot. In other words, surtitles provide clear information of what is said and sung on the stage for many

spectators, who are not just for viewers that need them, but also people who do not need surtitles but see them as an aid for understanding what happens onstage (Secară, 2018, p.131).



In surtitle translation studies in Chinese-speaking communities, most research focus on the translation from Chinese/Cantonese to another language (mostly English) and can be seen in China, Hong Kong, and Singapore (Yeung, 2009; Song, 2018; Chan, 2020; Leonesi, 2021). Leonesi (2021) examined the role of surtitling through the case of Chinese theatre performances touring abroad and running at international theatre festivals in China. Yeung (2009) explored the functions and pointed out the significance of surtitles translated from Chinese to English for *xiqu* (Chinese opera). Chan (2020) discussed challenges when translating surtitles or subtitles into English for Cantonese opera. Song (2018) used an award-winning Chinese play to investigate the challenges and strategies when dealing with cultural references in the translation process from Chinese to English. Only Huang (2019) investigated surtitle translation strategies from English to Chinese. However, the translation is generated only for academic analysis rather than for practical performances. None of the above focus on musical theatres.

In Taiwan, people are used to watching audiovisual contents with subtitles (Heppoko, 2017), especially for foreign shows. In the Radio and Television Act promulgated in 1976, it is stated in Article 19 that “Foreign-language programs shall carry Chinese subtitles or broadcast with Mandarin narration (Ministry of Justice, n.d.).” The article shows that subtitles are necessary in audiovisual contents for Taiwanese audience. When it comes to surtitles in theatre, it is the same case, although surtitles sometimes lead to an awkward situation among audience, where they struggle to read the surtitles and watch the performance at the same time (PAI, 2015). However, LPC has received praises for its surtitle translation. The stunning effect of the surtitle translation became the motivation

of this case study.

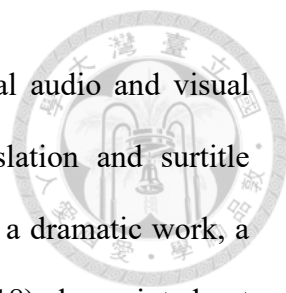


2.1.2 Surtitles and subtitles

As mentioned before, surtitles are captions shown above the stage in theatre settings. They translate audible words of a live performance and are synchronized with what happens onstage. They usually involve two rows of words with restricted word counts due to time constraints. These features are similar to subtitles in audiovisual translation (AVT), which is more common and relevant to surtitles (Low, 2002, p. 101).

Darancet (2020, p. 174) categorized the common features of surtitles and subtitles into technical and translation aspect. From a technical perspective, both surtitles and subtitles are constrained by time and space (Darancet, 2020, p.174). Low (2002, p.101) also pointed out that both are limited by size and time. As subtitles need to follow what happens on the screen, surtitles are also in sync with what happens on the stage. Since everything happens quickly in an audiovisual content, whether it is a video or a live performance, time allocated to each caption is very short.

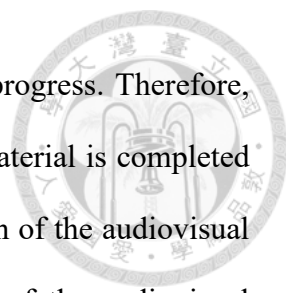
Furthermore, space is another technical aspect that limits the presentation of surtitles and subtitles. In audiovisual translation, it is common to have limited word counts. Surtitles also have similar instructions (Low, 2002, p. 101). Therefore, they have similar ways of presentation, where subtitles are shown simultaneously with a visual content, and surtitles are displayed concomitantly with the performance (Darancet, 2020, p. 174). Due to time and space constraint, in translation's point of view, the content of each surtitle and subtitle is limited. That means both subtitle and surtitle translation need to be condensed (Secară, 2018, p. 134), where repetition and ambiguity tend to be avoided (Low, 2002, p.101). Spectators can read clear and concise surtitles or subtitles quickly since they need to focus on other things (Low, 2002, p.101).



Lastly, subtitles and surtitles are both presented with theatrical audio and visual content. According to Low (2002, p. 101), “both [subtitle translation and surtitle translation] tasks produce a legible version of the verbal material in a dramatic work, a work which also has visual and auditory feature”. Espasa (2012, p.318) also pointed out that both stage translation and audiovisual translation are received simultaneously via two channels (audio and visual). In conclusion, surtitles and subtitles share some features, including constraints of both time and space, the need of dense and clear translation for readability, and its simultaneous reception from audio and visual channels.

Although sharing features in common, surtitles differ from subtitles in a number of important ways, including flexibility, translator’s role, and relationship with audience. The first aspect is flexibility, including time constraint and freedom of revision. As mentioned earlier, both subtitles and surtitles are constrained by time, but the allocated time for each task has huge difference. Low (2002, p.101, p.104) pointed out that both surtitle and subtitle translation is constrained by time, although surtitles usually have much longer time span than subtitles. Time for a surtitle can be very long, especially when it is a lyric from a song. For example, a 5-second subtitle is considered long, but it is just minimal in opera settings (Low, 2022, p. 104). The other flexibility is freedom of revision. Subtitles translation is a linear process, where a translator completes the task and submits the result to a proofreader, then the subtitles are finalized. Once the translation result is confirmed and embedded in a video, subtitles cannot be altered (Secară, 2018, p.134). However, surtitle translation can be revised through the whole process of production (Darancet, 2020, p.178), even during the runs of the performance. Therefore, surtitle translation allows more flexibility than subtitle translation.

The second aspect that differentiate subtitles and surtitles is the translator’s role, including the need of involvement of production, onsite operation, and engagement in a



performance. As mentioned before, subtitle translation is a linear progress. Therefore, when a subtitle translator starts to work, it means the audiovisual material is completed (ScreenSkills, n.d.). The translator does not involve in the production of the audiovisual material. Their translation is a work attached to the end product of the audiovisual material. However, when a surtitle translator begins to work, the theatrical work is in the middle of its production (Low, 2002, p.102). That means a surtitle translator will join rehearsals and observe how and when actors arrange their lines in order to decide on line-breaking and generate proper translation. They can also discuss the implications of the lines or lyrics and translation strategy with the director or the producer.

Compared to a subtitle translator, the involvement of a surtitle translator in the theatrical work's production is deep and long. Other than involvement in production, a surtitle translator also has to join the performance. As mentioned above, once the subtitle translation is done, it will be embedded in the video; therefore, there is no need to have someone operating or supervising the subtitles. However, in theatrical settings, live performances vary every time (Espasa, 2012, p.317). Therefore, there needs to be someone at the performance to manage the surtitles, so that the surtitles can be in sync with the performance. This on-site operation of surtitles leads to the uniqueness of every operation. This way, surtitles become an extension of a performance, and a surtitler becomes a performer (Darancet, 2020, p.174), another big difference when compared with subtitles.

The third aspect of the difference between surtitles and subtitles is the relationship between them and the audience. In subtitles, the communication is one-way. When viewers read subtitles, the subtitle translator is not able to know the response from the audience right away. However, in surtitles, since they are a part of a live performance, feedback of the audience is immediate (Espasa, 2012, p. 318). A surtitler can observe the

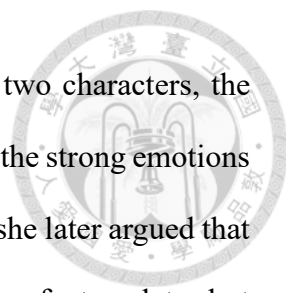
spectators' reactions and then respond to them instantly.

To sum up, differences between surtitles and subtitles can be categorized into three aspects: flexibility, translators' role, and their relationship with audience. These differences make surtitle translation not just a task of AVT, but a speciality with characteristics in both theatre translation and audiovisual translation.

2.1.3 Performability

In the previous section of stage translation, definitions of the relative terms are determined, including stage translation and theatre. As part of stage translation, surtitle translation is often discussed in the scope of key issues in stage translation, among which performability is probably the most prominent one. The reason why performability is a debating topic in theatre translation studies is due to the uniqueness of theatre text. Theatre is a special genre of text, because it is not only literature, but also performance (Meng, 2012, p.7). That means theatre text can be served as a text to read and to be performed at the same time. Therefore, whether a theatre text should be performable has been a topic of debate in the field. Performability can be classified as textual and theatrical point of view, according to Espasa (2000). From the textual viewpoint, being performable refers to the text through which performers utter effortlessly. From a theatrical point of view, performability indicates the negotiation between foreignization and domestication, which involves cultural adaptation such as dialect replacement or passage omission.

Some theatre theorists, including Pavis, Griffiths, and Johnston, believe that theatre text is to serve the stage (Meng, 2012, p.7), hence performability is necessary. Other scholars do not agree with the notion of performability. For example, Bassnett (1991b, p.122) is one of the leading scholars who are opposed to it. She once supported the concept of performability and pointed out that a translator needs to decode the “gestural understructure” (Bassnett, 1980a, p.124, as cited in Klosi, n.d., p.2) hidden in theatre text



into target language. For example, in an intense argument between two characters, the translator should recognize the tension and choose words that express the strong emotions through translation, or in the case of this study, in surtitles. However, she later argued that the term “performability” is too general and it is not the responsibility of a translator but of a production team to take care of the hidden meanings or non-linguistic factors of a theatre text (Bassnett, 1991a, p. 111).

Although with the constant debates and different opinions about performability among academics, there is still no exact definition about what performability is, what constitutes performability, or how it can be articulated (Espasa, 2020, p. 279). Scholars’ opinions also evolve over time. For example, in an email letter in response to two Chinese translation scholars, Pan Zhidan and Zhang Xue, in 2008, Bassnett pointed out that she is still not satisfied with her theories on stage translation about what constitutes performable semiotics in written text (Pan & Zhang, 2009). Other than that, researchers also start to adopt various perspectives to analyze and interpret what “performability” means to them, which leads to the diversity of perspectives in the debates of this topic. From the discussions above, it stands to reason that discussion and research about performability is still evolving and constantly changing.

When performability is discussed with surtitle translation, it is important to bear in mind that surtitles are a part of a performance and the surtitler is also a performer (Darancet, 2020, p.174). Since surtitles are an extension of a performance and a product for the stage, the performability of surtitles is crucial. That is why demands for good surtitles include clarity and accessibility so that the audience can receive what is shown on the screen effortlessly and quickly, as mentioned in section 2.1.2 of comparison and contrast between surtitles and subtitles. Therefore, when analyzing surtitles, it is necessary to take into account performability.

2.2 Domestication

This section discusses the translation approaches relevant to this study, including domestication and transcreation. After examining the theatrical framework of the analysis of this research, a brief history of licensing musical theatre in Taiwan will be introduced in section 2.3.

According to the preliminary result of textual analysis of the subject musical, the surtitle translation leans towards the culture of the target language, which closes the gap between spectators and the play and fits the definition of “domestication,” a concept frequently used in translation studies. Therefore, this study would like to adopt the domestication theory from Venuti as a theoretical framework to examine surtitles.

The term “domestication”, derived from American translation scholar Lawrence Venuti in his book *The Translator's Invisibility* in 1995 (p.19-20), refers to a translation that conforms closely to the target culture, making it more accessible and approachable to target readers. As opposed to domestication at one end, the other extreme at the other end is foreignization, with which translation is close to the source culture and “sending the reader abroad” (Venuti, 1995, p.20). Venuti described domestication as “an ethnocentric reduction of the foreign text to target-language cultural values” (1995, p.20), due to aggressiveness and dominion of the target culture, such as Anglo-American culture (Yang, 2010, p.78). Therefore, he supports foreignization, which “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti, 2001, p. 242). However, when adopted to the translation from a dominant culture to an inferior culture, domestication strategy not only make the foreign aspects more accessible and easier to handle, but allow audience to understand what happens on the stage and help eliminate the threat from foreign culture (Aaltonen, 1993:27, as cited in Meng, 2012, p.42-43). It is argued that in

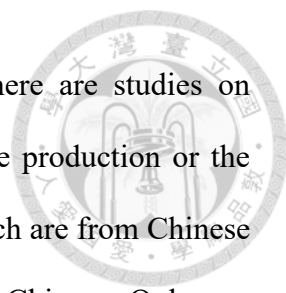
this study, domestication strategy is used to enhance the fusion of Taiwan and Anglo-American cultures as well as the acceptance of Taiwanese audience for this foreign musical.



As mentioned in previous section, surtitles and subtitles share some features in common, which make surtitles often comparable with subtitles. These shared features include constraints of both time and space, the demand of dense and clear translation to enhance readability, and their reception from audio and visual channels at the same time. In audiovisual translation studies, domestication is frequently used as a strategy to analyze subtitles. Since surtitles and subtitles have several features in common, it is reasonable to use such concept to examine surtitles as well.

Domestication is frequently used in subtitles of films in Taiwan, especially comedies from the U.S., because such strategy increases or maintains the film's humorous effect and audience's readability (Wang, 2022). Many researches in Taiwan explore the domestication effect in film audiovisual translation. Tsai (2014) used *The Simpsons* and *Adventure Time*, two popular cartoons in Taiwan, to examine the domestication strategies in cartoon subtitle translation, and discovered that *Adventure Time* used loanwords as its domestication strategies, and *The Simpsons* incorporated news, place names, and figures in Taiwan to achieve domestication effect. In another study, Tsai (2021) analyzed the domestication strategy in film subtitling with viewer responses. Jiang (2022) compared subtitles with cultural references of the American drama series *Rizzoli & Isles* by Taiwan's DVD version and China's fansubbing version, and discovered that Taiwanese translators tend to use domestication strategies to meet the Taiwanese audience's expectations.

As these studies show, domestication is common and popular in audiovisual translation (AVT) in Taiwan. However, so far there is no research that adopts domestication strategy to examine surtitle translation. As discussed in section 2.1.1 of



subtitle translation, in Chinese-speaking communities, although there are studies on subtitle translation, most of them investigate roles of subtitles in the production or the research subjects are opera. Also, most language pairs of such research are from Chinese to other foreign languages, instead of from a foreign language into Chinese. Only one study examines the subtitle translation strategies from English to Chinese in terms of communicative functions, but none of them uses domestication as a framework of research. Therefore, this research aims to take a closer look to musical theatre subtitles from the perspective of domestication.

2.2.1 Transcreation

As previously discussed, subtitles of LPC are highly domesticated. Other than that, they can also be related to transcreation. Transcreation, combined with “translation” and “creation,” is a practice that has been used for many decades. It is a process frequently seen in marketing, advertising (Pedersen, 2014, p.57), and GILT industry, namely globalization, internationalization, localization, and translation (Mazur, 2007, p.344).

While domestication is a strategy that frequently seen in subtitle translation, transcreation is also common in Taiwanese audiovisual translation industry, mostly in dubbing translation. Several studies in Taiwan have explored this aspect in various ways. You (2013) chose the American cartoon *Adventure Time* as a case study to examine its transcreation process and noted that transcreation include three basic elements: translation, creativity, and cross culture. Huang (2018) analyzed the Taiwan dubbed version of four American animations from one studio and discovered that the most commonly used techniques of transcreation include internet slangs, current issues in Taiwan, and the localized language in the dialogues (namely Taiwanese), as well as the strategy can successfully attract audience’s attention in Taiwan and enhance competitiveness in the market. Chang (2020) examined the Taiwan dubbed version *The Simpsons*, an American

animated sitcom, by interviewing with the organizer of the translation and dubbing studio and analyzing the series to discuss the application of transcreation on dubbing translation. The studies in this paragraph focus on the process of generating a transcreation product and the translation strategies to achieve transcreation effect.

As mentioned in the previous paragraphs, transcreation can also apply to stage translation. This is a research topic that has not been addressed to this day in Taiwan, same as the situation in domestication. Therefore, this study is intended to examine surtitles with the reference of research on domestication and transcreation, aiming to provide a different scope of looking at surtitle translation.

2.3 Licensing musical theatres in Taiwan

As discussed in the introduction, *I Love You. You're Perfect. Now Change.* is a rare licensing musical in Taiwan, not only because its run is long, but also because it is produced by Taiwanese cast and crew. To show its role in Taiwan musical theatre, the relevant history should be investigated. Therefore, in this section, brief review of the history of licensing musical in Taiwan will be introduced as a background knowledge for this study.

Licensing musicals in Taiwan can be categorized into two: adaptations and foreign productions. Most research on licensing musical theatres in Taiwan focus on the first category: adaptations. The 1990s marked the start of development of the musical theatre industry in Taiwan. Theatre companies tended to adapt foreign plays to native language and culture, namely in Mandarin (Wang, 2018). Many theatre companies in Taiwan started to produce Shakespeare's plays. A famous example *Kiss Me Nana*(吻我吧娜娜), produced by Godot Theatre Company(果陀劇場) and debuted in 1997, is adapted from *The Taming of the Shrew* (Godot theatre company, 2019). Another example *Shakespeare*

Unplugged(*莎士比亞不插電*) (Taiwan Shakespeare Database, n.d.), produced by Tainaner Ensemble(台南人劇團) since 2003, is a series of Shakespeare adaptations, including *The Two Gentlemen of Verona*, *Macbeth*, and *Hamlet* (Taiwan Shakespeare Database, n.d.-a). These theatre companies produce the theatre in the local language and add local elements into the adaptations so that these productions would be more accessible for Taiwanese audience. Some successful productions have revivals till today.

Starting 2003, foreign musical production companies have been including Taiwan in their world tours (Chi, 2022). This is the second category of licensing musical theatres in Taiwan: foreign productions. Most of the productions are famous Broadway musicals, such as *The Lion King*, *The Phantom of the Opera*, *Cats*, and *Mama Mia!* (Chen, 2020). Most of these musicals are performed in English with some in French, such as *Notre-Dame de Paris*, *Roméo & Juliette*, *les enfants de Vérone*, and *Les Misérables*. In recent years, there are also musicals from Japan and South Korea (Li, 2018). These musicals are produced with foreign teams and introduced to Taiwan by Taiwanese ticket sales and distribution companies, such as Era Tickets (年代售票), Kham Tickets (寬宏售票), Udn Ticket (udn 售票網), etc. They are the majority of foreign musical theatres in Taiwan. Since the productions are played in English, they provide translated surtitles for Taiwanese audience.

As for the first company that produced licensing musicals performed in English with local cast and crew, it is believed to be the LanCreator (嵐創作體), a theatre company solely focusing on licensing musical theatres(Peng, 2007). Since its establishment in 2006 (Chen, 2008), its productions include *Into the Woods*(*拜訪森林*), *Let's Broadway!*(*玩。全百老匯*), a musical concert that gathered famous numbers in Broadway musicals, and *I Love You. You're Perfect. Now Change*, which had its debut in Taiwan in 2007 and achieved over 30 consecutive performances(Chen, 2008). LanCreator is the first theatre

company in Taiwan that focused on licensing musical theatres in its original language with local cast and crew. It has a tremendous effect on the development of original licensing musicals in Taiwan.



While LanCreator had several licensing musical productions, musical theatres performing in English with local production teams are still rare, with less than 10 in total (Liu, 2022). However, since 2022, new production companies have emerged and brought licensing musicals back to life. Among them, the pioneer is Aactiva Productions(活性介面製作), founded by Chen Wu-ming (陳午明) in 2011. Their first production is *I Love You. You're Perfect. Now Change*, performing in the beginning of 2021 with 35 successful runs. The surtitles of this production were renewed from the LanCreator's 2007 version of the same show, when Chen was the Chief Financial Officer of the company. The show was so successful and popular that Aactiva Productions decided to make it a revival of 150 runs in a row from February to July, 2022, which also achieved remarkable success. The other production company is Hua Musical(華文音樂劇), which presented their first production *The Fantasticks*(夢幻愛程) from September to November, 2022. These works play an important role in Taiwan's musical theatre industry as they serve as a pioneer in this category and set an example for this industry that musical theatres performing in English with local productions is plausible and sustainable. It motivates both theatre practitioners and researchers to investigate relevant fields, including surtitle translation. While there is research on surtitle translation all over the world, such research is lacking in Sinophone world, especially in Taiwan. The lacking creates a research gap in the field, and becomes a focus in this study.

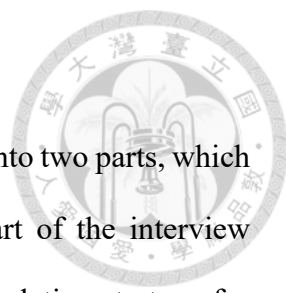
Chapter 3. Research Methods

In the previous chapter, literature related to this study has been reviewed. This chapter unveils the research methods used in this research. To address the research questions of this study, namely the aim and expectations of the domestication translation strategy for the surtitles of LPC, as well as the outlook of surtitle translation in musical theatre industry in Taiwan, two research methods were implemented, including data collection and data analysis. The data includes an interview with LPC production team and the surtitles of the subject musical. Other supplementary data includes thoughts from the audience, the researcher's own surtitling experience, as well as the textual, audio, and audiovisual resources about LPC. In data analysis, qualitative research method is used to examine the surtitles and interview recordings, while other materials were served as supplementary resources for the study. Detailed descriptions of the two research methods are as follow.

3.1 Data collection

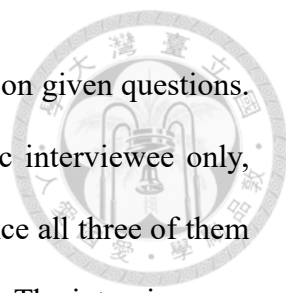
To understand the production process behind the subject musical, an interview with the crew of LPC was performed. It was a semi-structured interview, where questions were prepared in advance but the interviewer could add or change questions depending on the responses of the interviewees. There are follow-up questions in the interview outline, which are not compulsory but served as aids when the interviewees need more examples or guidance on given questions (please refer to the appendix A for the full questions). Furthermore, to enhance clarity and convenience during the interview process, more common and colloquial expressions are used to describe the academic terms in the study. For example, “domestication” would be referred to as “the translation that is close to

Taiwanese culture”.



Interview questions for the LPC crew members are categorized into two parts, which are aligned with the research questions of this study. The first part of the interview questions is about the aim and expectations of the domestication translation strategy for the surtitles of LPC. There are three sections in this part of questions: production, workflow, and translation. Questions about production deal with the production process that could affect surtitle translation. For example, to what extent would the musical licensing company involve in surtitle translation? Questions about workflow discuss the cooperation between the producer, the director, and the translators when working on surtitle translation. For example, what is the workflow of the surtitle translation? Is it a linear process or a continuing interaction? Finally, questions about translation talk about the role of the surtitle translators and their translation strategies. For example, would the translators concern that the obvious differences between the source and target text might distract the audience and how to cope with this problem? The second part of the interview questions is about the outlook of surtitle translation in musical theatre industry in Taiwan. Interview questions were prepared, while interviewees could freely share their opinions with each other about the topic. For example, as far as you know, how many surtitle translators are there in Taiwan? Do you think there will be more opportunities for local surtitle translators or surtitlers?

For the selection of participants, the interview will be a focus group interview, in which the researcher collects data through interaction within a selected group. (Morgan, 1996, p. 130) In this study, the selective interviewees include the founder of Activa Productions, who is also one of the two producers of LPC, the director of LPC, and the head coordinator of surtitle translation team, as they are all crucial in the production of surtitles for LPC. In this setting, the three participants were interviewed together so they



could freely interact and discuss with each other and the interviewer on given questions. Although each section of the questions is designed for one specific interviewee only, when interviewed together, they could respond to every question, since all three of them might have different opinions and perspectives to the same questions. The interview was a personal interview, where participants are involved face-to-face. (National Kaohsiung University of Science and Technology, n.d.) The interview lasted two hours. The whole process was recorded as audio files with the consent of every participant (please refer to the appendix B for the recording declaration). A transcription of the recordings was made for further qualitative analysis. Further questions after the interview were asked through E-mail.

3.2 Data analysis

To further investigate the research materials collected in qualitative research, data analysis is a necessary approach. In this study, the data to be analyzed were the interview transcript and the translated surtitles. Inductive analysis method, including a thematic content analysis and a narrative analysis, was adopted for both data.

To analyze interview materials, the first step was to transcribe the recorded audio files of the interviews. Then, the transcription analysis method was determined. There are two types of interview transcription analysis: inductive and deductive. Inductive methods include two unstructured approaches, a thematic content analysis, which is to find patterns in the materials without predetermination, and narrative analysis, which is to find out what is crucial in the interviewee's stories and interpret them in the study. Deductive method, on the other hand, is a structured method where the researcher determines the categories before analyzing the materials, and tries to fit everything into the categories.

(“How to Analyze Interview Transcripts in Qualitative Research,” 2022). In this research, the inductive methods were preferred, because a thematic content analysis can help the researcher investigate the surtitle translation process of LPC without biases, and a narrative analysis can serve as a good way for the researcher to explore the process and inside stories in the production of the subject musical.

As for the surtitles, inductive method in qualitative research is also actionable. To analyze the surtitles of the subject musical, the researcher received the Powerpoint file of translated surtitles from the head of the surtitle translation team of LPC, then generated a spreadsheet that the contents were paralleled with their original lines and lyrics, so that they could be used for preliminary research to examine the domestication strategy (please see chapter four for more details). The paralleled bilingual surtitles were carefully examined with a soundtrack of this musical theatre to label the characteristics of the surtitle translation and to document the findings. For example, when an emoji is shown in the translation row, a note of “emoji or GIFs” was recorded in its respective “note” cell. When the process is completed, the researcher examined the results and interpreted the translation strategies.

In brief, this chapter has outlined the research methods that were adopted through this study. Data from the interview with LPC production team and the surtitles were collected and analyzed through inductive qualitative method. The careful selection of the research methods aims to generate meaningful analysis in alignment with the objective of this study. As the data is collected and analyzed with the research methods, the results and implications are shown in the next chapter.

Chapter 4. Result and Discussion

This chapter shows the results and implications of textual and interview analysis. The first section is the analysis of the surtitles of LPC from the perspective of domestication; the second section is the analysis of the interview with the LPC production team. The implication and discussion of these analyses are at the end of this chapter, where the two research questions of this study are answered, including the aim of expectation of domestication strategy, as well as the future of surtitle translation in Taiwan.

4.1 Textual Analysis

This section introduces the result of the textual analysis of surtitles of *I Love You. You're Perfect. Now Change*. To achieve domestication, the translators adopt several strategies to generate translation that is readable and natural for Taiwanese audience, including use of slangs, swear words, Taiwanese Southern Min loanwords, reference of “Taiwanese English,” incorporation of Taiwan pop culture, Graphics Interchange Format (GIF), and Emojis. Details are discussed below.

1. Slangs

A slang refers to informal language that is typically spoken rather than written and is used by specific groups of people (Cambridge Dictionary, 2023a). It is usually short and catchy, so people tend to adopt them in daily life. In the examples below, the translators use Taiwanese slangs to not only convey the original meaning of the source text, but also add extra fun for local audience, which is an effective way to achieve domestication.

Example 1:

Source text: or if the first date was all based on blind, desperate hope.



Target text: 還是上次約出去 只是孤單寂寞覺得冷

Back translation: Or if last time we had a date is just out of aloneness (孤單), loneliness (寂寞) and feeling cold. (覺得冷)

This example comes from Scene 2 of Act 1: “Not Tonight, I’m Busy, Busy, Busy.” In this scene, the man talked with his date about the meaning of dating. They both agreed how pointless and time-wasting it is to follow the “three-date rules,” which is a popular dating principle that the best time to become physical between potential partners is to wait until the third date, so that both parties have time to evaluate whether the relationship works for them (Regain, 2023). Suggesting skipping the first date and jumping to the second date, the man told the woman that he didn’t enjoy the second date either, because for him, the second date is just to confirm whether “you like her as much from the first date” or “if the first date was all based on blind, desperate hope” (see appendix C for surtitles). Therefore, he proposed to also skip the second date.

The latter part of the line “all based on blind, desperate hope” is translated into a slang “孤單寂寞覺得冷”. The literal translation is “out of aloneness (孤單), loneliness (寂寞) and feeling cold. (覺得冷).” The slang in Chinese translation originated from *Hail the Judge* (九品芝麻官之白面包青天), a Hong Kong comedy movie premiered in 1994, starring renowned Hong Kong actor Stephen Chow(周星馳).

“Being alone, lonely and feeling cold” is one of the quotes from Chow’s comedy movies swiping Taiwan in the 1990s that became a widely known slang. Whenever it comes to loneliness, people like to use this slang in a conversation to create hilarity. The slang developed to different versions in Chinese, such as the original “空虛寂寞覺得冷” and “孤單寂寞覺得冷”, but their translation is the same. In *Hail the Judge*, the protagonist Pao Lung Sing, who tentatively worked and lived in a brothel out of poverty, tried to explain to the owner that he hugged a prostitute because she told him every

prostitute would feel lonely at times. He then asked the owner “have you ever felt lonely and cold?” (你有沒有曾幾何時覺得空虛寂寞，覺得冷？) to persuade her that what he did is justifiable (see figure 1).



In the musical and in the movie, both lines depicted the human nature of loneliness. People might make irrational decisions when they try to fill up the void of loneliness, hence constant dating (what happens in the musical) or asking a man for embrace (what happens in the movie). In the musical, the line “if the first date was all based on blind, desperate hope” indicates one of the possible reasons people go on a date, namely loneliness and desperate desire to have someone to be with, not (entirely) because of one really likes the other. The line here is purely descriptive. However, during translation, it adds a twist. Instead of direct translation, by using this slang originated a comedy movie, the translators add humor to the original meaning, and bring the scene closer to Taiwanese audience.



Figure 1. The famous quote from movie *Hail the Judge*. (L, 2009)

Example 2:

Source text: N/A

Target text: RRRRRRRRRR

Back translation: Ahhhhhhh

Another example comes from a song “Why? 'Cause I'm a Guy” in Scene 4 of Act 1:

“Men Who Talk and the Women Who Pretend They're Listening.” This song is a sarcasm about masculinity, in which the lyrics imply that men’s behaviors are out of the desire to maintain or protect their masculine stereotype, such as having poor hygiene or pretending to know the direction when they do not. At the end of the song, the two male characters in the scene showed off their muscles while roaring “Ahhhhh” to enhance their masculinity image and create a humorous effect as the ending of the scene (See Figure 2).

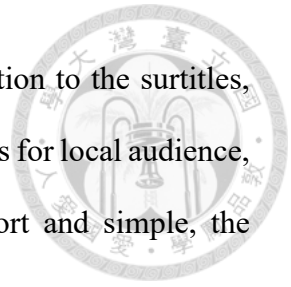


Figure 2 Men shouted in “Why? ‘Cause I’m A Guy” (JRG54, 2009)

In the original text, there is no words, so the translators can choose to do nothing. However, as we can see in the target text, they choose to add “RRRRRRRRRR” in the surtitle. This is an internet slang exclusively used in Taiwan that translates “homophonically” from the Mandarin interjection “啊”(ahh) to express strong emotions. Homophonic creation is one of the common stylistics in Taiwan internet language, which usually include Chinese characters homophones, English homophones, number homophones, and letter homophones (including English alphabets, Mandarin Chinese Phonetic Symbol, and Hanyu Pinyin) (H. Chang, 2006). “RRRRRRRRRR” is a special case that does not belong to any categories above, because the “homophone” does not originate from any existing language system, but a random and informal way of conveying the pronunciation in English.

In this example, translation is not a necessity for audience, but an extra addition of

humor showing the translators' creativity. With this interesting addition to the subtitles, the translation not only aligns with the plot, but also create more effects for local audience, since it is something only Taiwanese would know. Since it is short and simple, the audience would not feel disrupted or distracted by the surtitle.



2. *Swear words*

Swear words, generally suggest rude or offensive words and oath (Merriam-Webster Dictionary, n.d.), are very powerful and can generate impacts that other forms of language use cannot achieve (Stapleton et al., 2022, p.1). They are expletive and can serve as a particularly effective tool for expressing one's emotions or for enhancing the display of emotion (McEnery and Xiao, 2004, as cited in Stapleton et al., 2022, p.7). In the examples below, the translators use swear words to exaggerate the original effect in the musical.

Example 3:

Source text: And forever is a really long long time!

Target text: 而永恆就是媽的靠杯長

Back translation: And forever is mother-fucking(媽的) damn(靠杯) long.

This example comes from a song “Wedding Vows” in Scene 11. This is the final scene of Act 1, which means the progress of a romantic relationship has gone to the status of getting married. This song “Wedding Vows” talks about complicated feelings when a couple is about to get married, where two pseudo-solemn wedding officiants warned the couple about what they would lose after they tie the knot, which led to the couple panicking but ended up still accomplishing the wedding ceremony (see figure 3).



Figure 3. The wedding officiants warned the bride (Activa Productions, 2022).

Example 3 is in the lyrics of the warning song from the wedding officiants. They sang that the period of being married is forever, and forever is “a really long long time”. The melody of this song goes very quickly in this section, creating a sense of urgency and nervousness to show the emotions of the wedding couple. The wedding officiants sang in a strong and aggressive fashion to echo the seriousness of getting married. Therefore, it is obvious that the emotions in this part of the song is strong. In the source text, swear words do not exist. However, the translators choose to use two wears words, “mother fucking”(媽的) and “damn”(靠杯), to exaggerate the hidden meaning in the source text, namely a warning from the wedding officiants that getting married means losing freedom for the rest of their life.

According to Stapleton (2010), the four interpersonal functions of swearing are expressing emotion, humor and/or verbal emphasis, social bonding and solidarity, and constructing and displaying identity. Although this category is about interpersonal communications, it is argued that it also applies to the communication between surtitles and audience. In this example, the usage of swear words apply to three of Stapleton’s categories, including expressing emotion, humor and/or verbal emphasis, as well as social bonding and solidarity. In this section, strong emotions are not only conveyed through the intense melodies and music, but also expressed by the swear words. Moreover, swear

words exaggerate the effect that the song aims to achieve: marriage is scary. Do not try! Therefore, the humorous effect is enhanced. Also, swear words close the gap between the performance and the audience, since they are the words exclusive to the local. With the knowledge that this is a foreign musical, the audience would not expect something familiar and grounded to appear in the surtitle, so when it did, they feel surprised and intimate, therefore the connection is established and strengthened. If the swear words are replaced with other neutral adjectives, the translation is still a success, but with swear words, the translation is hilarious and the exaggeration effect is achieved.

Example 4:

Source text: Sever-ious wagner-ious

Target text: 真要命的 拎祖嬤的

Back translation: Damning, your-grandmother's

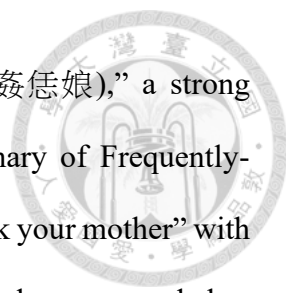
Another example comes from the first song “Single Man Drought” in Scene 4 of Act 1: “Men Who Talk and the Women Who Pretend They're Listening.” In this song, the female characters seemed to enjoy their dates, while in their minds, they took turns to complain that all the dating prospects they meet are lower-than-expected. Still, they tried to be nice and lied to their dates to fit the men's expectations, because they have a faint hope that the men in front of them would end up meeting their expectations (see figure 4).



Figure 4. An online resource of “Single Men Drought” (sbhsmotn, 2016)

The example is delivered when the song goes into its peak. The female singers shouted how serious the “single man drought” is, and used a series of adjectives to amplify their desperate emotions. Here, the melodies are repetitive and the emotions are stronger than other sections of the song. The adjectives are “serious,” “delirious,” “Severious,” and “wagner-ious.” The first two adjectives are normal words, while the latter two are not common. According to Urban Dictionary (“Urban Dictionary: Severious,” n.d.), “sever-ious” is a combination of “severe” and “serious,” referring to a severely serious situation that is more than just serious. The other adjective “wagner-ious” is a word created by LPC’s playwright and lyricist Joe DiPietro, who adopted a strategy called “poetic license.” This term refers to the liberty a creator takes to deviate from standard and produce a desired effect (Encyclopedia Britannica, 2007; Dictionary.com, n.d.). The four adjectives in this section share the same melody. Therefore, for the purpose of rhyme and fitting the same melody, DiPietro created “wagner-ious,” referring to Richard Wagner, a 18th century German musician who has a tremendous impact on music and musical theatres, according to the translation lead (2023).

To express the seriousness and direness of the source text, the translators use swear word from Taiwanese Southern Min (TSM) loanwords. The back translation of “拎祖嬤的” is “your-grandmother’s.” A more common version of this swear word would be “your



mother (恁娘咧),” which original version is “fuck your mother(姦恁娘),” a strong expression that involves sexual profanity. (“lín-niâ,” 2023; Dictionary of Frequently-Used Taiwan Minnan, n.d.) “Your-grandmother” is a variation of “fuck your mother” with the sexual part “fucking” is omitted. Although these sexually-insulted swear words has been seen as oppression to females in patriarchal society (Tsai, 2005), it is still widely used in daily conversations in Taiwan as an insult to others or an expression of strong emotions (Lee & Chen, 2012). Therefore, when a swear word is used properly in translation, it not only expresses strong emotions, but also achieves strengthened connections and humorous effects. The translation is also in rhyme, which makes it more like lyrics instead of text for reading.

3. *Taiwanese Southern Min (TSM) loanwords*

Southern Min is a Sinitic language that most people in Taiwan can more or less speak (Hsieh, 2014). Although it is a branch of Mandarin, it has been a major part of Taiwanese language for a very long time. Along with Mandarin, it is the two most frequently used languages in Taiwan (Ho, 2022, p.70). Many Southern Min words are borrowed in Mandarin and are adopted in people’s daily conversations, because people find them helpful to express feelings and attitude, such as a comedic effect, the indication of solidarity, as well as lowering or raising the tone (Depner & Yeh, 2009). In translation, using TSM loanwords as an approach is common for subtitles of foreign films in Taiwan, especially in American comedies, where the purpose of such strategy “liven up the movie itself” (Wang, 2022). In the examples below, TSM loanwords are not necessary to generate a proper translation, but with them, the translation is more accessible and lovable for local audience.



Example 5:

Source text: If I sit here and blubber

Target text: 如果我在這裡罵罵號

Back translation: If I sit here and cry like a kid (罵罵號)

This example comes from the song “Tear Jerk” in its eponymous Scene 5 of Act 1. This song depicts a man’s emotional process when watching a movie picked by his date. In the beginning of the song, the man regretted to let the woman pick the movie and kept thinking about exciting action movies that he preferred. But as the romantic movie went on, the man found himself immersed in the movie. Since his eyes became watery because of the film, he panicked inside and tried to hold the tears in fear of being seen by his date (see figure 5). The man’s contradicted emotions and internal conflict are expressed through the lyrics: “you know that she’ll burn rubber,” “if I sit here and blubber.” Obviously, he felt emotional about the movie and would like to cry, but he wanted to stay “masculine” so his date would not be disappointed. Therefore, in translation, it is important to show the man’s contradiction and worries while achieving humor and sarcasm the scene also depicts.



Figure 5. Scene “Tear Jerk,” derived from the teaser (Activa Productions, 2021).

To translate “blubber,” meaning crying out loudly, just like a child (Cambridge Dictionary, 2023), the translators choose a Southern Min word “罵罵號” instead of

simply using Mandarin. “罵罵號” (mà-mà-háu) (Dictionary of Frequently-Used Taiwan Minnan, n.d.), originally refers to a kid crying aloud, is a negative term that are commonly used when one thinks crying in the scenario is annoying and irrational. Translating “blubber” into “罵罵號” not only achieves a certain level of equivalence with the source text, but gives more senses of worries, self-hating and self-deprecation, and closes the gap between the source text and the local audience. The translation also rhyme with the previous surtitle “她一定會逃之夭夭” (“you know that she’ll burn rubber”), which both end in “么” (“ao”). The repetitive consonant effect in the original text is also realized in the translation, from “b” to “mà.” According to the interview with the head translator, rhyming is what they would try to achieve whenever possible to make the translation more like a song, since it is a musical theatre (translation lead, 2023). Considering meaning, rhythm, and domestication, this is an example of a thoughtful and brilliant translation.

Example 6:

Source text: Relax, you happy guy/ Adulthood’s not as crucial as it seems

Target text: 放輕鬆 少年郎/登大人也沒你想的那麼重要

Back translation: Relax, young man(少年郎)/ becoming an adult(登大人) is not as important as you think

Another example comes from the song “Hey There, Single Gal/Guy” in Scene 7 “And Now the Parents” of Act 1. In the scene, knowing at dinner that their son and his girlfriend broke up instead of getting married, the parents were very upset and gave a toast to “celebrate” it. In the song, the parents took turns to sing with heavy sarcasm that they accepted that both their son and his girlfriend were not ready to wed, while the young couple sat at the table awkwardly. The whole song is a process of emotional blackmail

from the parents, a realistic scene that becomes hilarious when put onstage. (see figure 6).



Figure 6. The parents were shocked by the breakup (Activa Productions, 2021b).

In this example, the translators use two TSM loanwords to generate the results. The first one is the translation from “you happy guy” to “少年郎”(Siàu-liân-lâng), which means young person or people (iTaigi, n.d.). The second one is the translation from “adulthood” to “登大人”(tng-tuā-lâng), which means becoming an adult (Dictionary of Frequently-Used Taiwan Minnan, n.d.-b). These TSM loanwords are both common in Taiwanese’s daily conversations. Some TSM loanwords become common idioms in Mandarin (Research Sinica, 2021), and these two terms are just like that, where one can say “少年郎” and “轉大人” in either Southern Min or in Mandarin. Using TSM loanwords to translate what parents say also reflects that the middle-aged are used to using both Mandarin and TSM loanwords (Cheng, 2015) or have code-switching of these two (He, 2022). Therefore, having code-switching between Southern Min and Taiwan Mandarin reflect a very local expression of Taiwanese and create a familiar context for the audience, hence the domestication effect achieved

4. Reference of “Taiwanese English”

In Taiwan, influences from other languages to the native language are obvious. Thanks to

the rich history of Taiwan, one can hear words in Taiwanese Mandarin borrowed from indigenous languages, Taiwan Southern Min, Japanese, English, or Korean (Chuang, 2020; Li, 2020; Ho, 2023, p.36). These languages integrate into Taiwanese Mandarin in different ways. When Mandarin borrows a word from another language, it is called “loanwords (McARTHUR, 2023);” when people use different languages in their speech, it is called “code-switching. (Battenburg, n.d.)” There are both common usage of language in Taiwan and are seen in LPC as domestication strategies. Examples are demonstrated below.

i. **Loanwords.**

Loanwords, also called “borrowing,” refers to a word borrowed from another language (McARTHUR, 2023). It happens in almost every language. For example, in English, the word “boutique” is from French (Harper, n.d.), whereas the word “ketchup” is from Asia (Harper, n.d.-b). In linguistics, there are four types of loanwords, according to the approaches of adaptations, including phonemic loans, semantic loans, graphic loans, and hybrids (Miao, 2005, p.29). Most loanwords seen in this musical are phonemic loans, so in this section, only phonemic loans will be introduced. Phonemic loans refer to loanwords that are generated by phonemic transliteration, which the Mandarin pronunciation is developed from that of a foreign word (Miao, 2005, p.29). The example is as follows:

Example 7:

Source text: Good job, latest stereo equipment, latest iPhone.

Target text: 有好工作 用最潮的音響 最新的哀鳳

Back translation: Good job, latest stereo equipment, latest “Ai-feng”

This example comes from Scene 10 “Scared Straight” of Act 1. The setting is a prison, in which a convicted mass murderer is invited by a dating show to be a

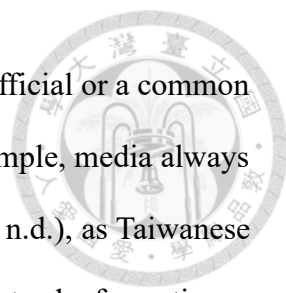
matchmaker and to “persuade” singles to commit to marriage. What he actually did was to terrorize them and force them to be together. At the end of the scene, he successfully convinced two guests of the show to propose to each other—a traditional man who wants his future wife to be Christian like him, stay home and take care of children, and a woman who wants to continue her lawyer career after getting married and would like her future husband to be Jewish like her (see figure 7).



Figure 7. The scary prisoner successfully set up two strangers (Activa Productions, 2022).

In this example, the prisoner said “Oh sure, once was like all of yours.” “Good job, latest stereo equipment, latest iPhone.” He used this as an introduction to show he and the singles are the same, who all have a good life, but no matter how hard they tried, they couldn’t find a partner. Then he explained that is why he was in prison: he went to a party alone while seeing all his friends were with their partners. He was so jealous that he took a gun and killed everyone in the party.

In the example, the last word “iPhone” does not specifically refer to the brand, but an indication of smartphones. Since iPhone is a very famous product in Taiwan, it is not necessary to replace it with another local company’s name or a general term of the product, such as “smartphone.” However, the way the translators generate the target text is very interesting. Since “iPhone” does not have an official Mandarin translation, the translators have to either come up with a translation that is understandable, or use the English name



directly. Generally, when referring to an English word that lacks an official or a common translation, Taiwanese tend to use the original word directly. For example, media always use “iPhone” directly to refer to the product (*iPhone-Google Search*, n.d.), as Taiwanese always use “iPhone” in conversation as well. In this example, instead of creating a translation on their own or use the English term directly, the translators adopt the strategy of transliteration, and translate “iPhone” into “哀鳳” (Ai-feng). This is a term that already exist on the internet, where people are used to typing “哀鳳” when they refer to iPhone. Since they do not want to switch language options on the phone, they tend to type the homophonic sound of the term in Mandarin. Although “哀鳳” is not an official term, it is widely used on the internet and even shows up in online news articles occasionally. Therefore, using “哀鳳” to translate “iPhone” is an effective strategy to achieve domestication and draw the translation closer to the audience.

ii. Code-switching.

Code-switching, the situation where people mix different languages in one conversation, is a common phenomenon in Taiwan (Battenburg, n.d.). One of the most common language pair for code-switching in Taiwan is English and Mandarin. The combination with the two languages appears in many scenarios, including daily conversations, unofficial articles, TV programs and commercials. Taiwanese even have a nick name for the exaggerated version of this phenomenon— “晶晶體” (Ching-ching Ti), meaning “language of Ching-ching,” which names after a Taiwanese socialite who loves to use code-switching (CTS News, 2019). In LPC, the surtitle translation is so free and flexible that the translators are allowed to use code-switching in their target text, which result in a translation style that is funny and friendly to the local audience.



Example 8:

Source text: And I'm already telling all you.../ Potential Mr. Video Men-Of-My-Dreams out there.../ telling all you Video Men that I'm divorced.

Target text: 我卻告訴你們這些/有可能成為我的 Mr. Right 的人/跟影片前的你們說 我離婚了

Back translation: But I told all of you/ one of whom might become my "Mr. Right."/ that I am divorced.

The example comes from Scene 7 "The Very First Dating Video of Rose Ritz," which portrays a woman trying to record for videotape dating, a popular dating service from 1970s to 1990s where people meet potential lovers through prerecorded videos (Waters, 2021). During the video shooting, she was so nervous and awkward that she said her husband was dead, then she corrected herself by saying they were actually divorced and immediately regretted saying that. Therefore, she said "And I'm already telling all you..." "Potential Mr. Video Men-Of-My-Dreams out there..." "telling all you Video Men that I'm divorced." Resisting talking about her divorce but could not help it, she ended up opening up to the camera and finished her dating videotape. Her monologue is reflection of her inner world that although she was sad and hurt because of love, she was still willing to try and seize the chance of finding the next lover.

"Mr. right" is a word in English that frequently used to refer to ideal future husband (Merriam-Webster Dictionary, n.d.-a), as known as "the one" in romantic relationships. Taiwanese directly adopt this term and its meaning into daily scenarios. One example is the lyrics from pop song "說愛你" (Say I Love You) by Taiwanese pop singer Jolin Tsai (Jolin Tsai, 2020): "轉啊轉 就真的遇見 Mr. Right," (I turn around again and again. Can't believe I really meet my Mr. Right) (see figure 8). The other example is titles of relationship articles, such as "怎麼整他都愛你? 10 個遇到 Mr. Right 的徵兆" (10

Things that You Have Just Met Your Mr. Right) from Cosmopolitan Taiwan (J, 2016).



Figure 8. A Taiwan pop song that uses “Mr. Right” in the lyrics (Jolin Tsai, 2020).

In surtitle translation of LPC, translators use “Mr. Right” to deliver the meaning in the source text “Mr. Video Men-Of-My-Dreams.” Compared to the source text “Mr. Video Men-Of-My-Dreams,” the target text is more straightforward but still meaningful. Instead of using Mandarin like “真命天子” or “命中注定的人” (both referring to “the one”) to generate the target text, the translators use code-switching to achieve domestication effect, which not only shows their intention to make the show more accessible and friendly to the local audience, but also reflects that the translation of LPC is flexible and free, because as previously mentioned, usually translators are not allowed to use code-switching during translation. The flexibility of translation of LPC allows more creativity and opportunities for revision.

5. *Incorporation of Taiwanese pop culture*

This section outlines surtitles that refer to Taiwanese pop culture. In this category, the translators use not only domestication but also transcreation strategy to generate the result, providing refreshing and surprising effect to the production. The examples are as follow:
Example 9:

Source text: He (she) hold my hand and my love overflow

Target text: 一握住我的手 我就愛如潮水

Back translation: As soon as he/she holds my hand, my love is like tide water.

Example 9 comes from the song “Cantata Reprise #2” in Scene 1, Act 2. In the song title, “cantata,” translated from Italian “cantare” meaning “to sing,” originally refers to a musical composition that is intended to be sung (Farrant, 2022). It is a vocal composition with accompanying instruments (MasterClass, 2022); “Reprise” is a common technique in musical theatre, where a song is repeated later in a musical for musical and/or dramatic effect, often serves as a bridge to connect different plots and usually appears in act 2 with songs in act 1 (Everett & Laird, ca. 2008, p.287). In this example, “Cantata Reprise #2” repeats the first song in Act 1 “Cantata for the First Date.” The first time the song is heard in the musical, it talks about the preparation and the emotional status for a first date, showing the initial stages of a romantic relationship. When the song appears again in Act 2, the lyrics reveal the worries that newlyweds have, signaling that the focus of Act 2 is the life after getting married and different relationships in the latter part of life. As the opening song of Act 2, “Cantata Reprise #2” not only echoes Act 1 with the same music, but also implies what will happen in this act through the lyrics.

Example 9 appears in the latter part of this short reprise. The newlyweds firstly sang that they were worried about the real-life problems they will face after getting married, such as mortgage and pregnancy, then they sang that they still love and want each other: “Then again I want him (her) so,” “He (she) hold my hand and my love overflow” “Now we sailin’ on a cruise to Mexico” “Honeymoon-time, let’s go.”

To translate the latter part of the example “my love overflow,” the translators use “愛如潮水”(Ai ru chao shui). This term is derived from “愛如潮水,” a Taiwan pop song by Jeff Chang(張信哲). Released in 1993, “愛如潮水” set the tone for Chang’s singing style and made Chang renowned in Mandarin-speaking countries. Many people know about

him through this song, which depicts unconditional love even facing betrayal. “愛如潮水” is the title and also a lyric in chorus (see figure 9). The whole sentence in the original lyrics is “我的愛如潮水 愛如潮水將我向你推 緊緊跟隨 愛如潮水它將你我包圍” (My love is like tide water. It pushes me towards you and makes me follow you. My love is like tide water. It surrounds me and you.) The lyricist uses tide water to describe the force of love, which is so uncontrollable and irresistible that the man can only be manipulated by it. In the lyrics of “Cantata reprise #2,” using water flow as a metaphor of love also applies. The word “overflow” shows overwhelming emotions and affection that emerge when one holds hands of their lover, which is connected with “tide water” in the target text. They both express the feeling of one submerged and controlled by love. In addition to the song’s popularity, most audience recognize the song title when they see this, hence the effect of domestication.



Figure 9. Music video of “Ai ru chao shui” (Tide Music, 2018).

Example 10:

Source text: But Raven, there’s no turning back—

Target text:

可是瑞凡 我回不去了

《犀利人妻》

Back translation:

But Raven, I just can't go back.

The Fierce Wife

This example comes from “Epilogue,” an optional speech or verse in a play that serves as a concluding chapter of the story (Editors of Encyclopedia Britannica, 2009; *Epilogue: Definitions and Examples*, 2019; Heckmann, 2022). It shares the same arrangement with the prologue, including settings and the transition from a speech to a song. The major difference between the two lies in functions. The prologue is to introduce the story and begin the play, whereas the epilogue is to conclude the story and connect to the last song “Keep Comin’ Back.” In the epilogue, four actors and actresses in pulpit robes gave examples of vengeful and intertwined romantic relationships in various creative works. At first, they quoted from *Romeo and Juliet*, *Casablanca*, *Frankie and Johnny*. Then, here comes an interesting twist: they started to quote from contemporary works that Taiwanese are familiar with, one of which is example 10: *The Fierce Wife*.

According to the production team of LPC (2023), the latter part of this quote section is revised. Rather than being faithful to the original script which spectators might not understand the references, the production team wants to give some examples that Taiwanese audience can resonate with. In total of eight quotes, they choose to keep the former four quotes as a hint to the audience that the quote section starts. Even if there are some quotes that are strange, the audience can still have a clue through the most famous one, *Romeo and Juliet*. The production team also notes the origins of these quotes underneath the surtitle, so the spectators can easily recognize where these quotes are from. The former four quotes create a rhythm to signal to the audience that they are about to list a series of quotes. After four similar quotes, the audiences’ excitement waxy, but then, they see the Taiwanese references, which refresh and amuse the audience again.

The surtitles in example 10 originated from *The Fierce Wife*(犀利人妻), a Taiwanese

drama aired in 2010 about relationships and betrayal. The drama was a huge success in 2011. Some quotes in the drama became catchphrases in Taiwan. One of the most famous one is “可是瑞凡 我回不去了(But Raven, I just can’t go back.),” which appeared at the end of the drama, when the cheated husband finally realized how wonderful his wife was and tried to ask her back, but the wife already moved on, so she rejected her by saying this line (see figure 10). This quote became a catchphrase on the internet as a twist in a conversation (New Komica wiki, n.d.). One can adopt the catchphrase and put the name of the one they talk to in the catchphrase to create a humorous effect. For example, when the Covid-19 restriction is lifted, Stan invites Perry to go out without a mask. But Perry is used to wearing masks, so she could say “But Stan, I just can’t go back.”



Figure 10. One of the most popular scenes from *The Fierce Wife* (Kkbus, 2020).

In this example, the production team of LPC changed the original script to the drama quote, along with other quotes from a classic TV drama, a pop song, and an internet slang. The selection focuses on love and relationships, which is the center of the musical theatre. The usage of the quote from *The Fierce Wife* in the epilogue resonates the core of the musical. Furthermore, it creates a humorous effect that only Taiwanese audience can understand. When the audience get used to the pattern in the previous four quotes, these new quotes create surprise and humor for the epilogue. With this bold move, the translation achieves surprising effect that regular translation could not achieve.

6. *Graphics Interchange Format (GIF)*

Graphic Interchange Format, abbreviated as GIF, is an image format that allows a short animation to repeat automatically. It is frequently used in different online settings. Since it is not words, it is rare to see a GIF in translation tasks. It is nearly impossible to use GIF as a translation strategy in any form of translation task. However, in the surtitles of LPC, one of the most surprising results is the usage of GIF, which not only liven the show up but also make the surtitle a part of the performance. This only happens once in LPC, so in this section, there is only one example.

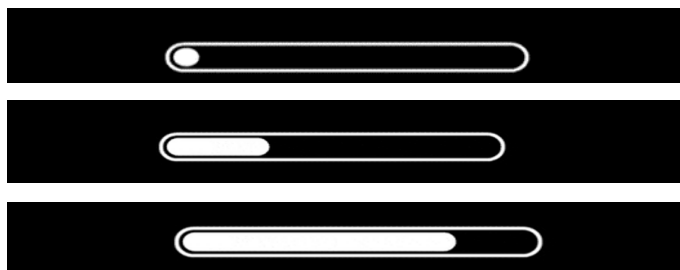
Example 11:

Source text: Who's dying real.....ly slow

Target text: 已經活不了多...[GIF]...久了

Back translation: Who doesn't have long [GIF] to live.

GIF screenshot:



Example 11 comes from scene 5 “Tear Jerk” of Act 1. As previously mentioned in the section of TSM loanwords, in scene 5, a couple went to watch a romance movie, in which the protagonist was dying. The actor and actress started to sing to show their emotions when watching the movie, where the man was bored and the woman was focused. She immersed herself in the movie so much that what she sang about what happened in the movie (see figure 11). Example 11 is one of the lyrics delivered by the woman, who talked about the story in the movie by singing “She loves he” “But he is married” “To a wife” “Who’s dying real...ly slow.” When the woman addressed the

lyrics “real,” she held the note for a very long time before finishing the rest of the lyric.

Holding the note is to resonate with the fact that the protagonist in the movie is dying

slowly.



Figure 11. The couple in scene 5 “Tear Jerk” (Activa Productions, 2022).

In this example, the translators adopt a GIF of loading progress moving slowly, as the screenshots of the example show. To match the effect of holding a note, the lyrics have to be broken into three surtitles, including “已經活不了多...,” the GIF, and “...久了.” When the singer starts to hold the note, the surtitler has to promptly switch the surtitle into the slide that only shows the GIF. When the GIF is playing, the actress has to hold the note long enough until the white bar of the GIF extends from the left side of to the right, but not too long because the loading progress of the GIF would go backward at the end. According to the head of the translators (2023), the GIF is a ready-made one downloaded online. The usage of GIF creates a challenging interaction between the actress and the surtitler. Timing is important here. If timing of the surtitle and the performance does not match, the joy of watching this musical will be decreased. Both the surtitlers and the performers have to watch each other closely during a performance to know when to start the next move. This is why participation of surtitlers in practices and rehearsals is crucial, as mentioned in section 2.1.1. During a practice, performers and surtitlers can work together to talk about the arrangement and get familiar to each other’s rhythm. Only when the performers know there will be a GIF here and they need to interact

with it will the performance be successful. The GIF creates new challenges to the surtitlers and the performers, but also shows the creativity and humor from the production team, showcases a surprising and eye-catching effect for the audience, and demonstrates an interesting example of transcreation in musical theatre surtitles.

7. *Emojis*

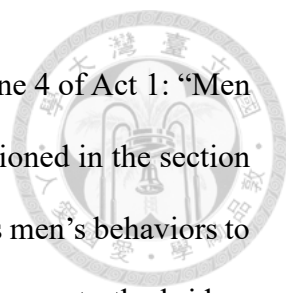
Emojis, a combination of Japanese words *e* (meaning “picture”) and *moji* (meaning “written character”), are digital pictograms widely used on the internet that are available for expression of various thoughts and objects (Kendall, 2022). They firstly appeared in Japan in the end of 1990s, then they went popular in 2011 when iPhone include emojis in their service (Huihui, 2016). They are popular for online communication, marketing, laws, healthcare, among other areas (Bai et al., 2019, p.1). People use them to communicate online, where emojis compensate for the lack of non-verbal cues in online communication settings. They are an important medium for interaction on the internet, because they are non-verbal cues with rich emotional meanings (Bai et al., 2019, p.6). Although they are crucial in online settings, it is still rare to see emojis in translation that is not related to marketing, such as audiovisual translation. For now, audiovisual translation tends to use only the traditional alphabet language to generate target text instead of including visual languages such as emojis. However, in LPC, translators create a new path of utilizing emojis to express various emotions as a strategy of transcreation, which spices up the performance and adds more fun and surprises for the audience.

Example 12:

Source text: ‘Cause I am strong!

Target text: 因為我很壯 🦾

Back translation: Because I am strong (flexed bicep emoji)



Example 12 comes from a song “Why? ‘Cause I’m a Guy” in Scene 4 of Act 1: “Men Who Talk and the Women Who Pretend They’re Listening.” As mentioned in the section of slangs, this song is a sarcasm about masculinity, which exaggerates men’s behaviors to achieve humorous effect. The example appears when the song progresses to the bridge, where actors asked “why” for five times and at the last one holding the note before they stopped and did nothing but staring at the audience. Then, they sang “‘Cause I’m strong,” “I’m invincible” following a series of adjectives and phrases that describe what a “classic man” will do. In translating “‘Cause I’m strong,” the first lyric after a short period of silence when the song goes into the bridge, the translators add a flexed biceps emoji. According to Emojipedia.com, a website that collects all emojis available, the flexed biceps emoji means “strength, or working out. (Emojipedia, n.d.)” A flexed biceps emoji is probably the most “masculine” one in all emojis. Adding one to the translation increases the masculinity of the song, also add more fun and humors to that one lyric. It also surprises the audience, since they do not expect that an emoji will be used in surtitles or any other form of formal translation.

This is the only lyric in this song that has an emoji. Although emojis create surprising effects for the audience, overusing it could be a problem. Too many emojis may be distracting for the audience. Surtitles themselves are distracting enough for some spectators and critics (Pai, 2015), let alone adding more things that worth attention to the surtitles. Also, after seeing emojis for too many times, the audience might get used to them and no longer find them interesting. Therefore, how many emojis should be put into a song and/or a scene, what emojis should be included, and when to put them, are important during the production of surtitles. In “Why? ‘Cause I’m a Guy,” the translators choose only one place to add an emoji, which is where the song comes to a melodic twist. By adding only one emoji to a special point of the song, it creates a surprise for the

audience that they see an unexpected translation when the song is pushing the emotion to another stage. Furthermore, when the actors delivered this lyric, they also flexed their own biceps to show how strong they are, and their gestures are in line with the emoji on the surtitle screen, which is entertaining. The lyric itself and the actors' performances that go with it are already hilarious, but the emoji makes it even more humorous. This strategy also shows the creativity and efforts the production team put when they generate translation for the surtitles.

Example 13:

Source text: N/A

Target text: 😊 ❤️ 😊

Back translation: (smiling face with smiling eyes emoji) (red heart emoji) (smiling face with smiling eyes emoji)

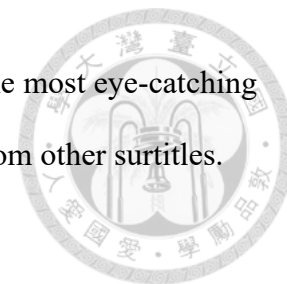
Another example of emojis comes from scene eight “Satisfaction Guaranteed” of Act 1, which is a sarcastic pseudo-commercial from a law firm that can help couples sue each other if their sexual needs are not satisfied. In the scene, two lawyers showed up in a couple's room and unctuously explained that with a contractual agreement about sex and the lawyer's presence, the quality of a sexual intercourse will be better than before, or the unsatisfied party will get settlement by the other party. The example appears when the couple had sexual intercourse with the lawyers' assistance on site to “demonstrate” how it works, where the lawyers reminded the couple of the things they should do when they were shaking sheets, such as “I'm sorry, Mr. Elliot, but your contract states you must be nibbling her neck.” As the result, the couple enjoyed the intercourse than before and made noises that referred to an orgasm (see figure 12).



Figure 12. The confident lawyers and the couple in scene eight (Activa Productions, 2022)

In the original version of LPC, this part does not have a line for actors, because what they do is just moaning and making noises that does not require verbal expression. Therefore, it is reasonable to estimate that there is no surtitle here when it is needed. However, in the Taiwan version, the translators decided to add three emojis to the surtitles—a smiling face with smiling eyes emoji (😊), then a red heart emoji (❤️), followed by a smiling face with smiling eyes emoji (😊). A smiling face with smiling eyes emoji usually refers to pure happiness and hearty, good feelings, whereas a heart emoji usually stands for love and romance (Emojipedia, n.d.). The three emojis are an echo of the performance onstage. Since emojis carry the same emotions as previously mentioned, when they appear onstage along with the performance, it enhances the humorous effect that the scene intended to bring but does not distract the audience too much, because they are simple and easy to read. Furthermore, emojis increase interaction between senders and receivers (Gibson et al., 2018, as cited in Bai et al., 2019, p.4), in this case, the interaction between the performance and the audience. The emojis shown here not only resonates with what happened on the stage, but also serve as a resemblance for the audience of the fun to use emojis for online communications, especially the ones that are related to sex. Lastly, because of the use of emojis, surtitles of LPC stands out from the rest. Emojis are a way user to build their own identity (Ge and ACM, 2019, as cited in Bai et al., 2019, p.4). Although most emoji users are individuals, when it comes

to a translation work, it still applies. Use of emojis become one of the most eye-catching identities of surtitles of LPC, which makes it unique and different from other surtitles.



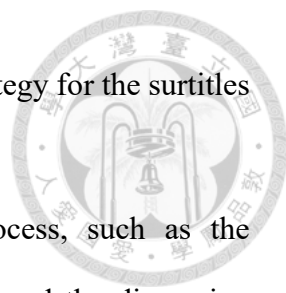
4.2 Interview Analysis

In the introduction, the research has shown the uniqueness and importance of the chosen musical theatre. In 2.1.1 of the Literature Review, the research has discussed the role of translators and surtitlers in a musical theatre with surtitles. In the previous section, the surtitles of LPC were analyzed, and the result indicated that the LPC production team utilizes domestication and transcreation strategies to generate creative translation. In this section, the interview between the researcher and the production team of LPC is analyzed to respond to the research questions. The goal is to investigate the aim and expectations of the domestication translation strategy for the surtitles of LPC, as seen in the previous textual analysis, and the outlook of surtitle translation in the musical theatre industry in Taiwan.

4.2.1 Interview Structure

The chosen interviewees are three core members of the production team of LPC that are related to the musical's surtitles, including the producer of the play, who is also the founder of the production company, the director, and the head coordinator of the surtitle translation team. The interview was conducted on April 5, 2023, at a shared meeting room and lasted for about two hours. It was a semi-structured interview in which the interviewer did not ask every question on the interview guideline but followed up on the conversation for further inquiries and discussion. The interview outline is as follows (See Appendix A for all questions):

Part I: The aim and expectations of the domestication translation strategy for the surtitles of LPC

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- I. Production: questions about surtitles in production process, such as the intention of performing in English instead of adaptation, and the discussion with the licensing company regarding to surtitles and translation.
 - II. Workflow: questions about how core production members work together to generate the final result of surtitles, such as how the four surtitle translators cooperate, whether the translation team will decide the tone of surtitle translation in the beginning of production, etc.
 - III. Translation: questions about the nuances when translators work with surtitles, such as the extent of domestication, the aim of such strategies, etc.

Part II: The outlook of surtitle translation in musical theatre industry in Taiwan

- (1) To your best knowledge, how many surtitle translators are there in Taiwan?
- (2) In recent years, there are more and more licensing musicals in Taiwan. What is your opinion about the future of surtitle translation in Taiwan? Will the demand of surtitle translators or surtitlers increase in the near future?

The conversation was recorded during the interview and was transcribed afterwards. The researcher analyzed the transcript and generated several conclusions that correspond to the research questions. Detailed analysis is as follows.

4.2.2 Interview Analysis

The result of interview analysis is shown according to the two research questions, namely the aim and expectations of the domestication translation strategy for the surtitles of LPC, and the outlook of surtitle translation in musical theatre industry in Taiwan.

4.2.2.1 The Aim and Expectations of the Domestication Translation Strategy for

the Surtitles of LPC.

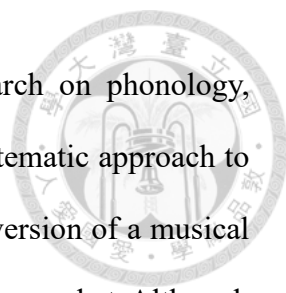
(1) Background of LPC Production in Taiwan

LPC Introduced to Increase the Exposure of Licensing Musicals to Local Professionals.

As mentioned in the introduction, LPC is rare and special in Taiwan musical theatre history for several reasons, one of which is that LPC is a reproduction performed in English with a local team and crew. This is a very unique route compared to most Taiwanese theatre companies and groups that prefer adaptation. According to the producer (2023), the main reason to license a musical instead of creating their own is to fill the gap and nourish musical theatre in Taiwan. Taiwan theatre companies and groups have been focusing on their own creations. Even when they produce a copyrighted play from abroad, they tend to adapt it into a local version with a Taiwanese background and language. “Nothing wrong with that,” the producer said, “but from another perspective, it would be nice if the theatrical workers in Taiwan could work with foreign productions. After all, these productions come from the two countries or regions [i.e., New York and London] that have been developing musical theatres for a very long time” (producer, 2023). Introducing musicals from Broadway and London, two places that have the richest histories and the most thriving musical theatre industries in the world, allows local theatre workers to learn and benefit from the well-structured scripts and production, offers a chance for the local audience to be exposed to well-organized musical theatre, and motivates the field of musical theatre in Taiwan.

Furthermore, an original musical theatre reproduction is easier and faster than the same production performed in another language. The producer (2023) stated that he wants to introduce this musical to Taiwanese audience as soon as possible, so he decided to use the original version and present it in English. Adapting a musical into a local language



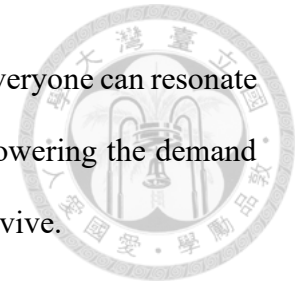


could be a demanding work that requires deep and further research on phonology, songwriting, etc., especially that currently in Taiwan, there is no systematic approach to generating a singable translation. Therefore, producing the original version of a musical theatre is the most effective way of introducing it into Taiwanese theatre market. Although presenting the musical theatre in English means the audience needs to watch the show with surtitles, the producer (2023) indicated that it is not a problem since surtitles are highly acceptable for Taiwanese. As in 2.1.1 in the literature review, subtitles are so common in Taiwan that they even appear in Mandarin-speaking videos and TV programs. Since Taiwanese are used to subtitles, the barrier to presenting a foreign performance with surtitles is not huge. Therefore, in order to introduce this musical to Taiwan as soon as possible, the production team decided to have the musical theatre in English with surtitle translation. With the help of surtitles, introducing a musical theatre in a foreign language becomes possible. Other than these reasons, there is one consideration that makes LPC a preferable choice for the production team, that is, the accessibility of the show.

Accessibility of LPC as a Stepping Stone to the Introduction of Licensing Musicals.

There are tremendous musical theatre productions in the world. Why did Activa Productions choose LPC to be the first licensing musical to be introduced to Taiwan? According to the producer (2023), there are three reasons for that, including production experience, the size of the show, and the accessible topic of the story. The producer has licensed this show back in 2007, where it had 35 successful runs, so the producer knew this performance was welcomed by the Taiwanese audience. Furthermore, this play does not require a big team or a huge stage to perform. It only needs four actors in every scene, and it fits small venues, which is ideal for Taiwan's current environment, because currently it is not easy to find a decent place in Taiwan for a repertory theatre. Lastly, the topic of the show is love and romantic relationships, which everyone has experienced.

From teenagers to the middle-aged, from students to entrepreneurs, everyone can resonate with this topic, which makes the show approachable and friendly, lowering the demand to enjoy the musical and increasing the chance for the musical to survive.



(2) The Impact of Production on Surtitles

Restriction-free From the Licensing Company or Established Rules.

Since LPC is a licensing musical, there is an important party that might influence its surtitle translation in terms of its styles, tones, or treatment of languages. That party is the licensing company. When asked whether the licensing company has any limitations about the surtitles, the producer (2023) responded that there are none. All the contracts the licensing company offers are standardized, and in most cases in licensing musical theatres, there are no surtitles involved, even though they are performed in non-English speaking countries. Therefore, they do not include any regulation about surtitles and their translation in the contract, the producer explained. That is to say, the production team is free to translate the surtitles however they want. Nevertheless, if the musical theatre is produced and performed in another language, the licensing company would require back translation of the translated script and surtitles, such as Studio M's (瘋戲樂工作室) 2022 production of LPC. It was localized in Mandarin and ran in Autumn in Taipei the same year after Aactiva Productions' runs. As long as the show is not made into another language and surtitles are just an aid for the original play, there are no restrictions on surtitles and their translation.

Other than no restrictions from the licensing company, there are no established rules in surtitle translation in Taiwan either. Take subtitles, a translation task that shares common features with surtitles, for example, in most audiovisual translation cases, the clients would offer a style guide, which specifies translation rules about format, word choice, line treatment, quotations, etc. In surtitle translation in Taiwan, however, there are

no established style guides or rules yet. Theatre groups or production companies are not familiar with translation and its nuances, and surtitlers of different performances do not know each other, so no one has ever built a guideline for such work or they never share one. In LPC, since the head of the translation team is an experienced subtitle translator, the team decided to follow his rule to translate the surtitles. Other than that, they also refer to style guides for subtitle translation to deal with problems that also happen to surtitles, such as word limit and line treatment.

Special Rules Required Due to the Features of Surtitles Apart from Subtitles.

However, subtitle translation guidelines are not enough for theatrical performances. As mentioned in 2.1.2 of the literature review, there are a few contrasts between surtitles and subtitles, including flexibility, the involvement of translators, and the interaction with the audience. These factors affect the production of surtitle translation in various ways. Take the involvement of translators for example, in the LPC production team, it is deemed crucial that the surtitlers join rehearsals, because they have to know the story by heart in order to closely follow what happens on the stage. Only when the surtitles are synchronized with the performance can the audience enjoy the performance. The intention of synchronizing surtitles with the performance affects line breaks or even word choice for the target text. It is an important practice to surtitles but does not exist in subtitles.

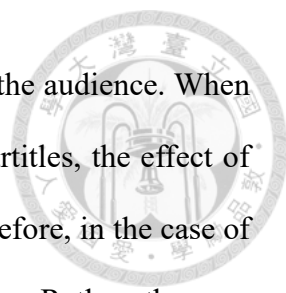
Another example is flexibility. While it is nearly impossible to revise translated subtitles after their release, it is actionable in surtitles. During the run of LPC, the translation team had several revisions, some from the director, some from the translators/surtitlers, others from the audience. For example, a line that depicts someone having “a bad hip” was firstly translated into “having a flat butt” in the surtitles. The translation was later corrected by a spectator, who informed the production team that the

source text actually refers to a physical problem of one's hip joint (translation lead, 2023). Therefore, it is clear that revision is possible in surtitle translation. Constant revision allows surtitles to be more accurate and synchronized with the performance. This flexibility is one of the most unique features of LPC.

(3) Translation workflow in LPC production

Performability as Key to Generating Surtitles.

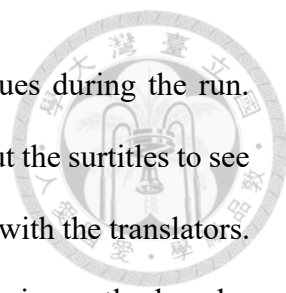
As mentioned above, the licensing company does not have any limitations on surtitle translation. Therefore, the production team in LPC is free to manage the surtitles. The producer of the show did not interfere with the translation either. In the initial phase of production, the director and the translators started the translation task by fixing minor mistakes and adding more creativity in the 2021 localized surtitles. The 2021 surtitles are revised from the 2007 version, which has been massively rewritten and re-translated due to a lack of performability. As mentioned in 2.1.3 of the literature review, there is a heated academic debate about whether stage translation is for reading or performing (Meng, 2012, p.5). It seems that there is a dichotomy between the two. However, the interview indicated that surtitles aim for both. According to the translation lead (2023), besides wrong translation, the main problems of the 2007 surtitles include long sentences and written language, which are both related to performability. For live performances like theatre, rhythm and timing are crucial. Therefore, all the workers on site have to be focused. Once someone skips a bit, that part falls through and could never return. As one of the elements that progress with a live performance, surtitles should be in sync with what happens onstage as well. To achieve that, each surtitle should be short and concise, or it will not be feasible for surtitlers or digestible to the audience. Other than the length of each sentence, the register of the target language is also important to generate fathomable surtitles for viewers. If the language is too formal, it is not only incompatible



with the tone of the musical comedy but also incomprehensible for the audience. When the audience cannot effortlessly enjoy the show with the help of surtitles, the effect of the performance is undermined, and the performability suffers. Therefore, in the case of surtitles, readability and performability do not contradict each other. Rather, they are complementary, where together they complete the necessary elements of a successful performance and achieve the best result of translation for the audience. The revision process of the surtitles of LPC shows that performability and readability are both important for surtitles and need to be taken care of in practice.

As mentioned in 2.1.3, Darancet (2020, p.174) believed that surtitles are a part of performance, which makes a surtitler a performer. The translation lead and the director also agreed with that in the interview (translation lead, 2023; director, 2023). Their emphasis on the role of a surtitler as a performer can be clearly seen in the case of the running credit. At the end of the show, the list of the crew was shown on the surtitles. The credit of the surtitler was presented individually, just like that of the actors. To the director (2023), demonstrating the credit of the surtitler is very important, who, in her point of view, is like “the fifth actor” along with the other four onstage. The translation lead (2023) also pointed out that surtitles can interact with the audience, just like actors do. The producer (2023) added that all the backstage workers can be seen as a part of the performance because they need to actively engage in the live performance. For example, during the performance, lighting and sound workers would move their bodies and even breathe in sync with the rhythm of the musical theatre, showing how engaged they are and that they are indeed a part of the live performance (producer, 2023). That includes surtitlers as well. Therefore, it is evident that the LPC production team regards surtitles as a part of performance and sees a surtitler as a performer.

Long Run Allows Translation to Be Revised and Refined.



Other than the phase of production, the revision of surtitles continues during the run. When the musical theatre was performed, the director took notes about the surtitles to see if there was anything to be revised, and then she would discuss them with the translators. There are four surtitle translators/surtitlers in total, but the translation is mostly done by two of them. They have an online group in which they talk about surtitle translation and its revision. If there are different opinions, the director would lead the team to reach a consensus before making the final decision. The surtitlers also had reminders of surtitling or opinions about translation in the note sections of the slides of surtitles. It is unusual in theatre in Taiwan that there is more than one surtitler for a production and that surtitles can be revised during the performance, because most productions last only a few days or a couple of weeks at most. Even though the surtitler or translator would like to fix some mistakes, the renewed surtitles have no chance to be presented anymore because the run is over. In LPC, since the run is as long as six months, there is a margin for revising the surtitles and generating an optimal translation over time. The long run of the performance is an advantage for surtitle translators and surtitlers to improve the quality of the surtitles and get familiar with the practical aspects of the show.

The Importance of a Surtitler to Attend Rehearsals.

Other than translation, all the surtitlers were asked to join the rehearsals to familiarize themselves with the show and make the surtitles synchronize with the performance. Joining the rehearsals is important for surtitlers to achieve performability. For example, during a rehearsal, the surtitlers observed where the actors paused for a dramatic effect, so they could adjust line breaks or add a blank slide in between the lines to avoid a spoiler. The demand for surtitlers attending the rehearsals shows that the LPC production team emphasizes the performability and importance of surtitles. Instead of regarding it as a subsidiary tool of a theatre work like many other theatre groups do, they treat surtitles as

part of the performance and put in efforts to make it work.

Another reason that the surtitlers join the rehearsal is that they have to be familiar with every actor. The musical theatre requires two male and two female actors. In the 2021 production of LPC, there were only four actors in total, which means they were all the same in every scene and every run. However, in the 2022 production, to accommodate the run of six months, the LPC production team recruited 11 actors, including six females and five males, which led to various combinations. Every actor has their own acting habits, such as when to pause or whether a sigh is added before delivering a line. Surtitlers have to figure out these nuances, and present them during the performances. It is shown in the surtitle file that surtitlers documented the actors' habits in the notes section as reminders, so that when they presented the slides during the performance, they could see the notes in the presenter view and act accordingly. Other than knowing the play and the actors' habits by heart, surtitlers also have to keep an eye on any improvisation during the show. This is what distinguishes surtitles from subtitles or any other forms of translation. It is also an interesting part of theatrical practice about translation, as the translation lead stated (2023). Getting familiar with every actor is helpful for surtitlers to keep up with any improvisation that happens during the performances. To sum up, joining rehearsals is an important method for surtitlers to refine surtitle translation, achieve performability, and familiarize themselves with the production and every actor.

Multiple Roles Involved in Surtitle Translation.

Translators and the director are not the only ones who were involved in translation. Sometimes, when an actor had new ideas about the performance, they would talk to the translation team to see if these ideas could be added to the surtitles. For example, in scene 10 of Act 1, "Scared Straight," actors play the host of the dating show in various ways. One of them was to deliver a welcome speech in Thai, while at the same time, the surtitler

showed a blank surtitle to show that they did not understand what the actor said. Then, the actor acted to notice the confusion from the audience, before she turned around and saw the blank surtitle to realize that she spoke the wrong language. This unique interaction between surtitlers and actors adds a layer of creativity to the surtitles and creates a fresh experience for the audience. It is shown once again that surtitles are a part of the performance since they can interact with both the actors and the spectators.

(4) Domestication Strategies of LPC Surtitles

Functionality is the Ultimate Goal to Generate Domesticated Surtitles.

As analyzed in the previous section of textual analysis, the production of LPC adopted several domestication strategies to translate the surtitles. According to the interview (2023), what the translation team wants to achieve with such strategies is to create the same effect as the source text, namely the original script. Whenever the audience of the original musical laughs, the audience reading the translation should laugh as well. That is, the translation needs to serve the same function as the source text. Functionality is the most important factor here, as the translation lead said (2023). To achieve functionality, the translation team adopted domestication strategies, because when the target text leans towards the readers' culture, it is easier to understand and resonate with the material, and the goal of functionality can be achieved. Therefore, the "correct" and faithful translation are not their aims, but the translation that allows viewers to easily understand the effects of the original play. It is important to come up with the target text that achieves the same result or effect as the source text does, according to the translation lead (2023). For example, in scene 5 of Act 2, "Waiting Trio," a lyric "nature is calling" is sung to express the struggle when one queues for the ladies' room. The translation lead (2023) stated that they wanted to keep the sense of "calling" in the target text, namely the way the brain (nature) of the character signals and "summons" her to go to the bathroom. Therefore,

they translated the source text into “膀胱向我求救.” The back translation is “the bladder is asking me for help.” It is different from the source text, but it conveys the sense of desperation and asking for help, which achieves the same effect as the source text and makes the translation more digestible than the direct translation. If the translation is literal, it might require more time and effort for the audience to understand and thus undermine the functionality. Domestication strategies allow the translation to be functional and achieve the same effect as the original script.

Furthermore, the target text sometimes delivers more than the intention of the source text. That is when transcreation comes into play. The director (2023) gave an example from the conversation in scene three of Act one, “A Stud and a Babe”. In the scene, two awkward and insecure people had a date, and the man told the woman that her face got something. The woman tried to remove it from her face before asking the man, “(is it) gone?” Its surtitle translation is “醬呢？” “醬,” on the one hand, means a wordplay from an internet slang, which refers to homophonic connected speech with “這樣” (che-yang, meaning “like this” or “this way”), and is common on the internet and in daily conversation in Taiwan. On the other hand, it means the sauce on her face because the character “醬” also refers to sauces or dressings. The translation conveys the same meaning as the original script, which is just a question, but also adds a twist by using a common internet slang to achieve a humorous effect that is exclusive to the Taiwanese audience. With this example, it is clear that the domestication and transcreation strategy not only achieves the same effect as the source text, but also livens up the performance by adding more humorous and dramatic effects.

Another example of revision is the epilogue. As mentioned in the textual analysis, song lyrics and quotes from creative works are used in this scene to illustrate romantic relationships. The production team revised some quotes because some of them are strange



for the Taiwanese audience and even too outdated to be understood by most Americans since the original version was produced in 1996. According to the translation lead (2023), if they had kept the original quotes and translated them directly, the viewers in Taiwan would not understand, and the effects that the source text intended to achieve would be undermined. However, they did keep some of the classic quotes, such as the one from *Romeo and Juliet*. To resolve the possible confusion from the audience, they add the origins of the quotes on the surtitles. This is the only section in the whole musical that has translator's notes, but they are so natural and helpful that they did not create a burden or distraction for the audience. The revision is also a domestication and transcreation strategy that achieves the goal of functionality and even enhances the overall understanding and enjoyment of the musical.

Surtitles Will Continue to Evolve Thanks to the Upcoming Re-production of the Musical Theatre.

In the examples above, it is clear that to achieve domestication, the translation team put tremendous effort into the work. Despite the hard work they have done, they still have some parts that are not satisfactory, which they hope to refine in the latest production in 2023. For example, in scene four of Act 1, "Single Man Drought," its eponymous song repeats the lyric "there's a serious single man drought" as a hook. In the source text, "drought," meaning there is little or no rain for a long time (Cambridge Dictionary, 2023c), is used as a metaphor for a serious lack of nice single men in dating. According to the interview (2023), the choreographer of the musical comedy designed a dance movement of actors choking their throats to show how thirsty they are because of the "drought". This is, however, something difficult to convey through translation. In the 2022 version, the translation of the lyric is "到底單身好男人都死去哪." Its back translation is "where the

hell are the nice single men,” where the translation team did not achieve the goal of keeping the sense of “calling” and aligning with the choreography for “drought.” It is a shame for the director and the translation lead, and they would like to come up with a new one in the coming 2023 version (director, 2023).

(5) Audience’s Reception of the Domesticated Surtitles

LPC Set up a Good Example of How Emphasizing Surtitles Improves the Overall Viewing Experience.

With such creativity and domestication in its translated surtitles, it is estimated that the audience would have different opinions about the show. According to the researcher's observation and the interview (2023), the domesticated surtitles are highly acceptable for the local audience. The staff of LPC also receives viewers’ opinions through oral feedback during the performance, questionnaires, comments and posts on social media. (Interview transcript, 2023), in which most comments are positive. Surtitles even became an important feature for the audience when they wanted to introduce the show to their friends. Most news releases and online articles have positive opinions about the creative surtitles of LPC. A useful example is an online article in PAR magazine, in which Li (2022) pointed out that many theatre creators devote their attention to the performance itself but exclude the surtitles, because they do not want the audience to be interrupted by them. However, the creative surtitles of LPC play a crucial role in attracting the viewers and achieving dramatic effects in the performance. The example illustrates clearly that rather than treating surtitles as an interruption, the production team of LPC considers them a tool or even a part of performance that helps facilitate the desired effects. The production team also uses surtitles to sell their shows in their promotional videos (Activa Productions, 2021b). Undoubtedly, from the stunning box-ticket performance of the musical theatre, it is shown that the strategy of using creative surtitles is successful,

whether in terms of the production itself or the promotion of the musical. Emphasizing surtitles not only adds depth to the performance but also showcases the team's innovative approach to storytelling. By embracing surtitles as a creative element, LPC's production team enhances the overall experience for the audience.

However, just like every domesticated production will face, criticism about the surtitles of LPC also arose online. Opponents hold traditional points of view about surtitles. For example, the translation lead (2023) remembered that someone on the internet stated that “surtitles should include texts only. Stop putting fancy stuff in it.” Others said, “Surtitles are too vibrant, which steals the audience’s attention. I agree that sometimes the original text is funnier than its translation” (Hate Theatre, 2022). The comments above show that some viewers still prefer conventional surtitle translation, which is a literal translation with text only. Friends of the researcher, who had positive comments on the surtitles, also indicated that sometimes surtitles are indeed distractions. However, the translation lead (2023) indicated that what they did was an experiment on surtitles, and LPC has provided the perfect material for that. Not every theatrical production can be compatible with such creative surtitles. The stories in LPC are fun, approachable, and comedic, which creates a space for the production team to play with surtitles. The unconventional surtitle translation in LPC allows for a more dynamic and interactive experience for the viewers. By incorporating domesticated translation strategies into the surtitles, they add an extra layer of humor and engagement to the performance. This experimentation with surtitles not only enhances the overall enjoyment of LPC but also opens up possibilities for future theatrical productions to explore innovative ways of translating and connecting with their audience.

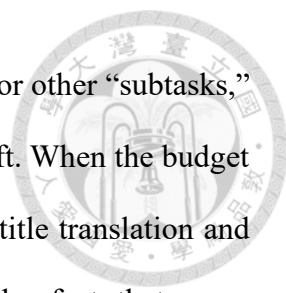
4.2.2.2 The Outlook of Surtitle Translation in Musical Theatre Industry in

Taiwan

(1) Existing Problems of Subtitling in Taiwan

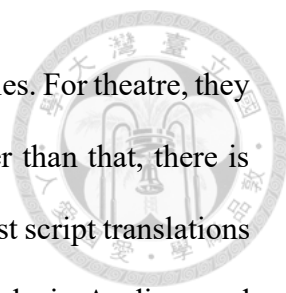
As mentioned earlier, the quality of subtitles is directly associated with the quality of the production. Since the audience relies on the subtitles to understand the performance, the management of subtitle translation is crucial. Since subtitle translation involves two professions, namely theatre and translation, it is ideal if a subtitler or subtitle translator has both knowledge about theatre and translation. However, this is not the current situation in theatre in Taiwan. Most subtitlers or subtitle translators in Taiwan are theatrical workers. When a theatrical group or production company in Taiwan needs a subtitle translator or subtitler, they tend to ask someone who is a theatre worker with or sometimes even without language skills, not a professional translator. In the past, it was due to the preference of someone familiar with performing arts, and a lack of knowledge about subtitles and translation as professions, according to the interview (2023). Nowadays, some theatrical professionals start to realize the importance of subtitles, but most of them still tend to recruit familiar theatrical workers who might not have the knowledge of translation, prefer a theatrical worker to translate the subtitles over a professional translator. It not only creates a gap between the professions of theatre and translation, but also underestimates the impact subtitles could have. There are several possible reasons for the current situation in theatre in Taiwan, including the insignificance of subtitles, reluctance to welcome outsiders, and insufficient licensing productions.

The first reason is the insignificance of subtitles. Although subtitles have shown their importance in this study, many still see it as a marginal task in the production rather than an impactful expertise. It is evident when theatre groups or production companies recruit a subtitle translator. According to an email (2023) between the researcher and the translation lead about the salary of a subtitler and subtitle translator, most production teams



have certain budgets for necessary roles, while how much they pay for other “subtasks,” such as surtitle translation and surtitling, depends on how much is left. When the budget is tight, they prefer to pay someone a lump sum to arrange both surtitle translation and surtitling. The distribution of the production budget amplifies the fact that some production teams do not acknowledge or realize the importance of surtitle translation and how it can affect the whole viewing experience. Some teams do not even require their surtitlers to join the rehearsals. When surtitles do not synchronize with the live performance, the quality of the show suffers and could have a negative influence on the production. A recent example is the famous international theatre *La Cerisaie* that co-produced with National Taichung Theater (NTT) and performed in March, 2023. The Mandarin surtitles of this French-speaking production had multiple technical and practical issues during the performances that upset the audience so much that they criticized the surtitles harshly on the internet (Hate Theatre, 2023a; 2023b; 2023c). It is a living example that surtitles and its professions should be emphasized and well taken care of, otherwise no matter how excellent a production is, the audience still regards it as a failure.

Next, theatrical professionals are reluctant to welcome outsiders, such as translation professionals. According to the interview (2023), there was once a professor from a graduate institute of translation who cooperated with a theatre group to let translation students help translate the scripts it needed. While the professor was eager to facilitate more interactions between the fields of translation and theatre, the theater group seemed passive and distant on these matters. It is a shame for both fields since they are both in need of each other. For translation, there are people who are interested in theatre but fail to access any opportunities. Theatre trainings could offer translators valuable experience and fresh perspectives on the practicality of theatre translation, such as the need for a



well-translated script or the technical requirements of managing surtitles. For theatre, they also need someone to properly translate and generate surtitles. Other than that, there is also a need for script translation with the aim of performing, since most script translations in the past were produced for the purpose of literature or academic analysis. As discussed in the literature review and the interview analysis, the purpose of translation, such as reading or performing, can massively affect the results. Wrong or old translation is not only unfit for performing but also inappropriate for the audience. Proper translations allow theatre groups to produce better results, grow their audience, and benefit both the developments of theatre and translation.

Lastly, licensing productions performed in foreign languages with translated surtitles have not been enough. While some theatrical workers do have language or translation professional backgrounds, most of them do not focus on surtitle translation or surtitling. It is probably because they do not realize there is any prospects for surtitling or that the opportunities are not enough to support them as a full-time surtitler. However, there are more local productions of licensing musicals in Taiwan on the way, according to the producer in the interview (2023). It is believed that in the future, surtitles will be emphasized and acknowledged more than ever. As the importance of surtitles increases, the demand for professional surtitle translators and surtitlers will rise.

In conclusion, surtitling in Taiwan is still underestimated and undervalued because of several structural reasons, but the demand for professional surtitle translators and surtitlers is increasing. Hopefully the role of surtitles will be prioritized in the future. For professional translators who are interested in theatre, it is suggested that they start by working in other roles in a production to gain experience and knowledge in theatre, while pursuing surtitling or translation opportunities at the same time.

(2) Surtitlers Need Connections and Aids from Each Other

According to the interview (translation lead, 2023), the total numbers and current situation of surtitle translators or surtitlers remain unknown. It is estimated that there are not many because, for now, the demand is not enough to require full-time surtitlers. Furthermore, no matter how many of them there are, they do not know each other, namely that they do their work independently without aid or legacy from experienced fellows. Lack of support and connection among professionals is common in the whole field of theatre (translation lead, 2023), which leads to an unhealthy structure of the field that fails to be called an “industry” (director, 2023; H. Lin, 2019; Yang, 2014; Formosa Weekly, n.d.). Interactions among theatrical professionals is necessary for the field to thrive, whether it is theatre or surtitle translation. It is suggested to initiate more connections among theatrical professionals and work together to navigate a better and healthier environment for theatre.

(3) Future of Surtitle Translation is Promising Because of Rising Numbers of Licensing Theatre Productions

In regard to the opportunities for surtitle translators or surtitlers in the future, the interviewees indicated that the demand for such roles has been growing since the National Performing Arts Center (NPAC) was inaugurated in 2014. The three national performing arts venues that belong to the NPAC, including the National Theatre & Concert Hall (NTCH), the National Taichung Theater (NTT), and the National Kaohsiung Center for the Arts (Weiwuying), have been inviting foreign groups to perform in Taiwan, which creates opportunities for surtitlers. Furthermore, productions from local groups are used to having surtitles, even if the shows are performed in Mandarin. The producer (2023) indicated in the interview that Taiwanese viewers are used to subtitles, so even a news TV program has subtitles. The same situation applies to theatre, which is beneficial to the

development of surtitles and their translation.

Moreover, LPC set a milestone in theatre in Taiwan, which shows that a repertory musical is possible and could be sustainable if done properly. The musical theatre is expected to be presented again in October in 2023 (Chao, 2023; producer, 2023). Although there are still many challenges to solve, including planning, workforce, and venues, the producer still has confidence in the show and the future of licensing musicals in Taiwan (producer, 2023). He also pointed out that to develop licensing theatre in Taiwan and grow their audience, more productions are needed, not just LPC. To date, other theatre groups and production companies have emerged and brought new licensing production to Taiwanese audience, in which some of them performed in original languages with surtitle translation, such as *The Fantasticks* from Hua Musical between September and November, 2022 (Hua Musical, 2022), *Next to Normal* from Activa Productions in July, 2023 (Opentix, 2023a), *Titanic the Musical* in September, 2023, and *The Last Five Years* from Udn Fun Life company in October, 2023 (Udn Fun Life, 2023); other companies licensed musical productions and translated them into Chinese to perform, such as *Le Petit Prince* from C Musical in October, 2022 and November, 2023 (C Musical, 2023); *Lungs* from 4 Chairs Theatre in March, 2023 (Opentix, 2023), and *Hedwig and the Angry Rich* in September and October, 2023 (Tixcraft, 2023). Other than that, there is even a medium-size theatre inaugurated in April in 2023 that is the first private theatre focusing on repertory theatre (Chiang, 2023). Therefore, it is believed that licensing theatre in Taiwan will continue to grow and even be performed for a long term. More licensing theatres mean there will be more opportunities for surtitling and surtitle translation. As the producer (2023) indicated half-jokingly, it would be ideal if his production company establishes a department of translation, or the translation lead starts his own theatrical translation agency. It can be expected that translation will only grow in

importance in the field of theatre.



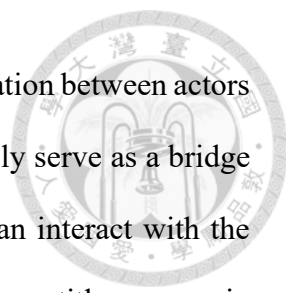
4.3 Discussion



This section delves into the implications derived from the results of textual and interview analysis. It explores the effectiveness of domestication strategy in surtitle translation, assesses the performability of surtitles and the role of surtitlers, highlights the promising future of surtitle translation in Taiwan, and discusses the significant contribution of this musical production. Furthermore, two crucial discoveries are also elaborated in this section, including the translator's agency, and the organicism of surtitle translation. The implications drawn from both textual and interview analysis are examined collectively.

The analysis demonstrates the effectiveness of domestication as a strategy for surtitle translation, as it improves the accessibility of surtitle reading, enhances the performability of surtitle contents, and allows a functional result. As mentioned in literature review, due to the constraints of time and space, surtitles need to be dense, clear, and easy to read (Darancet, 2020, p.174; Low, 2002, p.101; Secară, 2018, p. 134). By adopting domestication strategies, surtitle translators are able to produce short and comprehensible results to serve the audience, hence improving the accessibility of surtitle reading. Furthermore, colloquial expressions and local contents used in domesticated translation foster further engagement between the surtitles and the audience and therefore enhance its performability. Finally, as functionality is crucial to the production team of LPC (translation lead, 2023), domestication serves as a method to achieve the goal. In response to the research question about the aim and expectation of domestication strategy, the analysis result shows that domestication help producing audience-oriented, performable, and functional surtitles.

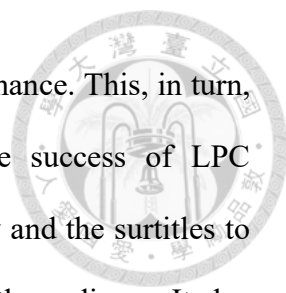
The analysis results show the purpose of domestication strategy in surtitles, but they demonstrate more than that. Espasa (2012, p. 317) pointed out that one characteristic of



stage translation is that it can be a two-way and immediate communication between actors and the audience. However, as the results show, surtitles do not merely serve as a bridge between the two, but have its own agency and role, because they can interact with the actors and the audience, creating interactions amongst the three. Since surtitles engage in performance and have their own characteristics, they are seen as part of the performance. Since surtitles are part of performance, surtitlers are performers, as Darancet (2020, p.173) and the interviewees all pointed out (director; producer; translation lead, 2023).

In response to another research question, namely the outlook of surtitle translation in musical theatre industry in Taiwan, the analysis demonstrates a promising future for surtitle translation, despite some structural challenges in the industry. Currently, the profession of surtitling and surtitle translation is still undermined due to the insignificance of surtitles, reluctance to welcome outsiders, and insufficient licensing productions. Surtitlers also lack mutual interactions and connections with each other. However, as there are more licensing musicals in the future, the importance of surtitles and their translation will be emphasized, and there will be more opportunities for those who are interested in this profession.

Other than the research questions, the contributions of LPC to Taiwan's musical theatre industry is shown during the interview, including the prominence of surtitle translation, of its systematic development, and of long run of a show. The success of LPC is a reminder to the industry that surtitling should be emphasized, because it is crucial to the quality of the whole production and the satisfaction of the audience. Furthermore, while the LPC production functions effectively, it highlights the necessity of overall development of surtitling and its translation, including enhancing connections among surtitle workers and establishing instructions or guidelines for surtitle translations. Promoting the development of surtitle translation not only streamlines and expedites the



production process but also improves the overall quality of a performance. This, in turn, strengthens the sustainability of the entire industry. Finally, the success of LPC underscores the prominence of a long run because it allows the play and the surtitles to be adjusted and improved based on the reactions and responses from the audience. It also supports the livelihood of theatrical professionals. Since long run is still rare in Taiwan (H. Wang et al., 2022), it is suggested that the government and the field of theatre collaborate to ensure a repertory theatre is possible and actionable (Chen, 2022). Having a long run not only improves the quality of surtitle translation and a show, but also fosters the development of theatre and attract more potential audiences.

Through research, two important aspects of surtitle translation has been discovered, including the translator's agency and the organicism of surtitle translation. As discussed before, the translator of surtitles not only generates the text from a language to another, but also performs through controlling the surtitles and interacts with both actors and audience. The translator's agency here is emphasized and is worthy of further investigation. Moreover, the development of translated surtitles are organic, where they change during the production (Espasa, 2012, p.317) and adapt according to the feedback during the performance, as the literature review mentioned. Even when the run is over, it can still be revised for the next run. This can be a topic for further discussion in the future research, which will be elaborated in the next chapter.

In summary, the analysis result answers the research questions of this study. Domestication strategy adopted in surtitle translation in LPC is to serve as an effective way to generate audience-oriented, performable, and functional surtitles. The strategy also emphasizes the importance of surtitlers as performers. In response to the other research question, the result shows that the future of surtitle translation is optimistic in Taiwan, although some issues still demand resolution. Other than that, the research found

out the contributions of this performance to the musical theatre industry in Taiwan. They highlighted the importance of surtitle translation, surtitle development, and the long run of a show.



Chapter 5. Conclusion

This case study is to investigate the aim and expectations of the domestication translation strategy for the surtitles of LPC, as well as the outlook of surtitle translation in musical theatre industry in Taiwan. Since it is a topic without prior local research, it is hoped that this study will fill the gap and open a new gate in the field. This study examines the translated surtitles from a licensing musical *I Love You. You're Perfect. Now Change.*, abbreviated as LPC, because of its intriguing surtitle translation and great success despite the language barrier. The surtitles use a significant amount of local and colloquial expressions, which can be seen as traits of domestication. Therefore, this study adopts domestication as the framework for the analysis of the surtitles.

The analysis is composed of two parts, text analysis and interview analysis. In text analysis, the researcher categorized the domestication strategies that the production team used and investigated their effects on the performance and the translation. Such strategies include use of slangs, swear words, Taiwanese Southern Min loanwords, reference of “Taiwanese English,” incorporation of Taiwan pop culture, Graphics Interchange Format (GIF), and Emojis. In interview analysis, the key members involved in surtitle translation of the production are interviewed, including the producer, the director, and the head of the translation team. In this semi-structured interview, the questions concern the aspects of production, workflow, and translation, in order to address the research question of the aim and expectations of the domestication strategy for the surtitles. Questions regarding the future of surtitle translation in musical theatre industry in Taiwan are also discussed in response to the second research question.

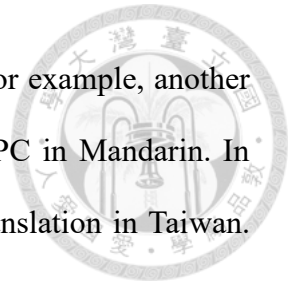
The result of textual and interview analysis show that domestication is an efficient way to generate a successful translation. Domestication not only improves the accessibility of surtitle reading and enhances the performability, but also builds the

functionality that the production team aim to achieve. The analysis result also emphasizes the crucial role of a surtitler, which serves not only as a communicator between actors and audience, but also a performer initiating interactions and possessing its own agency. What's more, the development of surtitles is an organic process, which changes and adapts through the whole production and performance process. This characteristic is unique among translation works, distinguishing surtitle translation as a distinct category within the field of translation.

Regarding to the outlook of surtitle translation in musical theatre industry in Taiwan, the research results show optimism despite some existing challenges in the industry. As more licensing musicals emerge in the coming years, it is expected that the importance of surtitle translation will be emphasized and the opportunities of surtitle translation will be increased. Other than that, the research also found the contributions of LPC to Taiwan's musical theatre industry, including the prominence of surtitle translation, of its systematic development, and of the long run of the show.

This case study examines a successful musical theatre in Taiwan, providing valuable insights into a new academic field that worth further research. Through the study, several topics are found deserving more investigation. First, surtitle translation is an organic process, constantly changing and adapting. Documenting and analyzing the evolution of surtitles allows researchers to gain insights into the thought process of the production team. Furthermore, exploring the collaboration among different roles involved in surtitle translation presents an avenue for future research. In addition, considering situations vary across productions, investigating surtitle translations from different productions would be another compelling research direction, especially productions from foreign production companies conducting tours in Taiwan. Other than that, the professional development of a surtitle translator is also a potential research topic. Lastly, there is room for extended

research on alternative forms of domestication in musical theater. For example, another Taiwanese production company presented a localized version of LPC in Mandarin. In conclusion, this study contributed significant findings to surtitle translation in Taiwan. Positioned as an initial exploration, it is hoped to inspire further academic interests and investigations.



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唱.....真的不行.....跟其他人比落差好大啊.....越想越失望..... 然後
關於字幕...我其實一直也覺得...有點小小的過於活潑跟搶焦...也同意有
時原文比中譯幽默的多了...@@. Hate Theatre. Retrieved August 12, 2023,
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d=pfbid0aukLDV2XxSKYpGRAwR6GWbkZcfZYNR5Uj7vvufN5izkUCHkdB
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詞全部不見,演員一連串的法文完全聽不懂,嚴重影響觀劇體驗,太爛了
吧?這麼大製作,基本的讓字幕順暢很難嗎?真的是氣到想叫臺中歌劇院
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VdraG8TcevnxGtZQM6Ya8RCfemdqtTcJjnWyshbGKrLcnwxpGmAVl&id=10
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在根本也就不是退不退票的問題,看戲品質就是嚴重大打折扣,我根本
不知道開場是發生什麼事,中間也超多次要靠對劇本的熟悉度還有演員的
表演硬猜現在在演什麼,也不是退了費大家都能排出時間再進一次歌劇院
..... 怎麼會是這個品質.....無法理解..... Facebook. Retrieved August 16, 2023,
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https://www.facebook.com/permalink.php?story_fbid=pfbid0TpXkBs3Q3gbZek
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樂自己 結果一邊跟朋友聊棒球一邊看各種爆料(這周末有看的戲是櫻桃園)



越看越聽 心情越來越鬱卒 這到底都是些什麼事情啊? 本人學生 住北部
票錢車錢(還有最後趕高鐵的計程車錢)都是自己打工存的 衝著製作、演出
團隊的名聲跑來看戲 最後不合胃口什麼的沒關係 反正是自己選擇要看這
場的 但是從被迫跟沙丁魚一樣擠在空氣不流通的前廳&第一句翻譯字幕就
死亡開始,我整個人就不好了 修過法文當二外,但真的沒好到可以靠雙耳
辨認好嗎? 本來因為謝幕時有感動到 想說不要發黑特了 今天晚上看一看
還是覺得 黑特就是讓大家有不滿就勇敢講出來的 我不管 我就是要分享
(剛好前面有看到大家在說口譯的問題 兩廳院最近幾檔需要現場翻譯的演
出真的都不是找專業人員 相對之下山貌其實算好的情況了 但還是希望這
些專業場館可以正視翻譯的重要性 也希望以後不會便宜行事到給我看
ChatGPT 字幕) 好了 最後在我第一篇黑特文想要來個比較光明的結尾: 祝
福大家 2023 都不用再看爛戲 隨便買都能買到精彩演出 謝謝大家.

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class=&qout;url&qout;>[https://www.facebook.com/permalink.php?story_fbi
d=pfbid0TpXkBs3Q3gbZekHBpPdg5s7GnGyxMkaJAUEcDKMM1HAQYbDw
91hhTsZkdTnf9jMgl&id=100044382131088](https://www.facebook.com/permalink.php?story_fbid=pfbid0TpXkBs3Q3gbZekHBpPdg5s7GnGyxMkaJAUEcDKMM1HAQYbDw91hhTsZkdTnf9jMgl&id=100044382131088)

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UnwhWYatwnR75OI67NOjcinYYs5AF1bWhr3b09sYY](https://www.thenewslens.com/article/43280?fbclid=IwAR2bUQt4zAF211dZkUUnwhWYatwnR75OI67NOjcinYYs5AF1bWhr3b09sYY)

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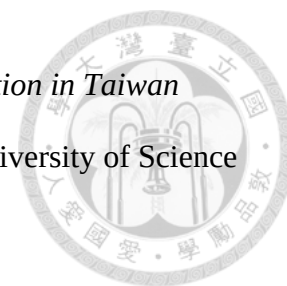
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Appendices



Appendix A: Interview questions

台大翻譯碩士學位學程碩士學位論文__訪談題綱

研究生：鍾榕芳

指導教授：孔思文助理教授

訪談日期：2023 年 4 月 5 日

I. LPC 音樂劇字幕歸化策略的背景與目的

1. 製作方面

- (1) 一開始為何選擇引進？
- (2) 為什麼會想引進 LPC？
- (3) 為何選擇原味演出，而非改編成中文？
- (4) 引進 LPC 時，是否就已經想好要用什麼策略來製作這齣劇？即，已經想好要用貼近台灣文化的方式來翻譯。
- (5) 在翻譯字幕之前，是否有跟版權公司討論過字幕的風格與貼近台灣文化來翻譯的程度？
- (6) 版權公司對翻譯的介入程度為何？
- (7) 版權公司是否會審閱翻譯後的字幕？
- (8) 文章專訪中，導演孫自怡稱本劇有因應時事稍微改了內容，是哪些內容？

2. 工作流程

- (1) 是否會在發翻之前決定整齣劇的翻譯風格與準則？
- (2) 是否可以描述一下翻譯工作的流程？
- (3) 有四位字幕君，是每一位字幕君都有參與翻譯工作，還是主要幾位負責？
- (4) 四位字幕君在表演期，是否會開會討論修改的字幕？主要以什麼方式溝通？



- (5) 有不同意見的時候，是否有最終決定的角色？
- (6) 如何得知民眾對於字幕翻譯的想法，如：是否有問券或回饋？
- (7) 當時如何決定字幕呈現的方式？ e.g. 選跑馬燈而非大投影幕

3. 翻譯層面

- (1) 如何拿捏成人或髒話分寸？e.g. 「永恆就是媽的靠杯長」
- (2) 原文跟譯文差很多的情況下，會不會擔心觀眾反應不佳或讓觀眾分心？
拿捏的準則是什麼？
- (3) 是不是會要求盡量押韻？會怎麼決定押韻？
- (4) 面對國外人名，直譯不一定觀眾都能理解，保持原譯的考量為何？
 - 如：「我走過紅毯的次數/跟伊麗莎白泰勒一樣多」或「他沒死/但現在走路像約翰韋恩」
- (5) Podcast 專訪中，有談到台灣不習慣在翻譯中混用英文，但 LPC 字幕出現滿多「台式英文」的翻譯，這之間又是如何權衡拿捏？
- (6) 這樣的翻譯其實讓譯者的角色非常突出，觀眾很明顯意識到譯者存在，這在製作當時是有意為之嗎？（想讓翻譯也成為一種角色、變成表演的一部份）還是剛好而已，沒有刻意安排？
- (7) 以貼近台灣文化的策略來翻譯，期待達到什麼樣的效果？
- (8) 譯者先前有字幕翻譯及惡搞迪士尼動畫翻譯的經驗，這次翻譯是否有預期原本要達到與惡搞翻譯一樣的效果？

II. 台灣音樂劇字幕翻譯現況

- (1) 據您所知，台灣音樂劇字幕譯者有多少人？
- (2) 近年開始有越來越多版權音樂劇在台演出，台灣音樂劇翻譯字幕的未來發展如何？未來是否會有更多音樂劇字幕翻譯或字幕手的需求？



個別/焦點訪談知情同意書

研究名稱與內容：台灣音樂劇字幕翻譯之歸化策略與發展現況初探

本研究為國立臺灣大學翻譯碩士學位學程碩士生之學位論文，主題為台灣音樂劇字幕翻譯研究，旨在藉由《I Love You. You' re Perfect. Now Change》(以下簡稱 LPC) 探討字幕歸化翻譯策略的考量與目的，以及初探台灣音樂劇字幕翻譯現況，以探索台灣音樂劇字幕翻譯的創意與發展。研究內容詳見附件研究摘要。

進行方式：

邀請您參與焦點團體訪談，地點為台北市區咖啡廳或會議空間，時間約為一點五至二小時，請您分享有關 LPC 字幕翻譯的製作過程與經驗，以及對於台灣音樂劇字幕翻譯現況與發展的想法（請參考附件訪談大綱）。為求資料紀錄的正確性，訪談時將錄音。如果您不願意錄音、不願某段發言錄音，或中途想停止，請隨時提出。我們將提供便利商店禮券一份予您（含退出者），聊表謝意。

提醒您，本活動為多人參與，團體中的發言內容將與所有受訪者共享，但參與者必須尊重彼此隱私，未經允許不得對外透露重要訊息。

參與風險與資料保存運用：

錄音資料彙整為逐字稿後會再請您確認，我們會負起保密責任，未來研究成果不會呈現您的真實姓名，而是以您的職稱顯示，亦會盡力避免他人從研究發表辨識出您。但在非預期情況下您的身份或仍有可能受到揭露，請您慎重考慮是否接受訪談。錄音與逐字稿將妥善保存在研究者設有密碼的硬碟或電腦裡，且於本研究論文完成後一年刪除銷毀，並只使用在本研究。若您有興趣瞭解研究結果，可提供您報告摘要。

退出權益：

過程中，若您感到不舒服，想要暫停或退出研究，我們完全尊重您的意願。先前已蒐集的資料將予以銷毀。即便研究結束，有任何問題，都歡迎聯絡我們。

研究團隊：

國立臺灣大學翻譯碩士學位學程

碩士生：鍾榕芳

指導教授：孔思文助理教授

聯絡人：鍾榕芳，E-mail：banyanchung@gmail.com

研究參與者簽署欄：

錄音：☐同意-錄音 ☐不同意-錄音

成果回饋：☐研究完成請提供報告，寄至_____

☐不用了，謝謝

簽名：_____ 日期： 年 月 日



研究團隊簽署欄：

☐本同意書一式兩份，將由雙方各自留存，以利日後聯繫

研究人員簽名：_____ 日期： 年 月 日

-----附件-----

附件一、研究摘要

附件二、訪談大綱（定稿後檢附）

研究摘要

本論文旨在透過版權音樂劇《I Love You. You' re Perfect. Now Change》，探討台灣音樂劇字幕翻譯的策略與目前之發展現況。本論文採用語料分析的方法，仔細比較英文台詞與中文字幕譯本之間的差異，以歸化翻譯為出發點來探討此劇的翻譯策略。另透過音樂劇製作公司核心團隊的訪談，瞭解歸化翻譯策略背後的考量與目的，並簡略梳理台灣音樂劇字幕翻譯之現況與未來可能的發展潛力。此外，也將觀眾回饋納入考量，初探此種策略對觀眾的影響與接受程度。

Appendix C: Bilingual surtitles of *I Love You. You're Perfect. Now Change.*



	原文	譯文
1.		國測試測試測試中。間測試測試測試國
2.		國測試測試測試中。間測試測試測試國
3.	(GIF 自動播放) 樂手進場後，按一下 fade out，準備切上半場須知	I Love You, You're Perfect, Now Change
4.	Ladies and gentlemen, welcome to the playground theatre.	各位觀眾您好 歡迎蒞臨南村劇場
5.	To see our show, "I Love You, You're Perfect, Now Change."	觀賞今天的節目 I Love You, You're Perfect, Now Change
6.	Presented by Aactiva Productions, udnFunLife, and TSINGHUA Culture Media.	由活性界面製作 聯合數位文創、大清華傳媒聯合出品
7.	The show will be performed entirely in English, with Mandarin subtitles. Better get used to it now. 紫綾版：You're already here, so deal with it.	本演出全程英語發音 備有中文字幕
8.	The performance is about one hundred and thirty minutes long, with an intermission.	演出全長 130 分鐘 會有中場休息
9.	If you need to use the restroom,	需要使用洗手間的朋友
10.	be sure to make good use of that 15 minutes. 紫綾版：Just go, ladies!	請務必把握中場的 15 分鐘
11.	May we remind you, please turn off your cellphone or switch to flight mode. And make sure it's muted.	提醒您 請將手機調整成靜音及飛航模式
12.	Please do not take photos or record videos or stream or whatever...Just don't use the phone.	演出過程中 請勿拍照、錄影、錄音、直播...
13.	When taking bows, photo taking and video recording are allowed. But please do not use the flashlight.	謝幕時 歡迎拍照錄影 但請勿使用閃光燈
14.	【販賣酒水版】Please wear your mask properly except when drinking water and drinks.	除飲水以及飲酒之外 演出過程中請將口罩戴好戴滿



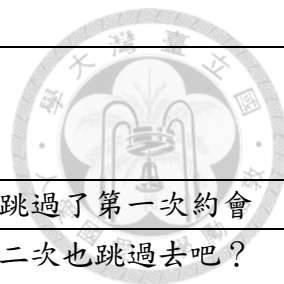
15.	【販賣酒水版】 Please do not drink alcohol if you're under 18. 安東版：That's illegal. 紫綾版：Unless you have a fake ID or you look really old. 鍾琪版：Or just don't let us know	18 歲以下請勿飲酒
16.	【疫情不能飲酒版】 Please wear your mask properly at all times.	演出過程中請將口罩戴好戴滿
17.	The performance is about to begin, please sit back and enjoy the show. Thank you.	演出即將開始 請找一個最舒服的姿勢 享受演出
18.	樂手試音 1-1 Prologue#1 PROLOGUE	
19.	And the Lord God said,	神說
20.	"Let there be light,"	要有光
21.	and there was light.	就有了光
22.	And the Lord God said,	神說
23.	"Let there be man and woman."	要有男人和女人
24.	And there was man and woman.	就有了男人和女人
25.	And that night, man asked woman—if she was busy.	那晚 男人問女人有沒有空
26.	And woman said,	女人回答
27.	thank you,	謝謝
28.	she'd have to check,	她要想一下
29.	but she's not interested in anything long term,	不過她還不想穩定交往
30.	she'd still want to see other people.	她還想多認識其他人
31.	HEE, HEE, HEE, HEE, HEE, HEE.	(得意的笑)
32.	And man said,	男人說
33.	"There <u>are</u> no other people."	沒有其他人囉
34.	HA, HA, HA, HA, HA, HA.	(我就爽)
35.	And woman said, (<i>chanting</i>)	女人說
36.	"Okay, how 'bout this:	好 不如這樣吧
37.	We get married, you vow your eternal love for me,	我們結婚 你發誓會愛我一輩子
38.	I expel a bunch of miniature humans	我為你生下一堆迷你小人
39.	who are totally dependent on us for eighteen years,	他們會黏在我們身邊整整 18 年
40.	you get a job, stay home weekends CUE: 「and YOU never...」	你找份工作 週末安分待在家裡
41.	and you never see another woman naked	想再看其他女人的裸體
42.	for the rest of your life.	下·輩·子·吧！

43.	And man said—	男人回答
44.	OH, OH, OH-H-H	ㄅㄛ ㄅㄛ ㄅㄛ-H-H
45.	And then thousands...	接著數千年...
46.	And thousands...	數千年...
47.	And thousands...	數千年...
48.	And thousands of years passed.	數千年過去...
49.	And as for man and woman— CUE：脫衣服	男女之間又是如何...
50.	#2 CANTATA FOR A FIRST DATE	
51.	FIRST DATE, NEW ROMANCE CLEAN SHIRT, PRESSED PANTS	新約會 新戀情 乾淨襯衫 筆挺長褲
52.	BRUSH THE TEETH, MOUSSE THE HAIR CALVIN KLEIN UNDERWEAR	刷好牙 弄頭髮 穿上名牌內褲
53.	MOUTHWASH, TOOTHPASTE BRING THE CONDOMS, JUST IN CASE	體香劑 牙膏 帶著保險套備用
54.	LISTERINE, TAKE A SWILL STYLING GELL, MINOXIDIL	漱口水 去口臭 抹髮蠟 生髮水
55.	(男生笑)	
56.	I WILL SPLASH ON MUSK	我會噴香香
57.	I WILL KNOT MY TIE	把領帶繫上
58.	AND BEFORE I GO I WILL CHECK MY FLY	出門前記得 把石門水庫關好
59.	IT IS WOMEN WHO HAVE TURNED ME INTO THIS	都是女人讓我變現在這樣
60.	A COIFFED-UP AND DRY-CLEANED GUY	愛乾淨又會打扮
61.		
62.	FACIAL CREAM FROM A SPA LINGERIE, WONDERBRA	保濕霜 做 SPA 性感內褲 魔術胸罩
63.	HAIR SPRAY, HAIR SPRITZ WAX THE LEGS, SHAVE THE PITS	抹髮膠 噴定型 除腳毛 刮腋毛
64.	ACT PETITE, COY AND PERT DON'T EAT MUCH, NO DESSERT	裝嬌羞 帶點俏皮 別吃太多 不碰甜點
65.	SWEET 'N LOW, HALF-N-HALF SMILE A LOT, FAKE A LAUGH	只加代糖 鮮奶油 面帶微笑 練習假笑
66.	(女生笑)	
67.	I HAVE PRIMPED AND PLUCKED	我用心打扮
68.	I HAVE RUBBED ON NAIR	用蜜蠟除毛

69.	I HAVE SPENT TWO HOURS ON MY FACE AND HAIR	花了兩小時 弄頭髮和臉妝
70.	AND I DID ALL THIS FOR A GUY I BARELY KNOW	為一個陌生男子做到這樣
71.	AND I BET HE WON'T EVEN CARE	我猜他根本也不 care
72.	I'LL BEHAVE REAL WELL	我會表現得體
73.	SHOW HER JUST THE GOOD STUFF ONLY	只秀出我的強項
74.	I COULD WEAVE A SPELL	我能施展魅力
75.	IF I LIE ABOUT SOME THINGS	只要我撒點小謊
76.	I HOPE HE'S MATURE	我希望他成熟穩重
77.	UNLIKE EV'RY GUY I'VE DATED	不像我約過的那些幼稚鬼
78.	STILL I WILL ENDURE	但我願意忍受
79.	SOMEWHERE SOMEONE DREAMS OF ME	夢中情人就在某處幻想著我
80.		
81.	BUT I GOT...	但我有
82.	BAGGAGE!	包袱
83.	EMOTIONAL BAGGAGE	情感上的包袱
84.	A PLANELOAD OF BAGGAGE	一卡車的包袱
85.	THAT CAUSES MUCH SAGGAGE	壓得我垂頭喪氣
86.	Everybody!	大家一起唱！
87.	WE GOT BAGGAGE	我們都有包袱
88.	EMOTIONAL DRAGGAGE	情感上的束縛
89.	AND WE BEEN LUGGIN 'AROUND THIS BAGGAGE	我們已經拖著這些包袱
90.	A LONG, LONG TIME	很長一段時間了
91.	Time—	時間？
92.	shit!	靠！
93.	(小間奏)	
94.	WILL MY HOPES BE MET?	我的願望會成真嗎
95.	WILL MY FEAR DISPEL?	我的恐懼能消失嗎
96.	WILL I CAPTIVATE OR WILL I REPEL?	我會神魂顛倒 還是噁心反胃
97.	WILL I SHOW HER (HIM) JUST HOW WONDERFUL I AM?	我能否表現出最好的一面
98.	OR WILL I BE A DATE FROM HELL?	還是會搞砸這次約會
99.	FIRST DATE, NEW ROMANCEDIFFERENT PARTNER, SAME DANCE	新約會 新戀情 不同對象 同個舞步

100.	READY NOW, ALMOST TIME HERE WE GO, DOORBELL CHIME	準備好 時間到 出發去 門鈴響
101.	-BEHAVE REAL WELL -FACIAL CREAM, FROM A SPA, LINGERIE, WONDERBRA	-我會表現得體 -保濕霜 做 SPA 性感內褲 魔術胸罩
102.	-SHOW HER JUST THE GOOD STUFF ONLY- HAIR SPRAY, HAIR SPRITZ, WAX THE LEGS, SHAVE THE PITS	-只秀出我的強項 -抹髮膠 噴定型 除腿毛 刮腋毛
103.	-I COULD WEAVE A SPELL-ACT PETITE, COY AND PERT, DON'T EAT MUCH, NO DESSERT	-我能施展魅力 -裝嬌羞 帶點俏皮 別吃太多 不碰甜食
104.	-IF I LIE ABOUT SOME THINGS-SWEET 'N LOW, HALF-N-HALF, SMILE A LOT, FAKE A LAUGH	-只要我撒點小謊 -只加代糖 鮮奶油 面帶微笑 練習假笑
105.	HERE I GO ONCE MORE	我又再度上陣
106.	FISHING FOR ANOTHER LOVER	拋出新的愛情魚餌
107.	ONE MORE WAITING DOOR	又一次門前焦慮的等待
108.	ONE MORE VERY LONG, LONG SHOT CUE: 「SHOT」收	又一個渺茫卻不能放棄的機會
109.	(小間奏)	
110.	WILL THIS BE A WASTE?	會是一場空嗎
111.	OR WILL I STRIKE GOLD?	還是會找到真愛
112.	WILL MY LIFE BE CHASTE?	我會單身一輩子嗎
113.	GOD, I'M GETTING OLD...	天哪 我越來越老了
114.	(電鈴)	
115.	Hi. CUE: 跟音樂燈光收!	嗨!
116.	1-2 Busy, Busy, Busy	
117.	Pat? CUE: 女方反應	小佩?
118.	(女方繞到男方背後)	
119.	Stan?	史丹
120.	I'm so sorry I'm late, I got caught at the office, (it's great to finally meet...) CUE: 女方打斷	抱歉遲到了 有公事耽擱...
121.	Look Stan, I don't mean to be rude,	史丹 我不想對你無禮
122.	but I've been on an excruciating number of dates lately,	但我最近約會太多了

123.	and quite frankly, I am a busy, busy, busy woman	老實說 我是個超級大忙人
124.	and I don't have the patience or the time for them anymore.	實在沒什麼時間跟耐心慢慢約會
125.	But I had a great time chatting with you on Tinder,	但我在交友軟體上 跟你聊得很開心
126.	and youuuuu—Pretty much look like your profile picture,	而且你本人長得跟照片差不多
127.	(擺出照片樣子)	
128.	so what do you say we just say goodnight...	這樣好不好 我們就直接說晚安
129.	Goodnight!	晚安～
130.	And we go right to the second date.	然後直接跳到第二次約會
131.	Excuse me?	妳說啥？
132.	Stan, I'm not going to repeat myself.	史丹 我不想再說一次
133.	I am a busy, busy, busy woman	我是個超級超級大忙人
134.	and I don't have the patience or the time.	實在沒什麼時間跟耐心
135.	Oh—well—second date—	好喔...第二次約會...
136.	why not?	有何不可？
137.	It would skip all that awkward first date stuff, CUE: 「and YOU」再按	可以跳過第一次約會的尷尬
138.	and you pretty much look like your profile picture too,	再說妳本人長得也跟照片差不多
139.	(擺出照片樣子)	
140.	so—we're on your second date— CUE: 「POOF」	那就...跳到妳的第二次約會
141.	POOF!	
142.	-Pat, hi! -Stan, good to see you again.	-小佩 嗨 -史丹 很高興又見面了
143.	Anyway, I thought we could go to this great little French...	我想說 帶妳去一家很棒的法國餐...
144.		
145.	Hey, Pat, you know what?	小佩 妳知道嗎？
146.	I never really cared much for second dates either.	我其實也不怎麼喜歡第二次約會
147.	They're, ya know, trying to figure out if you like her as much from the first date, 是否真的有好感	只是用來確認自己是真的喜歡對方
148.	or if the first date was all based on blind, desperate hope.	還是上次約出去 只是孤單寂寞覺得冷



	或是上一次約會是眼睛糊到蛤仔肉、眼睛沾到屎、眼瞎	
149.	So since we've skipped the first date already,	既然我們跳過了第一次約會
150.	would you mind terribly if we also skipped the second date—	乾脆連第二次也跳過去吧？
151.	I had a great time, I'll call you soon—	今晚很愉快 我再打電話給妳
152.	and went right to the third date,	直接進入第三次約會
153.	where we both act like we're having a pleasant time,	兩人表面上輕鬆愉快
154.	but inside we're getting ulcers trying to figure out	實際上內心焦躁不安 想知道
155.	if we're going to sleep with each other or not. CUE: 「SEXUAL tension」	我們究竟會不會上床
156.	Oh the sexual tension part, yeah, yeah,	性衝動的部分 對對對
157.	that'll help rush things along.	確實可以加快進度
158.	But you know what, Stan—busy, busy, busy—	但你懂的 史丹 超級超級超級大忙人
159.	so what do you say we just skip the first, second and third dates	不如這樣 我們跳過第一二三次約會
160.	and go right to the sex.	直接上床吧
161.	Right to the sex?	直接上床？
162.	Right to the sex.	直接上床
163.	Works for me. Taxi!	我可以 計程車
164.	Oh but wait! First-time sex:	等等！第一次上床
165.	do the lights stay on? The lights go off?	要開燈還是關燈？
166.	Will I satisfy you? Am I even going to...	我能不能滿足妳？能不能...
167.	Get it up? CUE: 男生說完「Ouch」，跟下一句	硬起來？
168.	So what do you say	不如我們...
169.	we skip the sex?	跳過上床的部分
170.	Skip the sex?	跳過上床？
171.	Skip the sex.	跳過上床
172.	And go right to the morning	直接來到隔天早晨
173.	after where we both try to figure out how to get out of what we did the night before?	我們在思考如何擺脫昨晚的殘局
174.	Yeah, yeah—	是很不錯
175.	But you know what, Stan, my schedule looks really tight.	但史丹 我的行程真的很滿

176.	I just don't have time to make up all the reasons to convince myself to go out with you	實在沒時間掰出各種理由 說服自己跟你約會
177.	So what do you say we've been dating	不如假設我們約會了...
178.	for two months now,	兩個月
179.	which is when I would start getting real interested in you,	我終於開始對你感興趣
180.	-but you would inexplicably start backing away. -Uh-huh, uh-huh.	你卻莫名開始退縮
181.	Or we could go right to where you ask me	或是 也可以跳到妳問我
182.	if this dress makes you look fat,	這件衣服是不是很顯胖
183.	and I don't answer quickly enough, and you don't speak to me for three days.	我回答不夠快 妳就跟我冷戰三天
184.	Possibly, or we could go right to when you tell me	可行 或是可以跳到你跟我說
185.	you want to start dating other women,	你想跟其他女生約會
186.	and I give you an ultimatum, and you choose to leave me,	我下了最後通牒 你選擇離開我
187.	but then an hour later you come crawling back like a whimpering dog.	一小時後 你卻像狗一樣哭著爬回來求我
188.	Yeah, I always liked that part.	我一直都很喜歡這部分
189.	Oh, but you know what? this is all so time-consuming,	但妳知道嗎？這些都太花時間了
190.	so what do you say we jump right to our first	不如我們跳到 我們的第一次...
191.	Argument?	吵架
192.	-Our first argument? -Yeah.	第一次吵架？
193.	You mean, you'd want to skip all the positives of our relationship	你是說 你想跳過所有甜蜜的部分
194.	and jump right to our first fight? CUE: 小心演員動作陷阱	直接進入我們第一次爭吵？
195.	Be a major time-saver.	當個時間管理大師
196.	You...	你...
197.	You—prick!	渣男！
198.	You...	妳...
199.	Bitch!	賤人！
200.	Bastard!	王八蛋！
201.	Ball buster!	恰查某！
202.	Okay.	好了好了

203.	Now let's—wait! I got it!	噢！我想到了！
204.	-Oh, you're gonna love this! -Tell me! Tell me!	-你一定會喜歡 -快說
205.	Let's go to after	我們跳到...
206.	we've been broken up for about a year—	我們分手的一年後
207.	Oh! And we bittersweetly bump into each other—	我們五味雜陳地巧遇彼此
208.	【Youbike 業配版】 -one cold— -foggy	-在一個寒冷... -多霧的...
209.	-one cold— -rainy	-在一個寒冷... -下著雨...
210.	—miserable night	落魄的夜晚
211.	—miserable night in front of a...	地點在...
212.	Starbucks!	星巴克前
213.	Oh, and you have a date, and I don't.	然後你有伴 我沒有
214.	That goes without saying!	那還用說
215.	That goes without saying!	妳先請
216.		
217.	Pat.	小佩
218.	Stan.	史丹
219.	Hi. You—you look great!	妳氣色真好
220.	Pilates.	皮拉提斯
221.	Oh, this is—Tamara.CUE: 女方反應，進黑片	這位是...塔瑪拉
222.	(比劃想像女友的身高)	
223.	Hi. CUE: 打完招呼就進下一張黑片	妳好
224.		
225.	We're off to see the Impressionists at the Met.	我們正要去看展 在大都會博物館
226.	I always loved the Met.	我一直很喜歡那裡
227.	I remember.	我記得
228.	So—let's get together sometime. CUE: 女生反應 (點頭)	那麼...有空再聚一聚吧
229.		
230.	Hey, Stan.	史丹
231.	We had some good times together, didn't we ? CUE: 男生安撫假女友	我們曾經很美好 對不對？

232.		
233.	-WE HAD IT ALL-WE HAD IT ALL	曾經美好
234.	OUR LOVE WAS STRONG AND WISE	我們曾經愛得堅定不移
235.	BUT THE RAIN DID FALLMUCH RAIN DID FALL	-但雨季還是來臨 -下了好多雨
236.	NOW THERE'S TEARDROPS IN MY EYES	如今淚滴在眼裡打轉
237.	'CAUSE WE HAD IT ALL	因為我們曾經美好
238.	THOUGH OUR LOVE HAS NOW GONE BAD	儘管我們的愛情已過期
239.	-LET'S JUST REMEMBER-I'LL REMEMBER	-就讓我們記得 -我會記得
240.	REMEMBER WHAT WE HADCUE: 兩人握住手	記得我們曾經擁有
241.		
242.	WE HAD IT ALL	我們曾經美好
243.	WE HAD IT ALL	我們曾經美好
244.	(男方轉身離去)	
245.	What a great date!CUE: 跟燈光一起 fade out	好棒的約會！
246.	1-3 A Stud and a Babe	
247.	Did I mention I just had my phone fixed ?	我有說過 我剛把我的手機修好了嗎？
248.	-Really?-Yes.	-真的嗎？ -對啊
249.	-Oh?-I just had my phone fixed.	-喔？ -我把手機修好了
250.	Wow.	哇～
251.	Yep CUE: 跟音樂一起下	嗯
252.		
253.	Oh!	喔！
254.	I just remembered the cutest story about my brother!	我想到 我弟有一件事超可愛的～
255.	Oh, what?!	什麼事？
256.	No, maybe not...	還是不要說好了
257.	No, c'mon, c'mon!	說嘛說嘛
258.	Okay,	好～
259.	-this is really cute—Yeah, yeah, yeah?!	這真的很可愛喔～
260.	My brother—	我弟
261.	He has	他有
262.	eleven toes! CUE: 男生捂嘴	11 根腳趾頭

263.		
264.	I SIT HERE TRYING TO IMPRESS	我坐在這 想給他好印象
265.	AND MAKE THIS GUY AWESTRUCK	讓他對我刮目相看
266.	BUT EVERY SUBJECT I ADDRESS	但我提的每個話題
267.	MAKES ME SOUND LIKE	都讓我聽起來...
268.	LIKE SUCH A SCHMUCK	像個白痴
269.	IT'S NOT THAT I CAN'T BE DIVERTING	不是說我不會逗人開心
270.	SOMETIMES I CAN EVEN THRILL* αUα@¥y;Aαpαß°tû· αñ,û°C¶}αf	有時候我也能風靡全場
271.	BUT I'D JUST BE SO MUCH BETTER AT FLIRTING	但我好想變得更會把妹
272.	IF I ONLY HAD LOOKS THAT KILL CUE 1: 「KILL」按一下出動畫 CUE 2: 跟音樂一起結束，進下一張	如果我有超殺的長相
273.		
274.	IF I WERE A	如果我是
275.	STUD	猛男
276.	IF I WERE A	如果我是
277.	BABE	辣妹
278.	THE KIND OF GUY GIRLS LOVE	女人都愛的那種男生
279.	THE KIND OF GIRL GUYS CRAVE...	男人都哈的那種女生
280.	MY BREASTS WOULD BE ROUNDER	我的胸部會更豐滿
281.	MY PECS WOULD ASTOUND HER	我的胸肌會迷倒她
282.	MY LEGS WOULD BE LONGER	我的雙腿會更修長
283.	MY ARMS WOULD BE STRONGER	我的手臂會更強壯
284.	MY LOCKS WOULD BE FLOWING	我會有飄逸的秀髮
285.	MY CHEST HAIR WOULD BE SHOWING	我會有性感的胸毛
286.	MY HIPS WOULD BE SLIMMER	我的蜜臀會更挺
287.	MY BUTT WOULD JUST SIMMER	我的屁股會更翹
288.	OH! OH! OH! I'M GONNA GO UP AND SEDUCE HIM!	喔喔喔 我要過去勾引他
289.	OH! OH! OH! SHE'LL BE BEGGING ME FOR MORE!	喔喔喔 她會跟我要更多
290.	OH! OH! OH! YEAH, TONIGHT I'M GONNA GOOSE HIM!	喔喔喔 今晚我要捏他屁屁
291.	TONIGHT I'M GONNA SCORE! YEAH!	今晚我要一桿進洞
292.	A STUD!	猛男

293.	A BABE!	辣妹
294.	SHE'LL LOVE!	她會愛死我
295.	HE'LL CRAVE!	他會流口水
296.	OH! OH! OH!	喔～喔～喔～
297.	IF I WERE A...	如果我是...
298.	So, Julie, baby, baby!	我說～茱莉寶貝甜心
299.	Talk to me, sweet meat!	說給我聽～生猛鮮肉
300.	Oo, you	妳...
301.	you have some nacho schmutz on your face.CUE: 女生抹臉	妳臉上沾到莎莎醬啦！
302.	(抹臉)	
303.	Gone.	醬呢？
304.	You wiped it to the other side.CUE: 女生抹臉	妳抹到另一邊啦！
305.	(抹臉)	
306.	Now it's on your chin.	現在跑到下巴了
307.	Better.CUE: 可跟演員台詞，或跟音樂一起下	好多了
308.	(小間奏)	
309.	Julie, be honest.	茱莉 老實說
310.	I don't have a lot of what you're looking for—do I ?	我不符合妳的期待 對吧？
311.	No, no, it's me.	不 是我的問題
312.	Julie—I'M NOT A STUD.	茱莉 我不是猛男
313.	I'M NOT A BABE*安東唱下一句前可能有碎詞	我不是辣妹
314.	I'M NOT A GUY GIRLS LOVE	我不是女生會愛的男生
315.	Well—	其實...
316.	I'M NOT A GIRL GUYS CRAVE	我也不是男生會哈的女生
317.	Really ?	真的？
318.	I'M AWKWARD AND WHINY	我社恐又愛抱怨
319.	MY BICEPS ARE TINY	我二頭肌小到不行
320.	I'M NOT TOO ATHLETIC	我沒運動細胞
321.	MY CLOTHES ARE SYNTHETIC	我都穿合成纖維
322.	MY NAILS ARE ALL CHEWED ON	我指甲都咬爛了
323.	MY HAIR IS ALL GLUED ON	我頭髮都油膩膩
324.	MY HIPS ARE REAL DUMPY	我的屁屁很肥
325.	WELL, MINE ARE REAL LUMPY	我的都是贅肉
326.	OH! OH! OH! EVERY NIGHT I'M ALWAYS SNORING!	喔喔喔 我每晚都會打呼

327.	OH! OH! OH! YEAH, MY FEET CAN REALLY STINK!	喔喔喔 我的腳真的很臭
328.	OH! OH! OH! YEAH, I'M HOMELY AND I'M BORING!	喔喔喔 我長相普普又無趣
329.	WELL, LET ME BUY YOU ONE MORE DRINK!	我再請妳喝一杯!
330.	YEAH.	好啊!
331.	NO SUTD!	不是猛男
332.	NO BABE!	不是辣妹
333.	I love!	我還是哈
334.	I crave!	我還是愛
335.	OH! OH! OH! OH! OH! OH! CUE: 演員尾音的拍點	喔~喔~喔~
336.	1-4 Single Man Drought	
337.	And that's why I love aerodynamic engineering!	這就是我喜歡航空動力學的原因
338.	Wow, Bob.	哇 鮑伯
339.	What a...long story.	這故事...真精彩~
340.	I'm sorry. I just love what I do so I love to share.	拍謝啦 我這個人就愛聊工作
341.	I wasn't boring you, was I?	妳不會覺得無聊吧?
342.	Oh no, no.	喔 不會啦
343.	Oftentimes, when I'm listening real hard,	通常我聽得太入迷的時候
344.	my eyes are closed like that.	眼睛都會這樣閉起來
345.	I thought so.	我想也是
346.	So anything to start?	想來點開胃菜嗎?
347.	Oh no, Bob, no appetizer for me.	不用了 我不吃開胃菜
348.	I'm a very light eater.	我胃口很小的
349.	I'M LYING	我說謊
350.	Plus, I didn't get to the gym today,	再說 我今天沒去健身房
351.	and generally, I go every single day.	我通常每天都會去
352.	I'M REALLY LYING.	我真的很在說謊
353.	Veronica, you are one special lady.	薇若妮卡 妳真是與眾不同
354.	I could talk to you all night.	我可以跟妳聊一整晚
355.	PLEASE GOD DON'T LET HIM	天啊 拜託不要
356.	But my real passion—is golf.	我最愛的還是高爾夫
357.	Do you like golf?	妳喜歡高爾夫嗎?
358.	Of course.	當然囉
359.	I'M LYING	我說謊

360.	Do you play?	妳會打嗎？
361.	Oh...surely.	當然會
362.	OH BOY, I'M LYING	天哪 我在說謊
363.	We gotta play sometime!	有空一起揮桿啊
364.	Your course or mine?	去你那 還是我這？
365.	(兩人笑)	
366.	WHO IS THIS WOMAN TALKING?	現在說話的人是誰啊？
367.	Hey, did you ever see the greatest golf movie ever made	妳看過史上最讚的高爾夫電影
368.	"Caddyshack"?	《瘋狂高爾夫》嗎？
369.	Loved it!	超愛的
370.	I DIDN'T SEE THIS MOVIE	我沒看過這部電影
371.	What was your favorite scene ?	妳最喜歡哪一幕？
372.	-HELP ME	救我
373.	-HELP ME	救我
374.	HELP ME	救救我
375.	So the difference between fuel exhaust and fuel injection is really very simple.	燃油排氣跟燃油噴射 其實很容易區分
376.	TO THINK HE THINKS HE'S AT HIS BEST	他大概認為 他今晚表現超好
377.	NO THOUGHT TONIGHT HAS HE REPRESSED	腦中想到什麼 都不吝與我分享
378.	HE TALKS AND TALKS AND EYES MY BREAST	他說個沒完 還狂瞄我的胸部
379.	THERE'S A SERIOUS SINGLE MAN DROUGHT	到底單身好男人都死去哪
380.	NOW SOME WOULD SAY A CATCH I FOUND	有人會說 我撿到寶
381.	HE'S SINGLE, STRAIGHT, HIS MIND IS SOUND	他單身 直男 心智正常
382.	THERE'S FOUR GUYS LEFT LIKE HIM AROUND**待修	我身邊只剩四個單身漢 全都一個樣
383.	THERE'S A SERIOUS SINGLE MAN DROUGHT	到底單身好男人都死去哪
384.	I CAN'T BELIEVE HE'S TALKING STILL	不敢相信 他居然還在講
385.	OH GOD I NEED	老天爺啊 再來一杯烈酒
386.	A SCOTCH REFILL	-他吃相難看
387.	-HE CHEWS-HE SPEWS	-他口水亂噴
388.	I COULD USE A PILL	我要來點頭痛藥
389.	THERE'S A SERIOUS SINGLE MAN DROUGHT	到底單身好男人都死去哪

390.	STANDARDS!	標準呢
391.	I USED TO HAVE SOME STANDARDS!	我曾經有過標準的
392.	BUT MAN BY MAN	但男人一個接一個
393.	EV'RY STANDARD MEANDERED FROM ME	讓我的標準越來越低
394.	LESBIAN	女同志
395.	I SHOULD BE A LESBIAN!	我想改當女同志
396.	IF I WAS BORN TO LOVE WOMEN	如果我天生愛女人
397.	HOW WONDROUSLY SANE I WOULD BECUE: 鋼琴進入下一段時	那是多幸福的事啊
398.		
399.	And who was your favorite "Caddyshack" actor?	妳最喜歡片中的哪個演員？
400.	Oh you know—that person...CUE:juWACKYjv¶iαUα@±i	你知道...就那個...
401.	that wacky, nutty... that nutty	怪怪的...瘋瘋的...
402.	golf thingie guy...	愛打高爾夫的那個...
403.	-Chevy Chase!-Yes!	-吉維蔡斯
404.	Me too!	-對
405.	I COULD GROW OLD	我也是！
406.	ALONE JUST FINE	我可以獨自老去 也沒關係
407.	I'LL BUY SOME CATS LIKE	我可以養貓咪 大概養個...
408.	29	29 隻
409.	THEY'LL FIND ME DEAD IN MY	他們會發現我死在我的...
410.	FELINE SHRINE	貓窩裡
411.	THERE'S A SERIOUS SINGLE MAN DROUGHT	到底單身好男人都死去哪
412.	SO I DATE BOB AND HOPE AND FLIRT	所以我跟鮑伯約會調情
413.	HE MIGHT GET BETTER BY DESSERT	希望上甜點時 他會漸入佳境
414.	I STAY I PRAY STILL I ASSERT	我留下 我祈禱 但我再次強調
415.	THERE'S A SERIOUS SINGLE MAN...	單身好男人太稀有了
416.	DELIRIOUS SINGLE MAN...	單身好男人都絕種了
417.	And let me take care of the check.	我來買單吧
418.	Let's split it.	我們 AA 就好
419.	I'M LYING	我說謊
420.	I'M LYING	我說謊
421.	I'M REALLY LYING	我真的很在說謊

422.	No, it's on me!	不用 我請客！
423.	YOU BET YOUR SWEET MACHO GOLD CARD IT IS!	當然要刷爆你的閃亮金卡！
424.	'CAUSE THERE'S A SERIOUS DELIRIOUS 天理不容 ²Y·W«B 人神共憤 ·T¶³ºGÃú 慘絕人寰 °Z'³'12z	因為這嚴重了 太傻眼了
425.	SEVER-IOUS WAGNER-IOUS	真要命的 拎祖孃的
426.	SEND THE MARINES, WE'RE TALKIN' SERIOUS	快來人啊 我們是說認真的
427.	SINGLE MAN DROUGHT!CUE: 彈指，按下一張	單身好男人都死光了
428.	(彈指)	
429.	Ladies' room!	姐妹們 尿遁吧
430.	Ladies room!	該補妝了
431.	#4a Why? 'Cause I'm A Guy	
432.	Stop, stop! Wait a minute! Hey! CUE: 男生低頭，按一下 fade out	喂！等一下！別這樣嘛！
433.	ALL RIGHT	好啦
434.	I AM BOASTING	我在吹牛啦
435.	ON DATES I AM COASTING	約會時我都愛裝闊啦
436.	IT'S ME I AM TOASTING	我要敬自己一杯啦
437.	WHY?	為什麼？
438.	'CAUSE I'M A GUY!	因為我是男人
439.	MY HAIRLINE'S RECEDING	我的髮線在後退
440.	MY ULCER IS BLEEDING	我的胃潰瘍在出血
441.	MY EGO NEEDS FEEDING!	我的自尊需要養分
442.	WHY?	為什麼？
443.	'CAUSE I'M A GUY!	因為我是男人
444.	MY VACUUM IS RUSTING	我的吸塵器生鏽了
445.	MY BATHTUB IS CRUSTING	我的浴缸生垢了
446.	MY KITCHEN'S DISGUSTING	我的廚房髒透了
447.	WHY?	為什麼？
448.	'CAUSE I'M A GUY!	因為我是男人
449.	MY GUT IS EXPANDING	我啤酒肚越來越大
450.	IN BED I'M COMMANDING	在床上我才是老大
451.	BY GOD, I'M OUTSTANDING	天啊 我真的太偉大

452.	WHY *4	為什麼？
453.	WHY	為什麼？
454.	'CAUSE I AM STRONG!	因為我很壯 ㄅ
455.	I AM INVINCIBLE!	我超勇的好不好
456.	AND I'M A	我就是個...
457.	HOCKEY-LOVING, MEAT-EATING JOCK-ITCHING, CHANNEL FLIPPING* 按一下出現	愛曲棍球
458.	BELCHING, BURPING SCRATCHING, SNORING NEVER-STOP-TO-ASK-DIRECTIONS * «ö@□U¥X²{	愛打飽嗝 抓癢打鼾 死也不停下來問路的
459.	GUY!	男人
460.	CUE: 跟演員動作解開	RRRRRRRRRR
461.	1-5 Tear Jerk	
462.	SO I GO	我說
463.	"LET'S DO DINNER AND A FLICK"	我們一起吃個飯 看個電影
464.	SO SHE GOES	她說
465.	"WELL YOU CERTAINLY MOVE QUICK"	你進攻得還真快
466.	SO I GO	我說
467.	¡\$WELL YOU¡¥RE SO LOVELY THAT YOU	妳長得太迷人
468.	MAKE MY HEART JUST ACHE"CUE: 比讚	害我心跳加速 差點重傷
469.	(讚)	ㄅ
470.	SO SHE GOES	接著她說
471.	"WELL WHAT MOVIE SHOULD WE DO ?"	那...我們要看哪部電影
472.	SO I GO	我說
473.	"WELL THAT IS FULLY UP TO YOU"	想看什麼妳決定
474.	AND THAT MY FRIENDS	這句話 兄弟們
475.	WAS MY ONE BIG MISTAKE CUE: 跟演員收	真是天大的錯誤
476.	(小間奏)	
477.	MY MOVIE SATISFACTION	我喜愛的電影種類
478.	IS MINDLESS, VIOLENT ACTION	是無腦的暴力動作爽片
479.	SOME MUSCLE MEN WHO TUSSELE WITH STALLONE	看肌肉男跟史特龍扭打
480.	A THRILLA THAT WOULD THRILL US	讓人血脈賁張的驚悚片
481.	WITH ARNOLD OR BRUCE WILLIS	由阿諾或布魯斯威利主演
482.	AND LOTS OF NAKED SHOTS OF SHARON STONE	還有沒穿衣服的莎朗史東
483.	THIS MOVIE HERE IS CLOYING	眼前這部電影讓人倒胃

484.	SO PRETTY AND ANNOYING	太煽情又惹人厭
485.	THESE FLICKS THEY MAKE FOR CHICKS WHO DRAG THEIR MEN	女生最愛拖男友去看這種愛情片
486.	I BET SHE GETS ALL WEEPY	我賭她一定哭哭啼啼
487.	WHILE I GET REALLY SLEEPY	而我在一旁快要昏迷
488.	NO CHICK WILL EVER PICK THE FLICK AGAIN CUE: 鋼琴轉氣氛	以後絕不讓妹子挑電影
489.	(小間奏，氣氛轉換)	
490.	SHE LOVES HE	她～～愛他～～
491.	BUT HE IS MARRIED	但他結婚了
492.	TO A WIFE	他的妻子
493.	WHO'S DYING REAL-原譯：離死期已經...不遠了	已經活不了多...
494.	CUE: 「REALLY」唱完再按下一句： 「SLOW」	●進度條動畫
495.	SLOW	...久了
496.	HE WON'T LEAVE	他～～拋不下妻子
497.	SO THEY'RE ALL HARRIED	所以他們都很煎熬
498.	HOW BEAUTIFUL, HE'S DUTIFUL,	多麼悽美 多麼專情
499.	THAT JOE CUE: 跟男生動作，鋼琴重音	那位喬先生
500.		
501.	I YEARN TO SEE A CHAINSAW	我渴望看到電鋸
502.	A PSYCHO WITH A PAIN SAW	瘋子高舉著鏈鋸
503.	HOW NICE TO SEE HIM SLICE EACH PERSON'S SPLEEN	看他把每個角色開腸破肚
504.	A NUT JOB IN THIS MOVIE	來場瘋狂大屠殺
505.	OH BOY, WOULD THAT BE GROOVY!	哇操 肯定他媽爽
506.	HE'D WIPE THIS PAINFUL TRIPE RIGHT OFF THE SCREEN 這個爛劇情可以直接刪掉	直接了結這個痛苦三角戀
507.	THE END IS NEAR	結局～～將至～～
508.	HE'S AT HER BEDSIDE	他守在妻子床邊
509.	WHILE HIS TRUE LOVE WAITS FOR HIM,	他的真愛只能苦苦等候
510.	AMEN	阿～～～們
511.	SHE DON'T LOOK GOOD	他老婆看起來不太妙
512.	SHE'S ON THE DEAD SIDE	就要翹辮子了
513.	AND NOW JOE VOWS	現在喬發誓

514.	HE'LL NEVER LOVE AGAIN!CUE: 鋼琴轉氣氛	他此生不會再愛
515.		
516.	WELL THAT IS RATHER QUEER NOW	怎麼有點怪怪的
517.	DID I JUST FEEL...	我眼睛好像
518.	A TEAR NOW	濕濕的
519.	I BET IT'S JUST SOME SWEAT CAUGHT IN MY EYE	一定是汗水流到眼睛裡啦
520.	WELL THAT IS FAIRLY FUNNY	這下有點搞笑了
521.	MY NOSE FEELS RATHER...	我鼻子好像有點
522.	RUNNY	酸酸的
523.	GOOD GOD! THIS MIGHT SOUND ODD BUT I MIGHT	天哪 雖然很怪 但我好像快要
524.	CRY.	哭了
525.	OH GOD, THEY'RE AT THE GRAVE NOW	他們現在來到墳墓旁
526.	AND JOE IS ACTING BRAVE NOW	而喬表現得很堅強
527.	I'M FEARFUL I'LL BE TEARFUL ANY SEC	我怕我隨時會爆淚
528.	OH GODYOU KNOW THAT SHE'LL BURN RUBBER	-上帝啊～ -她一定會逃之夭夭
529.	IF I SIT HERE AND BLUBBER	如果我在這裡罵罵號
530.	I'M QUICKLY GROWING SICKLY I'M A WRECK!	我快不行了 我這個小娘炮！
531.	-OH GOD-OH THINK OF THOUGHTS MORE WISTFUL	-上帝啊～ -快想想我喜歡的電影場景
532.	CLINT EASTWOOD WITH A FISTFUL	克林伊斯威特 耍威猛
533.	OF UZI GUNS AND BOOZY BROADS GALORE	手拿烏茲衝鋒槍 射爆一群醉漢
534.	OH CRAP, IT'S JUST NOT WORKING	靠 這完全沒用
535.	THIS MOVIE IS TEAR JERKING	這部片根本是催淚彈
536.	THIS FELLOW WILL BE JELL-O ON THE FLOOR	我會像史萊姆一樣癱在地上
537.	-I GOTTA GET A GRIP NOW...-JOE WON'T CRY	-我得把情緒穩住 -喬不會哭～
538.	-I SIMPLY CANNOT SLIP NOW... -HE'S TOO STRONG...	-我現在不可以哭 -他好堅強～
539.	MUST FIGHT! CLOSE MY EYES TIGHT! 'CAUSE I'M A GUY!	忍住淚水 緊閉雙眼 因為我是男人

540.	-NO WHIMPERIN' LIKE A PUPPY...-JOE'S SO BRAVE	-不能像小狗一樣哀嚎 -喬好勇敢～
541.	I GOTTA MACHO UP-PY	我必須 man 起來
542.	NO HOW WILL I ALLOW MYSELF TO...CUE: 男生大哭	我怎麼能允許我自己...
543.	(大哭)	
544.	Are you okay?	你還好嗎?
545.	Fine	沒事
546.	Allergies	過敏
547.	I love men who aren't afraid to cry at the movies.CUE: 男生反應	我喜歡看電影不怕哭出來的男人
548.	1-6 The Lasagna Incident 背景女生: Yes! Yes! Yes!CUE: 「So...」	
549.	So...sorry...	那個...我很抱歉...
550.	No, c'mon, it's okay...	沒關係啦
551.	I...I shouldn't have played so well.	我不該打得這麼好
552.	No, c'mon, it's okay...	真的沒關係
553.	I shouldn't have shut you out, in both sets,	我不該兩盤都讓你掛零
554.	and then jumped over the net waving my arms in victory.	還跳過球網 舉起雙手慶祝勝利
555.	You're right, that you shouldn't have done, yeah.	對 妳的確不該那樣做
556.	Hey, but you looked great doing it, though.	不過妳那樣子很可愛
557.	-Really? -Absolutely.CUE: 跟演員節奏	-真的嗎? -當然囉
558.	(兩人尷尬)	
559.	-Chuck.-What? CUE: 女生的「HOW COME」	查克
560.	how come you've never made a pass at me?	為什麼你都不碰我?
561.	What?	啊?
562.	I mean,	我是說...
563.	this is the fourth time we've gone out—	這是我們第四次約會了
564.	why is that?	為什麼呢?
565.	Well, okay, fair question.CUE:juVERY fair」	好...好問題
566.	Yes, very fair, fair question.	非常好的問題
567.	A good solid, very fair, fair question. Wow. Oh, God...	非常直白坦率的好問題...

568.	Is it me?	是我的問題嗎？
569.	Oh no, no, no, no, no, no, no, no, no, no. You? No.	不不不...不是妳的問題
570.	Is it you?	是你的問題嗎？
571.	Me?! Oh no, no, absolutely not, I mean...CUE: juALL the equipment;v	我？絕對不是
572.	all the equipment works and I certainly like, ya know—（以下緊跟演員，快節奏）	我所有功能都正常 當然也喜歡...
573.	God, I shouldn't have asked!	天哪！我不該問的！
574.	I'm always saying stupid, stupid things on dates!	我約會老是愛亂問蠢問題！
575.	It's like I have this moron switch in my head	好像腦袋裡有個白癡開關
576.	that goes on when I'm with a guy and...	每次跟男生出去就會打開...
577.	No, no, it's okay. Look, I have that same switch with womenCUE: juand...ABOUT that pass thing」	沒關係 我跟女生也有同樣的開關
578.	and about that pass thing, I guess,	至於碰不碰妳...
579.	dunno, I was just being respectful.	我不知道...我只是想要尊重一點
580.	-Respectful?-I guess...	-尊重一點？ -應該吧
581.	actually Diane, I didn't want to make any...you know, mistakes.	黛安 我不想...犯任何錯誤
582.	Because, well, I...uh...think...uh...well...CUE: 「LOOK」進下一張	因為...我...我認為...
583.	Look, I just think...陷阱 CUE: 「YOU are the most」按	聽我說
584.	you're the most interesting woman I've met in ages— certainly the best tennis player—and I'm sorry, I...	妳是我遇過最有趣的女生 也是網球打最好的...
585.	certainly the best tennis player—and I'm sorry, I...	也是網球打最好的...
586.	Chuck, could I make you dinner tonight?	查克 我今晚可以做飯給你吃嗎？
587.	Really?陷阱 CUE: 「WHAT'S」雅兒會回答 「Yes」，不要被騙	真的嗎？
588.	What's your favorite food?	你最喜歡吃什麼？
589.	Lasagna.	千層麵
590.	Great, I'll make you lasagna.	太好了 今晚就做千層麵
591.	If you don't have plans...	如果你沒有計畫的話
592.	Me? Plans? No, I never have plans.	計畫？我這人哪裡有計畫
593.	Which is not to say I'm a loser! No!	我不是在說我很廢啦
594.	It's just that I'm generally free.	我只是 通常都滿有空的

595.	Wow. Great, great. So you're making me lasagna,	哇 妳要做千層麵給我吃
596.	well then, I feel quite honored.	我真是榮幸
597.	Yeah, this is big here, so I guess I should bring the, ya know...	這麼隆重的場合 我想我應該要帶...
598.	-Condoms?-Wine.	-保險套？ -紅酒
599.	Oh wine! Yes, wine, wine,	對 紅酒
600.	yes, that's what I meant!	我就是這個意思
601.	You should bring the wine, yes!	你應該要帶酒來
602.	Oh what was I thinking?!	我在想什麼？
603.	Condoms don't even go with lasagna!	保險套跟千層麵根本就不搭
604.	Moron switch, moron switch!	白痴開關！白癡開關！
605.	Wine, yes, that would be nice.	對 帶酒來很好
606.	And if you want, I could also bring condoms.	妳要的話...我也可以帶保險套
607.	Uh-h-h-h... yeah, you could do that, yeah...	也可以...
608.	-Okay, great, great, wine and, right, yeah...	-好喔 那我就帶酒跟... -好...
609.	Well, I really should be heading toward home...yeah.CUE: 最晚「GET home」要按	我該回家了
610.	I need to get home and learn how to make lasagna.	我要先回去學怎麼做千層麵
611.	-Okay, so I bring the wine and...-Great! Great...	-好 那我就帶酒跟... -好好好
612.	(男生吻女生)	
613.	Tonight.	今晚
614.	Tonight.CUE: 男生撞到桌子，或是其他打破氣氛的行動	今晚
615.	#6 I Will Be Loved Tonight	
616.	WELL POP THE CHAMPAGNEBREAK OUT THE COLOGNE	打開香檳 抹點香水
617.	TURN UP THE MOONLIGHT AND TURN OFF THE PHONE	點亮月光 關掉手機
618.	WELL WHAT A SURPRISE A MAN IS IN SIGHT	真是驚喜 一個男人就在眼前
619.	AND I WILL BE LOVED TONIGHT	今晚 會有人愛我
620.	TO FONDLE HIS SKIN	撫摸他的肌膚
621.	TO SAVOR HIS LIPS	品嚐他的嘴唇
622.	TO NUZZLE HIS CHIN	磨蹭他的下巴

623.	TO MOVE WITH HIS HIPS	隨他的臀部擺動
624.	OUR WORDS WILL BE SOFT	我們會柔情蜜語
625.	AS WE SOFTLY IGNITE	緩緩點燃慾火
626.	AND I WILL BE LOVED TONIGHT	今晚 會有人愛我
627.	YOU CAN GO FROM WEEK TO WEEK YOU CAN GO FROM YEAR TO YEAR	妳能日復一日 年復一年
628.	NOT A HAND PLACED ON YOUR CHEEK	沒有手輕撫妳的臉頰
629.	NOT A WHISPER IN YOUR EAR	沒有人在妳耳邊低語
630.	YOU CAN MAKE IT THROUGH OKAY	日子一樣過得下去
631.	YOU CAN LIVE AND LAUGH AND FLIRT	可以嘻嘻笑笑 打情罵俏
632.	IT'S QUITE EASY IN THE DAY	白天時都很容易
633.	IT'S JUST THE NIGHTS THAT ALWAYS HURT	只是到了夜晚 總是感到孤寂
634.	[小間奏]	
635.	SO LET DARKNESS COME	所以讓夜幕降臨吧
636.	'CAUSE THAT WILL BE FINE	因為我無所畏懼了
637.	FOR I'LL HAVE A SOUL ENTANGLED IN MINE	今晚有人會與我心靈交纏
638.	WE'LL DO AS WE PLEASE	我們將隨心所欲
639.	AND PLEASE HOLD ME TIGHT	請緊緊抱住我
640.	FOR I WILL BE LOVED	因為會有人愛我
641.	I WILL BE LOVED	會有人愛我
642.	YES, I WILL BE LOVED	沒錯 會有人愛我
643.	TONIGHTCUE:跟演員長音	就在今晚
644.	1-7 And Now The Parents	
645.	C'mon, kids—c'mon!	來吧 孩子們 坐吧
646.	Honey, come on!	老婆 快點來
647.	[媽媽回答]	
648.	It's a celebration! You can stuff that thing later!	今天要好好慶祝 東西等一下再弄
649.	[媽媽回答]	
650.	Shirley, get in here!	雪莉 快過來
651.	Oh!	噢～
652.	Oh, it's such a joy cooking for my family on days like this!	好開心 能在這特別的日子下廚
653.	So I'd like to propose a toast. To our son, Mitch,	我要來敬我們的兒子 米契
654.	and his better half, Karen,	和他的另一半 凱倫
655.	who have been going out for...how long now?	兩人已經交往...多久了?

656.	Two years.	兩年
657.	Two short years!	短短兩年
658.	And they've been smart, they've taken their time	他們很聰明 很有耐心
659.	to ensure that they truly love each other	確認彼此是真心相愛
660.	before they jump into anything as serious as...	不急著進入嚴肅的下一步
661.	oh, I dunno—say, * Steven 很快* 又燒慢慢來	比方說...
662.	-marriage!-Here, here!	-步入禮堂 -同意同意
663.	Mom, Dad,	爸 媽
664.	we wanted to wait till after dinner,	我們本來想等到晚餐後再說
665.	but there is something Karen and I have to discuss with you.陷阱 CUE: 聽到「I」再按	但有件事 我跟凱倫要跟你們討論
666.	Oh, and I just happen to have	我手上剛好有一個
667.	an engagement gift on me!	訂婚禮物！
668.		
669.	Well, we've talked it over—and Karen and I...	我們討論過了 凱倫和我...
670.	Yeah, yeah, yeah?!	怎樣 怎樣 怎樣
671.	We're breaking up.CUE: 父母轉頭	我們決定分手
672.	[父母轉頭看]	
673.	-Well...-Well...-Well...-Well...	呃...
674.	Well *7	呃...呃...嗯...嗯...喔...
675.	Well.	噢
676.	Look, we've talked about it long and hard	那個...我們都認真討論過了
677.	and it's just something I'm not quite ready for yet.	結婚這種事 我還沒準備好
678.	And I'm just very focused on my career right now.	我目前也想先專注在事業上
679.	Well...* 安東可能不會講「You know us」，跳過下一張	呃...
680.	Well you know us; we've always prided ourselves on being supportive.	你知道我跟你媽 我們一向很支持小孩的決定
681.	Well...	咳！
682.	So if you say it's for the best—well...CUE: 「WHAT wonderful」	如果你們認為這樣做最好...
683.	what wonderful news.	真是好消息
684.	[媽媽反應]	
685.	Yes,	對
686.	congratulations.	恭喜你們
687.	[丟禮物]	

688.	Well... Go ahead, Maury, make your toast.	來吧莫瑞 你來敬酒
689.	Right, my toast.	對 我來敬酒
690.	Yes, a toast—	好 這杯酒...
691.	To our...uh...not-quite-ready son, Mitch,	敬我們...尚未準備好的兒子米契
692.	and our...too-focused-on-her-career-or-else-she'd-be-our-daughter, Karen.	還有為了拚事業 無緣成為我們媳婦的凱倫
693.	Here, here.	敬你們
694.	HEY THERE, SINGLE GAL	嘿 這位單身小妞
695.	YOU'RE STILL SINGLE NOW	妳還是單身喔
696.	TONIGHT YOU'LL STILL BE SLEEPING ALL ALONE	今晚妳依然要一個人睡喔
697.	BUT WE DON'T PITY YOU	但我們不會同情妳
698.	NO, NO, NOT PRETTY YOU	不不 光鮮亮麗的妳
699.	'CAUSE YOUR LIFE BELONGS TO NO MAN	妳的人生不屬於任何男人
700.	IT'S YOUR OWN	自己看著辦囉
701.	YOU'VE GOT YOUR FRIENDS SO DEAR	妳身邊不缺閨蜜
702.	NOT TO MENTION, YOUR CAREER	更別說有事業要打拚
703.	YOU DON'T NEED NO GUY TO COME KNOCKING AT YOUR DOOR	哪需要男人來敲響妳的大門
704.	OOH, OOH, OOH	鳴～鳴～鳴～
705.	BUT WE WON'T MAKE A FUSS	放心 我們不會大驚小怪
706.	'CAUSE YOU INSPIRE US	因為妳啟發了我們
707.	LIKE MARLO THOMAS AND MARY TYLER MOORE 像演藝圈那些姊字輩的人物	像受人敬重的演藝圈大姐大
708.	-Maybe I should go now...-Yeah...	-也許我該走了... -對...
709.	HEY THERE, YOU'RE OKAY	嘿 妳很棒啊
710.	WOMAN OF TODAY	現代新女性嘛
711.	YOU'VE GOT MUCH MORE THAN MOTHER EVER HAD	妳擁有的機會比媽媽以前多很多
712.	You are so lucky.	妳真好命
713.	SO GO HOME, GET SOME SLEEP	所以回家去 好好睡
714.	BUT PRAY YOU, DO NOT WEEP	但願妳不會 偷偷哭
715.	JUST CURL UP WITH SOME HAAGEN DAZS,	就抱著一桶冰淇淋
716.	AND BE GLAD	開心吃喔
717.	SINGLE GAL	單身小妞
718.	Okay, let's toast...	我們來乾杯

719.	HEY THERE, SINGLE GUY	嘿 這位單身漢
720.	NO NEED TO CLARIFY	不解釋也沒關係
721.	WHY A MAN OF YOUR AGE, CAN'T COMMIT	為何都這個年紀了 還定不下來
722.	IT'S FINE WITH US, MY SON	我們無所謂 兒子
723.	JUST DRINK, DANCE, HAVE SOME FUN	儘管喝酒 跳舞 玩樂吧
724.	WE'RE YOUR PARENTS, WE SUPPORT YOU,	身為你的父母 我們支持你
725.	YOU LITTLE SHIT.	你這小王八蛋
726.	HAVE YOU JUST LOST YOUR WAY?!	你是迷失方向了嗎?
727.	REPRESSED, CONFUSED OR GAY?!	是性壓抑? 性混亂? 還是 GAY?
728.	FOR ONCE IN YOUR LIFE GIVE MATURITY A WHIRL	人生好歹成熟一次 不行嗎?
729.	OOH, OOH, OOH	鳴~鳴~鳴~
730.	SO MUCH AWAITING YOU	未來有很多事在等著你
731.	SO GET ON WITH MATING, YOU!	還不快找人交配啊你
732.	WHAT'S WRONG WITH HER? SHE SEEMS LIKE SUCH A NICE GIRL!	她哪裡不好 感覺是個好女孩啊
733.	BUT WE DON'T MEAN TO PRY	但我們無意干涉
734.	RELAX, YOU HAPPY GUY	放輕鬆 少年郎
735.	ADULTHOOD'S NOT AS CRUCIAL AS IT SEEMS	登大人也沒你想的那麼重要
736.	FOR GRANDKIDS WE CAN WAIT	我們不急著抱孫子
737.	NO NEED TO PROCREATE	不用為了香火而繁衍
738.	WHO CARES IF YOU'VE DESTROYED YOUR	誰在乎你是否摧毀了
739.	PARENT'S DREAMS	父母的心願
740.	BIG CAREER GIRL	事業女強人
741.	WAYWARD SON	任性的兒子
742.	FUTURE SPINSTER	未來的老處女
743.	DISAPPOINTMENTCUE: 跟演員尾音	沒用的不孝子
744.		
745.	HERE'S TO YOU!CUE: 敲杯	敬你們
746.	1-8 Satisfaction Guaranteed 狼嚎後，坐到桌子上	
747.	So,	所以
748.	how was I?	我表現得怎樣?
749.	Oh...you were...	你...
750.	good.	還不錯

751.	You mean good? Or	是還不錯 還是...
752.	unbelievable ?	超~~~~能幹
753.	Oh stop it! I can't take it anymore!	夠了 我受不了了
754.	You were terrible!	你超廢的
755.	I didn't get any pleasure!	我完全沒爽到
756.	Not only didn't the earth move,	不但沒有天翻地覆
757.	the bed barely rocked!	連床都搖不起來
758.	Oh, I wish there was something I could do about it.	真希望有辦法可以解決這個問題
759.	Hello. Did you ever wish you could sue someone	您好 您是否曾想把伴侶告上法院
760.	because they didn't satisfy you sexually?	因為對方沒能在床上滿足您?
761.	Well good news—	好消息
762.	Now you can!	您可以!
763.	now you can! (叉燒版)	您可以
764.	At Jacoby & Meyers & Masters & Johnson,	「傑考比梅爾麥斯強森」法律事務所
765.	we have a large staff of sexually-experienced attorneys	擁有一批性經驗豐富的律師群
766.	who want to get into your bedroom	他們將直搗臥房
767.	and get you the orgasm you deserve!	為您爭取應得的高潮
768.	Let's take a look at a typical couple engaged in lovemaking.	先來看看一般情侶的做愛情景
769.		
770.	Lower—higher—	低一點 高一點
771.	lower—higher...	低一點 高一點
772.	Ow! Watch your knees!	小心妳的膝蓋啦
773.	Not very appealing, and all too familiar.	不怎麼美好 想必也不太陌生
774.	Now let's take a look at the same couple	現在我們來看同一對男女
775.	with a Jacoby & Meyers & Masters & Johnson attorney present. 下一張：張稜會比較晚開口品伶會比較緊湊	經過「傑考比梅爾麥斯強森」律師 在場調教的情景
776.		
777.	I'm sorry, Mr. Elliot,	
778.	but your contract states you must be nibbling her neck.	不好意思 艾略特先生
779.	And Ms. Courtland, his feet must be fondled.CUE: 律師講完	合約上載明 您要輕咬她的脖子
780.		寇特蘭女士 您必須愛撫他的腳
781.	Right, right, right	喔...喔...喔...

782.	Oh... oh... oh...!	哦？哦...哦！
783.	OH-H-H!CUE: 演員拉下床單	噢～～～
784.	[高潮臉]	😊❤😊
785.	See how easy it is when you let a no-nonsense litigator	您看 協調床事交給專業的來
786.	handle the negotiations of lovemaking?	誰不能享受魚水之歡？
787.	Your initial consultation is just \$25.	首次諮詢只要 25 塊美金
788.	【Ubike 置入版 5/26-6/5】 Can pay by Visa, Master card and EasyCard	可用 VISA 卡、萬事達卡
789.	And your fee could be a portion of your settlement,	或悠遊卡支付
790.	should your partner fail to satisfy your fetishes.	要是伴侶無法滿足您的性癖
791.	I got five thousand dollars	費用就會併入賠償金退還給您！
792.	because he missed my 'G' spot!	我拿到五千塊
793.	And I got ten thousand dollars	因為他沒找到我的 G 點
794.	because she wouldn't go down on me!	我拿到一萬塊
795.	At Jacoby & Meyers & Masters & Johnson,	因為她不肯幫我吹
796.	if your partner doesn't get you off, we get you money![動畫自動播放]	「傑考比梅爾麥斯強森」事務所保證 要是您沒爽到 我們就讓您賺到
797.	OK, cut!	好 卡！
798.	1-9 I'll Call You Soon (Yeah, Right)	
799.	Ma!	媽...
800.	He said he'd call today!	他說他今天會打電話來
801.	Ma, of course he won't call today.	他當然不會今天就打
802.	Because they don't call on the day they say they will.	因為男生不會說打來就打來
803.	They wait a day, or a week, CUE: 「or ONE TIME」	他們會等一天 或一個禮拜
804.	or one time, a year and a half.	有次還等了一年半才打來
805.	Look Ma,	媽
806.	I gotta go, Ma,	我要掛電話了
807.	I got a pizza coming.	披薩要送來了
808.	Because I don't cook, Ma.	因為我不煮飯
809.	Because it's depressing cooking portions for one, Ma!	因為只煮一人份很可悲
810.	Ma! Ma!...	媽
811.	Ma, this call is costing you a fortune.	電話費很貴喔
812.	Hello (鍾琪會有，雅兒、紫綾沒有)	
813.	Okay, bye.	好 掰
814.	(打電話)	

815.	Hello,	喂？
816.	is this "Two Brothers From Italy" Pizza?	請問是「義大利哥倆好披薩」嗎？
817.	I just placed an order for a pie, extra anchovies...陷阱 CUE: 鍾琪會有一些碎詞	我剛點了一份披薩 雙份鰵魚的
818.	【Ubike 置入版 5/26-6/5】I was wondering if I can pay by EasyCard?	請問可以用悠遊卡支付嗎？
819.	【Ubike 置入版 5/26-6/5】Oh great...*等碎詞再進 下一張	好耶！
820.	Sorry, my other line.	對不起 我有插撥
821.	Could you hang on?	可以稍等一下嗎？
822.	Ma!...	媽！
823.	Oh, Ken.	喔 肯恩
824.	Ken?	肯恩？
825.	Ken!	肯恩！
826.	Right, you said you were gonna call today	對 你說你今天會打來
827.	and it's today...	就是...今天耶～
828.	No, I'm not surprised, why would I be surprised, no- o-o-o-o.	沒有啦 我沒有嚇到 怎麼會～
829.		
830.	You're calling just to say "hi"?陷阱 CUE: 鍾琪和紫 綾有「Well」雅兒沒有	你打來只是想說嗨？
831.	Well, "hi."	嗨呀
832.	Hi, hi, hi, hi, hi!	嗨嗨嗨嗨嗨
833.	Hello-o-o-o, Ken.	哈嚕～肯恩
834.		
835.	Oh, I've been thinking of you, too.	我也有想你啊～
836.	Okay, we'll talk again soon.	好 下次再聊～
837.	And Ken?	肯恩
838.	Thanks for calling.CUE: 鍾琪的"bye" or 演員放下 手機	謝謝你打來
839.	#9 HE CALLED ME	
840.	HE	他...
841.	CALLED	打給...
842.	ME	我了...
843.	A GUY WHO I AM DATING	跟我約會的男生
844.	REALLY	真的...
845.	CALLED	打給...

846.	ME	我了...
847.	AM I HALLUCINATING?	是我的幻覺嗎?
848.	NO, HE CALLED ME	不是 他打給我了
849.	THANK GOD I GOT CALL WAITING	謝天謝地 有插撥功能
850.	'CAUSE HE CALLED ME	因為他打給我了
851.	OH BOY—CUE: 跟鋼琴結束	天啊～
852.	[披薩男上場]	
853.	ORDINATO UNA PIZZA CON MOLTO ANCHOVIES?	雙份鯷魚大披薩來了唷
854.	-HE CALLED ME! -NON!	-他打給我了 -哪泥～
855.	-I'LL SAY IT ONCE AGAIN -MADON!	-我要再說一次 -瞎咪～
856.	HE CALLED ME!	他打給我了
857.	MAMA, GRAZI, AMEN!	媽呀～感恩～阿們～
858.	YES! HE CALLED ME	耶! 他打給我了
859.	WE LOVE THIS GUY NAMED KEN!	撒浪嘿哟 肯恩歐巴～
860.	OH YES, HE CALLED ME	他打給我了
861.	SUCH JOY!	爽歪歪
862.	-I came as soon as I heard the news! -Ma!	-我一聽到消息就趕來了 -媽
863.	HER PHONE RANG!	她的電話響了
864.	IT WAS SO UNEXPECTEDBUT HER PHONE RANG	真是出乎意料 但她的電話響了
865.	FOR ONCE SHE'S NOT REJECTEDNO, HER PHONE RANG	她終於沒被封鎖 她的電話響了
866.	A SHRINE SHOULD BE ERECTED WHERE HER PHONE RANG	應該要立碑紀念 她的電話響了
867.	OH BOYCUE: 媽媽舉起金電話	天啊～
868.	[披薩男說話]	(金電話獎)
869.	I hope my experience here today	希望 我今天的經歷
870.	gives hope to the millions of little girls out there	能將希望 帶給數百萬名女孩
871.	who are waiting for their little toy pink phones to ring.	只要耐心等待 電話一定會響起
872.	This is for you, sisters!	這個獎獻給妳們 姊妹們!
873.	HOW ODD HE CALLED HER GOOD GOD HE CALLED HER	居然 他打給她了 老天 他打給她了

874.	AND SUDDENLY	突然間
875.	BIRDS ARE A'SINGIN' IN THE SKY	鳥兒在天空歌唱
876.	OH YES HE CALLED HER GOD BLESS HE CALLED HER	沒錯 他打給她了 神明保佑 他打給她了
877.	AND NOW SHE THINKS CUE: 跟音樂結尾重拍，進下一張黑片	她心想
878.		
879.	Could this be... A NICE... CUE: 手機鈴聲	難道說 這是個好...
880.	[手機鈴聲]	
881.	[披薩男說話]	(誰的手機!)
882.	Sorry, my phone.披薩男講話: her telephone, my bad CUE: 「HELLO」	抱歉 是我的
883.	Hello?	喂?
884.	Ken!	肯恩!
885.	You're calling again just to say "hi"?	你打來只是想再說聲嗨?
886.	He's needy!	他需要人家啦~
887.	YES, HE'S NEEDY	沒錯 他需要妳
888.	WHAT A NICE GUY!CUE: 女生把手機往前舉	這男生好棒棒!
889.	1-10 Scared Straight [有很多碎詞]CUE: 主持 人把音樂停掉之後*珮如版: 講完泰文轉頭看字幕 後, 跟著下一句「Hello」按	
890.	Hello. I'm Mrs. Arthur Whitewood,	大家好 我是雅瑟懷伍德太太
891.	and it is my happy job to welcome you all here today	今天 很榮幸能邀請各位
892.	to this special interfaith program	參加本次的跨信仰聯誼活動
893.	for single persons over thirty!	專屬 30 歲以上單身男女!
894.	[拍手]	
895.	And today is especially special,	今天的活動尤其特別
896.	since this is the first time the group is meeting here, CUE: 跟「ATTICA」同時	因為這是我們首次來到這裡地方
897.	at Attica State Prison	阿提卡州立監獄
898.		
899.	Our speaker today is a gentleman	今天請到的主講人是一名紳士
900.	by the name of Mr. Kevin Trentell.	他叫做凱文川特
901.	Mr. Trentell is an inmate here at Attica	川特先生在阿提卡監獄服刑
902.	and is currently serving	目前被判了

903.	seven consecutive life sentences.	連續七次無期徒刑
904.	So without further ado—Mr. Trentell.	那麼話不多說 歡迎川特先生
905.	[拍手，詭異音樂]	
906.	My name is Trentell.	我叫川特
907.	I am a convicted mass murderer.	我是無差別殺人魔
908.	Which means that I'm going to be locked in this shit-hole till the day I die.	我會在這鬼地方被關到死為止
909.	And I'm single.	而我 單身
910.	That's right, single.	沒錯 我單身
911.	Oh sure, once was like all of yous.	我曾經就跟你們所有人一樣
912.	Good job, latest stereo equipment, latest iPhone.	有好工作 用最潮的音響 最新的哀鳳
913.	But for some reasons, no matter how hard I tried,* 安東拆完手銬，還會再重複這句！	但不論我多努力
914.	I just couldn't seem to find my significant other.	我就是找不到另一半
915.	Sound familiar?!	聽起來很熟悉吧
916.		
917.	Then came New Year's Eve. I got an invite to this party,	某次跨年 我受邀到一個派對
918.	but I couldn't get no date. So I went alone.	我找不到伴 所以就一個人去
919.	All of my friends were there	我的朋友都在場
920.	all my married friends.	所有已婚的朋友
921.	All kissing and cuddling	都在親親抱抱
922.	and calling each other cute names like	親暱稱呼彼此
923.	"sweetie"—"pumpkin"—"pooh bear!"	北鼻～寶鼻～比鼻～
924.	Well, I couldn't take it any longer!	我受不了了
925.	I SNAPPED!	理智斷線了！
926.	I GOT OUT MY AK-47 AND BLEW THEIR MARRIED ASSES STRAIGHT TO HELL!	我就拿出步槍 把所有人射成蜂窩！
927.	[男生笑]	
928.	What you laughin' at, boy?!	臭小子 你笑啥？
929.	I wasn't laughing!	我沒有笑
930.	You a wise-ass, motherfucker?!	覺得自己很聰明嘛
931.	You think it's funny I'm pushin' fifty with no soul-mate?!	覺得我很可笑 快 50 了還單身是嗎？
932.	Please don't talk to me!	拜託別跟我說話
933.	And what about you, lady?!	小姐妳呢？

934.	-Can I go home now?-No.	-我可以回家嗎？ -不行
935.	You want to end up like me? No one to share your golden years with?!	妳想跟我一樣 沒人共度晚年嗎？
936.	God, no!	我不要！
937.	Then listen Up!	那就聽好！
938.	Cause I got some friends on the outside, my age, who are still single!	我外面有些朋友 跟我同年 還是單身
939.	-Wanna hear about 'em?-I can't take it! I can't take it!-No! No! Please.	-想聽他們的故事嗎？ -不要！拜託別說...
940.	I know a guy in his fifties	我認識一個 50 多歲的傢伙
941.	who recently took out his one-thousandth personal ad!	最近剛發布第一千篇徵友文
942.	And I know a woman, forty-five years old,	我還認識一個女的 45 歲
943.	she's been on the same diet for fifteen years. CUE: 下一張黑片，給安東	減肥已經減了 15 年
944.		
945.	You're all waiting for Mr. and Ms. Right to come along, aren't you?	你們都在等待對的人出現 是吧？
946.	Well I got news—	報個好消息
947.	they ain't coming!	他們不會出現啦！
948.	You gotta compromise a little, you dickheads! CUE: 等殺人魔轉情緒* 安東會直接接下一句， 所以跳過黑片	學會跟現實妥協 你們這些廢物！
949.	[小停頓]	
950.	Alright, you and you! Up here!好了	你跟妳 出列
951.	Now!	快
952.	Now! Now! Now! Now! CUE: 跟囚犯聲音	快啊啊啊啊啊啊啊啊
953.		
954.	What's your name, boy, and what're you looking for?!	小子你叫什麼 有什麼擇偶條件？
955.	It's...it's Brad.	我叫布萊德
956.	I'm 34.	今年 34 歲
957.	I'm looking for a nice Christian girl	我想找一位基督教女孩
958.	who shares my valuesand wants to stay at home and raise my children.	跟我價值觀相同 並且願意待在家照顧孩子

959.	AND YOU?!	妳呢？
960.	Susan—	蘇珊
961.	forty-ish. CUE: 再按一下「多歲」	40...多歲...
962.	I'm looking for a Jewish man	我想找一位猶太教男人
963.	who will let me continue my career as a corporate lawyer!	願意讓我繼續從事律師工作
964.		
965.	WELL, *安東可能有一些即興詞，放黑片	覺得怎樣？
966.		
967.	MOTHERFUCKER?!	媽的
968.		
969.	-You wanna get married?!	-妳願意嫁給我嗎？
	-YES!	-我願意
970.	Another match! Another match!	配對大成功
971.	Oh, thank you, Mr. Trentell.	謝謝川特先生
972.	And thank you all for participating in another	也謝謝大家參加這次的
973.	"Scared Straight to the Altar" program!CUE: 演員點頭	「不結婚就完蛋」聯誼活動
974.	1-11 Wedding Vow	
975.	CHURCH BELLS, WEDDING DAY	教堂鐘聲 大喜之日
976.	DATING HELL, GONE AWAY	約會地獄 慢走不送
977.	WHAT I'VE DREAMED, ALL MY LIFE	這是我人生的夢想
978.	SOON TO BE MAN AND WIFECUE: 跟節奏	即將要結為夫妻
979.	[小間奏]	
980.	LOOK AT THEM, FILLED WITH PRIDE	瞧瞧他們 滿臉光彩
981.	HAPPY GROOM, BLUSHING BRIDE	歡喜新郎 嬌羞新娘
982.	TAKE A BREATH, FLASH A SMILE,	深呼吸 笑一個
983.	HERE WE GO, DOWN THE AISLECUE: 跟演員長音	準備好 踏上紅毯
984.	[小間奏]	
985.	LADIES AND GENTLEMEN,	各位先生女士
986.	WE HAVE GATHERED HERE UNDER GOD ABOVE	在主的見證下 我們齊聚一堂
987.	TO BEAR WITNESS TO THIS MAN AND THIS WOMAN	見證這一對佳偶

988.	AS THEY VOW THEIR ETERNAL	宣誓他們永恆的
989.	LOVE (自動 fade out)	愛
990.	DO YOU SWEAR?DO YOU SWEAR TO LOVE AND HONOR?	你是否發誓 永遠珍愛與尊重她
991.	YEAH, I SWEAR	我發誓
992.	THEN YOUR BACHELORHOOD'S A GONER	那就跟單身日子永別吧
993.	AS A HUSBAND NOW	當了丈夫後
994.	YOU'LL HAVE A LOT OF CHORES 陷阱 CUE: 「Oh JESUS」再按	一堆家事等著你
995.	Oh Jesus—	那欸安捏
996.	DO YOU SWEAR? IS YOUR LOVE FOR HIM WHOLE-HEARTED	妳是否發誓 對他的愛全心全意
997.	YEAH, I SWEAR	我發誓
998.	THEN YOUR FREEDOM JUST DEPARTED	那妳的自由就要離妳而去
999.	AND REMEMBER NOW	現在要記得
1000.	HIS FAMILY IS YOURS	他的家人就是妳的家人
1001.	Oh my God!	歐買尬！
1002.	-DO I SWEAR? -THE SEX WILL NEVER BE AS GREAT!	-我願意發誓嗎？ -性生活將不如從前
1003.	-DO I VOW? -I BET HE GAINS A TON OF WEIGHT!	-我願意承諾嗎？ -我敢說他一定會發福
1004.	WHO'S THIS STRANGER STANDING NEXT TO ME?CUE: 「ME」下一拍換張	站在我身旁的陌生人是誰？
1005.	[小間奏]	
1006.	-DO YOU SWEAR? -PERHAPS I SHOULD'VE BEEN MORE CAUTIOUS	-你願意發誓嗎？ -或許我該謹慎一點
1007.	-DO YOU VOW? -HERE COMES THE BRIDE AND SHE IS NAUSEOUS	-妳願意承諾嗎？ -新娘表示有點想吐
1008.	IS THIS REALLY WHAT YOU WANT YOUR LIFE TO BE?	這真的是你們想要的未來嗎？
1009.	DO THEY SWEAR?	他們發誓嗎？
1010.	Hi, I was wondering if you have a car. I need a ride right now.	你好 你有車嗎？我需要搭個便車
1011.	I'm very little. I'll just squeeze in the back seat,	我很小隻 塞後座就好了
1012.	c'mon, help me!	拜託 幫幫我！

1013	IT'S YOUR SPECIAL DAYAIN'T WE HAVING FUN?	你們的大日子 是不是很开心？
1014	AND REMEMBER IT'S FOREVER AND FOREVER AND FOREVER	要記得 一旦結婚就是永恆一輩子
1015	AND FOREVER IS A REALLY LONG LONG TIME!	而永恆就是媽的靠杯長
1016	-AND REMEMBER IT'S FOREVER -DO YOU SWEAR?	-要記得 一旦結婚 -願意發誓嗎？
1017	-AND FOREVER AND FOREVER -DO YOU VOW?	-就是永恆一輩子 -願意承諾嗎？
1018	-AND FOREVER IS A REALLY LONG, LONG TIME-TELL US HERE! TELL US NOW!	-而永恆就是媽的靠杯長 -此時此刻 馬上回答
1019	-DO YOU? -DO WE?	-你們願意嗎？ -我們願意嗎？
1020	-DO YOU? -DO WE?	-你們願意嗎？ -我們願意嗎？
1021	-DO YOU? CUE: 跟鋼琴尾音	你們願意嗎？
1022	[鋼琴登登] CUE: 跟演員開口	
1023	WE...DO... (自動 fade out) CUE: 跟演員開口	願...意...
1024	WE DO (自動 fade out) CUE: 跟演員開口	我們...願意
1025	WE DO!	我們願意！
1026	THEY DO!	他們願意！
1027	OH GOD! CUE: 演員彎腰，音樂重拍	噢 天啊！
1028	CUE: 仔細聽中場廣播，容易淹沒在掌聲中	
1029	Now, the groom and the bride will exit	現在新人將退場為二進做準備
1030	To get ready for their re-entry in the second half.	歡迎利用這段時間使用洗手間
1031	【販賣酒水版】Meanwhile, you can go to the restroom or go check out the beverage and the products at the front desk.	或到前台參觀選購酒水及精美周邊商品
1032	【疫情不能飲酒版】Meanwhile, you can go to the restroom or go check out the products at the front desk.	歡迎利用這段時間使用洗手間 或到前台參觀選購精美周邊商品

1033	We will have a 15 minutes intermission	我們會有 15 分鐘的中場休息
1034	Thank you, applause.	(新人退場，來賓請掌聲鼓勵)
1035	字幕君可以休息！(十秒後自動跳下一張)	中場休息 15 分鐘
1036	(GIF 自動播放) 樂手進場後，按一下收 fade out，準備進下半場須知	
1037	Ladies and gentlemen, the second half is about to begin. Please be seated.	各位觀眾您好 下半場的演出即將開始 請儘速就座
1038	And now, let's enjoy the performance of our beloved musicians. 註：家寬版的「Round of applause」會比較慢進，要小心	接下來 請欣賞樂手老師們的精彩表演
1039	Applause!	掌聲！
1040	[樂手表演] CUE: Battle 後，進結婚進行曲「等登登登」就跳下一張	
1041	2-1 CANTATA REPRISE #2	(歡迎新人二次進場)
1042	HERE WE GO, SACRED KISSSTART THE CLOCK, WEDDED BLISS	神聖之吻 締結連理 幸福新婚 計時開始
1043	BUY A HOME, MOW THE LAWN SECOND-MORTGAGE OVERDRAWN	買新家 修草皮 措房貸 全透支
1044		
1045	REPRODUCE, LABOR PAINS KIDS, WORK, BALL-AND-CHAINS	生小孩 陣痛來 孩子工作兩頭燒
1046	TRAPPED, BROKE, GROWING DULL CHANGED MY MIND, MUST ANNUL CUE: 跟音樂燈光一起收在「最後一拍」	套牢破產 感情變淡 不如算了 簽字離婚
1047		
1048	THEN AGAIN I WANT HIM (HER) SO	然而 我還是想要擁有他
1049	HE (SHE) HOLD MY HAND AND MY LOVE OVERFLOW	一握住我的手 我就愛如潮水
1050	NOW WE SAILIN' ON A CRUISE TO MEXICO	現在我們要搭郵輪去墨西哥
1051	HONEYMOON-TIME, LET'S GO x3	去度蜜月囉
1052	[接捧花，碎詞]CUE: 「YOU look so great」	
1053	You look so great!	妳看起來真漂亮
1054	Everything was so beautiful, like a dream!	整個婚禮都好美 好夢幻喔
1055	No, I love my dress,	不會啊 我很喜歡我的禮服
1056	I'm sure I'll wear it again—	我肯定會再穿一次

1057	Have a great time in Cancun! Bye-bye!	坎昆蜜月愉快 再見
1058	#14 ALWAYS A BRIDESMAIDCUE: 「I'VE walked down」，小心被「well」騙	
1059	WELL I'VE WALKED DOWN THE AISLE	我走過紅毯的次數
1060	AS MUCH AS LIZ TAYLOR	跟伊麗莎白泰勒一樣多
1061	BUT I'VE ALWAYS BEEN OFF TO THE SIDE	但我總是旁邊的配角
1062	EACH BRIDE HAS ME DRESSED	每個新娘幫我挑的伴娘服
1063	IN A GOWN THAT I DETEST	每一件都讓人嫌棄
1064	ALWAYS A BRIDESMAID,	永遠是伴娘
1065	NEVER A BRIDE	從不是新娘
1066	FOR CATLIN, I WORE SATIN	我為凱特琳 穿上緞面洋裝
1067	WHICH I LOOKED REALLY FAT IN	只能說超級顯胖
1068	THEN AGAIN, YOU SHOULD HAVE SEEN HER MAN KEN	但說起來 你該看看她老公凱恩
1069	ALL THOSE CALORIES HE LOGGED UP	他長年累積的卡路里
1070	TILL HIS ARTERIES CLOGGED UP	害得他動脈阻塞
1071	HE DIED ON THE COUCH WATCHING ESPN	他死在沙發上 看著體育頻道
1072		
1073	TOO MANY WEDDINGS TOO MANY DRESSES	太多的婚禮 太多的禮服
1074	THAT ALL MAKE MY HIPS LOOK SO WIDE	全讓我的屁股 看起來很大
1075	NOT A GOWN, I'D RE-USE	沒一件我會再穿一次
1076	DITTO, THE MATCHING SHOES	搭配的鞋子也是
1077	ALWAYS A BRIDESMAID, NEVER A BRIDE	永遠是伴娘 從不是新娘
1078	FOR TABITHA, I WORE TAFFETA	我為塔比莎 穿上塔夫綢
1079	YOU SHOULD NEVER, PEOPLE LAUGH AT YA	千萬別嘗試 會被人笑死
1080	BUT I HAD A HUNCH, HER MARRIAGE WAS DOOMED	但我有預感 她的婚姻注定完蛋
1081	THE GROOM TRIED TO STROKE ME	在跳波奇舞的時候
1082	WHILE WE DANCED THE HOKEY-POKEY	新郎對我伸出鹹豬手
1083	THEY DIVORCED BEFORE THE HONEY- MOON	果然他們蜜月前就離婚了
1084	ONCE MY GOWN WAS VELOUR-ISH	有次我拿到絲絨禮服
1085	MADE ME LOOK KINDA WHORE-ISH	穿起來像是阻街女郎
1086	BUT MY BEST FRIEND DELORES	不過我好姐妹 緹樂絲
1087	WAS NEVER QUITE SANE	腦袋本來就不太正常
1088	SHE SHOT HER NEW MISTER	她對新婚丈夫開槍
1089	'CAUSE HE BEDDED HER SISTER	因為他跟她妹妹上床

1090	HE'S NOT DEAD,	他沒死
1091	BUT NOW HE WALKS LIKE JOHN WAYNE	但現在走路像約翰韋恩
1092	TOO MANY WEDDINGS TOO MANY DRESSES	太多的婚禮 太多的禮服
1093	THAT ALL MAKE ME LOOK SO THICK-THIGHED	全讓我看起來有一對象腿
1094	MY FRIENDS CAN'T ASSESS	我的朋友都沒什麼眼光
1095	A MAN OR A DRESS	男人和禮服都不懂挑
1096	ALWAYS A BRIDESMAID, NEVER A BRIDECUE: 跟演員尾音	永遠是伴娘 從不是新娘
1097	[演員轉身]	
1098	WHEN I LOOK IN MY CLOSET	當我打開衣櫃
1099	THERE'S A RAINBOW DEPOSIT	禮服排開 如一道彩虹
1100	OF GOWNS SO GROTESQUE THAT I GROAN	全都醜到我忍不住哀號
1101	ALL THOSE HUSBANDS ARE GONE	那些丈夫都不在了
1102	BUT THOSE DRESSES LIVE ON 這些禮服卻還在這	這些禮服卻死賴著
1103	EVEN MOTHS SEEM TO LEAVE THEM ALONE	就連蛀蟲 看了也不想碰
1104	TOO MANY WEDDINGS TOO MANY MESSES	太多的婚禮 太多的混亂
1105	BUT AT LEAST I'VE HUNG ON TO MY PRIDECUE: 演員收音	但至少我還保有自尊
1106		
1107	I'VE LIVED LIFE ALONE	我一個人生活
1108	BUT THE TERMS ARE MY OWNCUE: 演員收音	但是我心甘情願
1109		
1110	ALWAYS A BRIDESMAID	永遠是伴娘
1111	Thank you, Lord!	感謝主
1112	NEVER A BRIDECUE: 演員的手，和音樂一起	絕不當新娘
1113	2-2 Whatever Happened to Baby's Parents?* 安東不說開門！直接跳！	
1114	I'll get the door.	我去開門
1115	[走去開門]	
1116	-Fred! -Hiya, Frank.	-弗瑞！ -法蘭克！
1117	So good to see ye, buddy!	見到你真好
1118	MOMMY, FRED'S HERE!	馬麻 弗瑞來了
1119	Oh there you are, stranger!	好久不見
1120	I bought this for Frank Jr.	看看我買了什麼給小法蘭克！

1121	Oh isn't that sweet, honey?	你說他貼不貼心？
1122	Sweet, sweet, sweet!	超～貼～心～的
1123	Make sure the eyes don't bite off, honey.	檢查眼睛會不會被咬掉
1124	So Fred, Fred, how are you?	弗瑞 最近好嗎？
1125	Uh... I'm hanging in. How are you guys?	老樣子 你們呢？
1126	No, they're on there, Mommy.	馬麻 眼睛咬不掉
1127	Make sure the stuffing can't fall out.	檢查填充物會不會跑出來
1128	Oh Frank and I just couldn't be more blissful!	我跟法蘭克超幸福的
1129	I didn't even really know what bliss was until...	以前根本不知道什麼叫幸福...
1130	It's childproof, Mommy!	馬麻 這個小孩打不爛
1131	Then what a lovely present!	那這個禮物太棒了！
1132	So Fred, Fred, Fred,	那麼 弗瑞～
1133	tell us—anybody new in your life?	快說 有新對象嗎？
1134	I've been dating—	我一直有在約會
1135	no one special.Awwwww!	但沒什麼好對象
1136	No, I'm fine, I... CUE: 緊跟女演員	我沒事啦
1137	Ah Fred, there was a time when all we used to do was...	記得以前我們一天到晚...
1138	set up our single friends...	想把單身朋友送作堆
1139	-But since we've had... -Frank Junior...	-但自從我們有了... -小法蘭克
1140	-it's been all dirty diapers... -dirty, dirty di-di!	-每天就忙著弄髒尿布 -髒髒的布布
1141	-and breast-feeding... -slurpie, slurpie, slurpie!	-還有餵母乳 -喝ㄋㄟㄋㄟ
1142	-And who's had the time?! -Oh I can just imagine..	-哪來的時間呢？ -我可以想像...
1143	FREEZE!	別動！
1144	Was that him?	是他嗎？
1145		
1146	Hey, can I go in and look?	我可以進去看看他嗎？
1147	-Oh, he's just sleeping now... -Though we'd love you to...	-他正在睡覺啦 -雖然很想讓你去
1148	-We don't want to disturb him... -Though we'd love you to.	-但我們不想吵醒他 -可是真的很想讓你去喔
1149	Hey, how 'bout watching some slides, instead?	不然來看照片好不好？
1150	What a swell idea! It's all set up!	好主意 都 set 好了

1151	Say "yes!" Say "yes!" Say "yes!"	好嘛 好嘛 好嘛
1152	-Uh... Yes -Okay!	好喔
1153	here's Frank Jr...	這是小法蘭克
1154	Getting into the car for the first time...	第一次坐上車子
1155	And here's Frank Jr...	這是小法蘭克
1156	Going on a car ride for the first time...	第一次坐車兜風
1157	And here's Frank Jr...	這是小法蘭克
1158	Throwing up in the car for the first time...	第一次吐在車上
1159	And here's Frank Jr...	這是小法蘭克
1160	Getting his first horsey ride... CUE: 太太轉頭	第一次騎馬馬～
1161	[太太轉頭看]	
1162	-Honey? -Yes, honey?	-老公 -怎麼啦?
1163	You said, "horsey."	你剛剛說「馬馬」
1164	-No! -Yes!	-我哪有 -你有
1165	-No! -Yes!	-沒有 -有
1166	-No! -Yes!	-沒有 -有
1167	Fred?	弗瑞你說?
1168	You said, "horsey", Frank.	你說了「馬馬」
1169	I'm beginning to talk to adults	我現在跟大人說話
1170	like I talk to... Frank Jr!	也像在跟小法蘭克說話一樣
1171	FREEZE!	別動!
1172	WAS THAT HIM?!	是他嗎?
1173		
1174	Anyway, so I haven't had much luck finding a job...	總之我最近很衰 找不到工作
1175	-Wait! Brainstorm! -What?!	-等等! 動腦時間 -什麼?
1176	You know what Fred should do?	你知道弗瑞該做什麼工作嗎?
1177	Become a single daddy and adopt a baby!	當單親爸爸 去領養小孩
1178	Mommy, you're a genius!	馬麻 妳真是天才
1179	Finger kiss!	手指親親

1180	Why would I...? CUE: 「YOU KNOW」按下一張	等一下 我為什麼要？
1181	You know, Fred, before I met Marie...	弗瑞 在我認識瑪莉之前
1182	I was half a person...	我只是半個人
1183	And I was half a person...	我也只是半個人
1184	But then we got married	然後我們結婚了
1185	And now we're a whole	現在我們才完整
1186	But then we had Frank Jr.,	但後來有了小法蘭克
1187	and I realized... 陷阱 CUE: 「I was ACTUALLY」再按	我發現...
1188	I was actually only one-third of a person,	我其實只是三分之一個人
1189	and Marie was only one-third of a person,	瑪莉也只是三分之一個人
1190	and Frank Jr. is one-third of a person,	小法蘭克也是三分之一個人
1191	and now, we're really a whole.	現在我們才真正完整了
1192	Thank you for fertilizing my egg.	謝謝你讓我的卵受精
1193	Thank you for being fruitful and multiplying.	謝謝妳子宮這麼肥沃
1194	-Thank you for having a decent sperm count. -Thank you...	謝謝你精蟲數量夠多
1195	Thank you for...	謝謝你...
1196	FREEZE! Was that him ?	別動！是他嗎？
1197	Mommy better go check! Go, go, go...	馬麻最好去看一下！快快快！
1198		
1199	Frank—I'm outta here, man!	兄弟 我要閃了
1200	Wait! I've got sonograms!	等等 你還沒看超音波照片耶
1201	Frank,	法蘭克
1202	remember when you used to be...interesting.	記得你以前多...風趣嗎？
1203	You used to have interesting thoughts about life, love, work!	你以前對人生 工作 愛情 有很多想法
1204	But now, Frank—"horsey," Frank. *陷阱：翊睿句尾會有一個「Really?」，小心不要 cue 到	但現在...「馬馬」？
1205	You understand me, buddy?	你懂我意思嗎？兄弟
1206	[打拳玩]	
1207	Call me when he graduates college, Frank.CUE: 演員開 門離去	等你小孩大學畢業再找我
1208	#15 THE BABY SONG	
1209	Ah, de wittle baby	啊～可愛的小貝比

1210	Ah, de bittle waby... CUE: 小心「Well」會停一下	啊～口哀滴小北鼻
1211	WELL I DREAD THAT I'M REGRESSING	我擔心 我正在退化
1212	WITH MY HEAD THIS BABY'S MESSING	我的腦袋 被寶寶弄得一團亂
1213	WEEBA DWEEBA DOOBA DABBY DOO* 又燒會停頓	咿叭 滴叭 嘟叭 噠比嘟
1214	WEEBA DWEEBA DOOBA DABBY DOO* 又燒會停頓	
1215	ONCE I BECAME A PARENT	我一當上爸爸
1216	I BECAME QUITE INCOHERENT	就變得語無倫次
1217	MAMA MAMA DADA WOO HOO HOO	媽媽 馬馬 噠噠 嗚呼呼
1218	MAMA MAMA DADA WOO HOO HOO	
1219	WHEN I'M HURT, I GET A BOO-BOO	當我受傷 我要呼呼
1220	WHEN I SLEEP, I TAKE A SU-SU	當我睡覺 我要哄哄
1221	NAPPY NAPPY NAPPY SLEEPY SWOO	捏皮 捏皮 捏皮 史威皮 蘇～
1222	NAPPY NAPPY NAPPY SWEEPY SWOO	
1223	IN THE CAR, I GO VROOM, VROOM, VROOM	開車車 要轟轟轟
1224	IN THE JOHN, I MAKE A BOOM-BOOM	大便便 我會噗噗
1225	WOPPA WOPPA WOPPA POO POO POO	哇啪 哇啪 哇啪 噗噗噗
1226	WOPPA WOPPA WOPPA POO POO POO	
1227	CAN I STOP THIS? GOD I WISH IT	可以停下來嗎？拜託
1228	'CAUSE I SOUND JUST LIKE A DIPSHIT	因為我聽起來像個笨蛋
1229	YEEHA YEEHA YEEHA BOOBY BOO	咿哈 咿哈 咿哈 唏比唏
1230	YEEHA YEEHA YEEHA BOOBY BOO	
1231	[嬰兒哭聲]	
1232	NOW I HEAR MY BABY CRY-CRY	我聽到我的寶寶在哭哭了
1233	SO IT'S TIME THAT I GO BYE-BYE	是時候跟大家說掰掰了
1234	DOOBA DABBY DEEBY DUBBY WEEBA WOOPY WOOCUE: 最後的「嗚」按一下，fade out	嘟叭呆比 迪比噠比 威叭 嗚比 嗚～
1235	DOOBA DABBY DEEBY DUBBY WEEBA WOOPY WOOCUE: 最後的「嗚」按一下，fade out	
1236	2-3 Sex and the Married Couple	
1237	You call the exterminator today?	今天跟除蟲公司聯絡了嗎？
1238	Yeah.	聯絡了
1239		
1240	You pay the Visa bill?	信用卡帳單繳了嗎？

1241	Yeah.	繳了
1242		
1243	You get the brakes fixed on the Subaru?	妳的車子煞車修了嗎？
1244	Yeah.	修好了
1245	You get the transmission fixed on the Celica?	你的車子變速器修了嗎？
1246	Yeah.	修了
1247		
1248	-You call the insurance company about the roof? -Yeah.	- 屋頂的事跟保險公司說了嗎？ - 說了
1249	-You mail in the mortgage? -Yeah.	- 抵押貸款申請書寄了嗎？ - 寄了
1250	-You get your mother in her room? -Yeah.	- 把妳媽送回她房間了嗎？ - 送了
1251	-You get the boys in bed? -Yeah.	-把兒子們弄上床了嗎？ -弄上床了
1252		
1253	Yeah?	成功了？
1254	How? 陷阱 CUE: 「I PROMISED them」	怎麼辦到的？
1255	I promised them a trip to Disney World.	我答應帶他們去迪士尼樂園玩
1256	Just for going to bed?	只要乖乖上床睡覺？
1257	I was exhausted. (You should have seen them.)	我快累死了
1258	They were throwing the goldfish at each other.	他們拿金魚丟來丟去
1259	It just came out.	我就脫口而出了
1260	I figure we wait a couple months, then tell them that CUE: 「Mickey」* 下一片小心爆雷	我想說 過一陣子再告訴他們
1261	Mickey's got Omicron.	米奇確診肺炎了
1262		
1263	Well, I gotta bundle the newspapers, then I'm going to bed.	我去把報紙捆一捆 就準備睡覺了
1264	Hey, honey?* 珮如會直接接下句	嘿 老公
1265	You...you want me to come?	你要我一起去嗎？
1266	Naw, I can bundle the papers myself.	我一個人就行了
1267	No, I mean	不 我是說
1268	to bed.	去床上 ♥
1269	CUE: 「well, IT'S only...」，盡量不要管「well」	

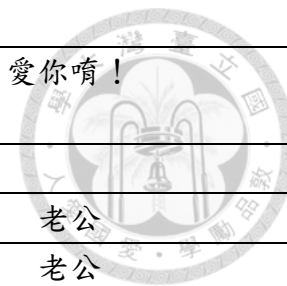
1270	Oh. It's only 9:45.	現在才 21:45
1271	[音樂間奏]	
1272	Hey, hey, hey. Really?	嘿嘿嘿 真的嗎?
1273	I dunno. Ya feel like?	不知道耶 你想要嗎?
1274	I could bundle tomorrow.	報紙可以明天再摺
1275	-Yeah?-Yeah.	-是嗎? -是啊~
1276	Wait! I gotta throw in the fabric softener!	等等 我忘了加衣物柔軟精
1277	#16 MARRIAGE TANGO	
1278	I TUCKED IN BOTH THE BOYS	我擺平兩個兒子
1279	AND I PUT AWAY THEIR TOYS	也把玩具收乾淨
1280	SO TONIGHT I'LL FEEL THE JOYS OF BEING WED	今晚我要享受婚姻的樂趣
1281	I PUT AWAY EACH SMURF	藍色小精靈都歸位
1282	AND THE FOOTBALLS MADE OF NERF	玩具美式足球也收好
1283	SO TONIGHT THIS DADDY'S TURF WILL BE HIS BED	今晚老爸就要在床上稱雄
1284		
1285	I CLEANED UP LEGOS AND GORILLAS	收拾好樂高 大猩猩
1286	NINJA TURTLES AND GODZILLAS	忍者龜 哥吉拉
1287	AND ONE LARGE TYRANNOSAURUS REX	還有一隻暴龍大玩偶
1288	NOW WHO WOULD'VE GUESSED	誰猜得到
1289	BUT SOON I'LL BE UNDRESSED	我待會就要脫光光
1290	I'M MARRIED	我結婚了
1291	AND I WANNA HAVE SEX	我想要愛愛
1292	Dad, Tyler threw up in bed!CUE: 跟演員反應	把拔 泰勒吐在床上
1293	I LAID OUT THEIR SCHOOL CLOTHES	我把兒子的制服備好
1294	AND THE LEFTOVERS I FROZE	把剩菜放進冰箱
1295	SO I'M READY TO EXPOSE MY ACHING BUST	接著準備解放我痠疼的長輩
1296	I WALKED THE SAINT BERNARD	聖伯納犬溜過了
1297	LET THE CAT OUT IN THE YARD	貓咪也放到庭院了
1298	SO WATCH MOMMY WORK REAL HARD WITH LOTS OF LUST	現在就看媽咪使盡全力發騷
1299		
1300	I PICKED UP BATMAN, PEZ AND SLINKIES	我撿起蝙蝠俠 彈簧玩具
1301	POWER RANGERS, TROLLS AND TWINKIES	金剛戰士 醜娃玩偶
1302	G.I. JOES WITH MUSCLES THAT FLEX	還有大兵公仔 看他肌肉硬梆梆

1303	NOW WHO WOULD'VE KNOWN	誰想得到
1304	BUT SOON I'LL HEAR ME MOAN	我待會就要淫叫
1305	I'M MARRIED	我結婚了
1306	AND I WANNA HAVE SEX	我想要愛愛
1307	[間奏]	
1308	-OH THERE WAS A TIME-THERE WAS A TIME	喔～回想當初
1309	WHEN OUR NIGHTS WERE FILLED WITH	我們的夜生活全是...
1310	PASSION SO DEEP	滿滿的激情
1311	OH THE HEIGHTS WE WOULD CLIMB	曾經高潮一波接一波
1312	BUT NOW WHEN IT'S DARK,	但現在天色一暗
1313	WE'D	我們...
1314	MUCH RATHER SLEEP	寧可睡死
1315	But not tonight!	但今晚不會了
1316	Mom, I'm caught in the headboard! CUE: 跟嘆氣一起走	馬麻 我的頭卡住了
1317	THE CAR'S IN THE GARAGE	我的車子已入庫
1318	MY LIBIDO'S GROWING LARGE	我的性慾正高漲
1319	AND SOON I WILL DISCHARGE MY MANLY SPELL	今晚就要釋放我的大岩蛇
1320	Dad, my lizard escaped! CUE: 嘆氣收，按一次 fade out	把拔～我的蜥蜴逃走了
1321	I COOKED DINNER IN THE WOK	晚餐煮了大鍋菜
1322	I WASHED EVERY SHIRT AND SOCK	洗好襪子和襯衫
1323	SO TONIGHT I'M GONNA ROCK 'N ROLL LIKE HELLCUE: 跟音樂	所以今晚我要盡情放縱
1324		
1325	WE PLAYED WITH PLAYDOH AND NINTENDO	我們玩了黏土和任天堂
1326	WE WATCHED "DUMBO" TO THE END, OH	看完整部《小飛象》
1327	NOW IT'S TIME FOR FUN THAT'S RATED X	現在該玩些 18 禁遊戲
1328	WE ALMOST DIDN'T MAKE IT	我們差點受到阻撓
1329	BUT SOON WE'LL BOTH BE NAKED	但很快我們將脫光光
1330	-WE'RE MARRIED-WE'RE MARRIED	我們結婚了
1331	[小間奏]	
1332	AND WE'RE GONNA HAVE	今晚絕對要
1333	BURNING, YEARNING WHEEZING, SQUEEZING	火辣 飢渴 喘息 交纏
1334	GAUDY, NAUGHTY HEAVING, CLEAVING	狂放 淫亂 天翻地覆 難分難捨
1335	GOOD OLD-FASHIONED...	美好的老漢推車...
1336	Mom! Dad! The lizard's eating the guppies!	馬麻！把拔！蜥蜴在吃孔雀魚啦！
1337	Let 'em!	讓牠吃！

1338	SEX!	愛愛
1339	2-4 The Family that Drives Together...	
1340	Okay, we got the directions, we got the card—	好 地圖查了 賀卡拿了
1341	I signed it, you signed it, the kids signed it.	我簽了 你簽了 孩子們簽了
1342	We got the wine, we got the dessert—	葡萄酒帶了 甜點帶了
1343	here, hold the mousse cake.	喂 慕斯蛋糕拿著
1344	The answering machine's on, the oven's off,	答錄機開了 烤箱關了
1345	the alarm's on, the toaster's off.	警報器開了 烤吐司機關了
1346	The back door's locked, the side door's locked, the windows are locked.	後門鎖了 側門鎖了 窗戶鎖了
1347	NOAH! EMMA! WE'RE LEAVING! * 下一張黑片	諾亞 艾瑪 我們要出發了
1348	[For 紫綾的思考時間]	
1349	I unplugged the iron, I...CUE: 髒話完再進下一張	熨斗的插頭拔了 還有...
1350	Ohmigod! I left on Mr. Coffee!	咖啡機沒關！
1351	House keys?	鑰匙
1352	Wait here.	在這裡等
1353		
1354	IN MY HOME, I'M NOT THE BOSS	在家裡 我不是老大
1355	WITH MY KIDS, I'M AT A LOSS	陪小孩 我感到迷茫
1356	MY LIFE SEEMS CLOSE BUT NO CIGAR	距離享福人生 就差那麼一腳
1357	I'VE BEEN JILTED BY MY LUCKY STAR	幸運女神也把我拋下
1358	WELL, THANK GOD	不過 感謝上蒼
1359	AT LEAST I'VE GOT MY...	至少 我還有我的...
1360	CAR	愛車
1361	Okay, everyone in.	來 大家上車
1362	Okay, I'll keep the mousse cake on my lap. Ready when you are.	慕斯蛋糕我放腿上 可以出發了
1363	And no fighting!	不准打架
1364	WHEN I'M DRIVING I'M THE KING OF MY DOMAIN	開車的時候 我是這片領土的國王
1365	Careful pulling out.	倒車小心
1366	WHEN I'M DRIVING I'M A BEAST WITHOUT A CHAIN	開車的時候 我是沒有束縛的野獸
1367	Slow, slow, we're not in a hurry.	慢點 我們又不趕時間
1368	WHEN I'M DRIVING I'M A FORCE YOU CAN'T RESTRAIN	開車的時候 我是無法駕馭的力量
1369	Put on your blinker. People aren't mind readers.	打方向燈 沒有人會讀心術

1370	BUT ON THE HIGHWAY OF LOVE SHE'S DRIVING ME INSANE	但在愛的公路上 她快讓我抓狂
1371	KEEP YOUR EYES ON THE ROAD	你眼睛給我看前面
1372	KEEP YOUR THOUGHTS IN YOUR HEAD	妳不要給我碎碎念
1373	KEEP YOUR HANDS ON THE WHEEL	你給我握好方向盤
1374	SHUT YOUR MOUTH OR YOUR DEAD	妳再不閉嘴就死定了
1375	I SHOULD'VE TAKEN A CAB	我應該叫計程車
1376	YOU SHOULD'VE TAKEN A PILL	妳應該叫心理醫生
1377	WHEN AUTOMOBLING, WE'RE NOT TOO APPEALING	開車的時候 我們的氣氛實在不太好
1378	WHEN THEY'RE DRIVING	在開車路上
1379	WE GET A LARGE MIGRAINE	我們就會開始偏頭痛
1380	-You know so much?! You take the wheel! -No!	-妳很懂嘛？妳來開啊！ -不要！
1381	ON THE HIGHWAY OF LOVE	在愛的公路上
1382	THEY'RE DRIVING US INSANE	他們快要讓我們抓狂
1383	[先生出場]	
1384	Ladies and gentlemen,	各位先生女士
1385	my wife, a mere passenger in my machine,	我老婆 車上區區一名乘客
1386	seems to think it's her job	似乎認為她有責任
1387	to share her relentless opinions with the pilot.	對我這個駕駛員發表各種意見
1388	But remember those James Bond movies?	還記得那些 007 電影嗎？
1389	The ones with all those cool cars with those ejector seats?	裡面的車子超酷 裝有彈射座椅
1390	All I'm saying is—	我只能說
1391	General Motors could make a fortune.	生產這種車一定賺爆！
1392	I thank you very much.	感謝各位聆聽
1393	[太太出場]	
1394	You know, my husband has a heavy foot,	跟你說 我的老公愛開快車
1395	which goes along with his heavy head.	但他就是四肢發達頭腦簡單
1396	You would think he would view driving as a simple means of	你們可能會認為 開車就只是
1397	getting from somewhere to somewhere else.	從這裡到那裡這麼簡單而已
1398	Instead,	不是
1399	he must view it as a rite of manhood,	他非得把開車當作是男人的試煉
1400	a test of testosterone.	睪固酮的濃度測試
1401	If you ask me,	我跟你說啦

1402	it's no coincidence that the stick shift	汽車排檔桿會設計成
1403	is shaped like the male sex organ.	男性生殖器的形狀 絕不是巧合
1404	I thank you.	感謝各位
1405		
1406	AT HOME WE DON'T FIGHT	在家我們不吵架
1407	AT HOME WE DON'T YELL	在家我們不吼叫
1408	BUT ONCE WE START THE CAR THE MARRIAGE GOES TO HELL	可是車子一發動 婚姻就陷入地獄
1409	-Dad, I gotta pee!-Are we there yet? -My God, you're gonna hit that trunk.	-爸 我要尿尿！ -我們到了沒？ -老天 你要撞到卡車了！
1410	Would you all shut up!	通通給我閉嘴
1411	WE'RE LOSING OUR GRIP ON THIS FAMILY TRIP	這趟家庭出遊 我們全喪失理智
1412	WHEN WE'RE DRIVING OUR FIGHTS ARE HIGH- OCTANE	開車路上 我們都怒氣衝天
1413	This man is trying to kill me!	這男的想殺了我
1414	WHEN WE'RE DRIVING WE'RE OBNOXIOUS AND PROFANE	開車路上 我們都口出穢言
1415	Goddammit, don't make me stop this car!	媽的 別逼我停車
1416	WHEN WE'RE DRIVING WE'RE IN A LOT OF PAIN	開車路上 我們都苦不堪言
1417	We're growing up dysfunctional!	我們長大後一定會精神異常
1418	ON THE HIGHWAY OF LOVEWE SCREAM TILL WE'RE HOARSE	在愛的公路上 我們聲嘶力竭
1419	ON THE HGIHWAY OF LOVETHEY OUGHTA GET A DIVORCE 顛：這裡會稍微停一下下	在愛的公路上 他們應該離婚
1420	ON THE HIGHWAY OF LOVECUE: 音樂停止	在愛的公路上
1421		
1422	Okay, that wasn't so bad.	很好 還不算太糟嘛
1423	All right, you lock the car—I'll take the mousse cake.	你鎖車 我拿慕斯蛋糕
1424	Noah, Emma—make sure you kiss all your relatives,	諾亞 艾瑪 記得要親所有的親戚
1425	and don't tell anyone they're getting fat!	還有別說他們變胖了
1426	[車鑰匙嗶嗶]CUE: 「MAKE good time」	
1427	Hey, made good time.CUE: 音樂進	準時到達
1428		
1429	FOREVER SHALL I REIGN 陷阱 CUE: 聽到「LOVE」	永遠由我做主



1430	Love ya, babe! CUE: 跟音樂重音收	愛你唷！
1431	2-5 Waiting Trio	
1432	Honey?	老公
1433	Honey?	老公
1434	What?!	嗯？
1435	How much time left before half-time?!	離比賽中場還有多久？
1436	Thirty-two seconds!	32 秒
1437	Thirty-two real-life seconds	現實中的 32 秒
1438	or thirty-two football seconds?	還是球賽的 32 秒？
1439	Thirty-two football seconds!	球賽的 32 秒
1440		
1441	Oh right, we're in one of those	好的 我們又到了這個
1442	time-out, instant-replay, slow-motion situations.	比賽暫停 立即重播 慢速回放的時刻
1443	Yes. I understand.	我懂
1444	After all, I've worked hard to learn about football, honey,	畢竟我很努力研究美式足球
1445	'cause I know you like it.	因為我知道你愛看
1446	And I do find it very interesting.* 重新分句！	我覺得確實是滿有趣的啦
1447	Yes, it is very interesting the way they... you know— CUE: 「RUN up and down」按	看一群有趣的足球員
1448	run up and down the field chasing each other.	在球場跑上跑下 追來追去
1449	Yes, that can be fascinating.	真的有夠吸睛的
1450	So how much time is left?	所以還要多久？
1451	Thirty-two seconds.	32 秒
1452	Still thirty-two...	還是 32 秒？
1453	Honey, you ever notice	老公 你有沒有發現
1454	how my entire weekend is spent waiting for you?	我整個週末都在等你？
1455	You...you ever notice that?	你有發現嗎？
1456	Waiting, waiting, waiting...waiting. CUE: 音樂出就收	等啊...
1457		
1458	Waiting, waiting...	等啊...
1459	WE CAME TO BUY SHOES	我們來買鞋子
1460	LIKE SHE NEEDS MORE SHOES!	好像她鞋子還不夠多
1461	BUT SO FAR WE HAVEN'T BEEN THROUGH	但到現在我們還沒逛完
1462	THE SHOE DEPARTMENT	女鞋專櫃

1463	I WAS DRAGGED HERE	我被拖來這裡
1464	I WAS NAGGED HERE	我被煩到這裡
1465	NOW SHE'S LEFT ME	她把我丟在這裡
1466	HOLDING THE BAGS HERE	幫她提購物袋
1467		
1468	NAILED UP HERE IN MACY'S	困在百貨迷宮
1469	HAVEN'T SEEN THE WIFE SINCE NOON	中午過後就沒見到老婆
1470	JAILED UP HERE IN MACY'S	關在百貨牢籠
1471	I HOPE I'M PAROLED REAL SOON	希望我很快就會被放走
1472	TWITCHING HERE IN MACY'S	陷在百貨泥沼
1473	LORD, CAN'T I ESCAPE SOMEHOW?	主啊 怎樣才能逃跑？
1474	BITCHING HERE IN MACY'S	待在百貨靠腰
1475	WON'T SOMEONE JUST SHOOT ME NOW	乾脆誰來斃了我吧
1476		
1477	Honey! Look at me, honey!	老婆 看看我！
1478	I know you can hear me, honey!	我知道妳聽得見！
1479	How much longer you gonna be?	到底還要逛多久？
1480	Oh-h-h, waiting, waiting	等啊...
1481	[女生進場，碎詞]	
1482	C'mon ladies! I haven't got all day!	快點 姐妹們 我憋不住了
1483	MY BLADDER'S BURSTING AND I'M STUCK HERE ON LINE AGAIN	我膀胱要爆了 我卻卡在隊伍之中
1484	THIS LINE IS ENDLESS AND I DRANK TOO MUCH WINE AGAIN	隊伍也排太長 我又喝了太多紅酒
1485	HOW COME MEN NEVER HAVE TO PUT UP WITH ALL THIS?!	為何男人從來不用忍受這些
1486	THE SITUATION COULD NOT BE MUCH CLEARER NOW	現在的情況再明顯不過了
1487	I NEED A TOILET AND I NEED A MIRROR NOW	我要上廁所 還要照鏡子補妝
1488	I SHALL REFUSE TO LET SUCH INJUSTICE EXIST!	我要抗議 這樣的不公平對待
1489	I'M A WOMAN	我是女人
1490	I GOTTA PEE	我要尿尿
1491	AND I'M PISSEDCUE: 跟音樂與燈光變化	我很不爽
1492		
1493	-SHE'S SHOPPING, I'M DROPPING -THIRTY-TWO MORE SECONDS	-她在血拼 我在淌血 -還有 32 秒
1494	NOTHIN' A MAN CAN DO BUT WEEP	男人無能為力只能掉淚

1495	-SHE'S BUYING, I'M DYING, -THIRTY-TWO SECONDS	-她還在買 我快死了 -還有 32 秒
1496	NOTHIN' 'BOUT MARRIAGE COMES CHEAP	經營婚姻一點也不便宜
1497	-THE SITUATION IS I'M GONNA EXPLODE RIGHT NOW -SHE'S SHOPPING,	-目前情況是我快要爆炸了 -她在血拼
1498	-MY BLADDER'S BURSTING AND I'M GONNA EXPLODE RIGHT NOW -THIRTY-TWO MORE SECONDS	-我膀胱要爆了 我也要氣炸了 -還有 32 秒
1499	-THE SITUATION IS I'M GONNA EXPLODE -I'M DROPPING	-目前情況是我快要爆炸 -我在淌血
1500	THIS WAITING'S APPALLING	等待讓人煎熬
1501	AND NATURE IS CALLING	膀胱在向我求救
1502	HOW LONG MUST THIS STALLING PERSIST?	我到底還要苦等多久？
1503	I'M A HEAD CASE	快抓狂了
1504	WAITING FOR HIM	一直等他
1505	WAITING FOR HER	一直等她
1506	I GOTTA PEECUE: 最後一個重音	我要尿尿
1507		
1508	All right, boys, zip up,	好了 男士們 拉鍊拉好
1509	I'm coming in	我要衝進去了
1510	and I'm not very happy!	而且老娘心情不太好
1511	AND I'M PISSED!CUE: 跟燈光音樂一起收，很快！	我氣炸了
1512	2-6 CANTATA REPRISE #3	
1513	GETTING OLD, GROWING GRAY	年華漸老 頭髮漸白
1514	KIDS HAVE ALL MOVED AWAY	孩子全都離家遠去
1515	HERE WE ARE, ALL ALONE	留下我們獨自相伴
1516	OH MY GOD, TIME HAS FLOWN	我的老天 時光飛逝
1517		
1518	WEDDING DAY, JUST A BLUR	婚禮之日 只剩一片模糊
1519	WHY DID I MARRY HER?	我為什麼會娶她
1520	ALL THE YEARS, WE'VE BEEN THROUGH	攜手共度這麼多年
1521	ONCE AGAIN, WHO ARE YOU?CUE: 跟鋼琴尾	又想問一次 你是誰
1522	2-6 Shouldn't I Be Less in Love with You?	
1523	THE EXPERTS SAY IT DOES NOT LAST	專家都說 感情不會長久
1524	THE EXPERTS SAY IT'S FLEETING	專家都說 感情來去匆匆
1525	THE EXPERTS BRAY LOVE FADES SO FAST	專家呼告 愛情倏忽即逝

1526	THEN TELL ME WHY IS MY HEART STILL BEATING?按一下 fade out	那告訴我 為何我還會動心
1527	SHOULDN'T I BE LESS IN LOVE WITH YOU?	我是否該少愛妳一點
1528	SHOULDN'T I ADDRESS WHAT TIME CAN DO?	我是否該面對時間的淡化
1529	SHOULDN'T I BE MORE INCLINED TO FLEE?	我是否該選擇逃離
1530	SHOULDN'T I EXPLORE ALL I CAN BE?	我是否該探索更多可能性
1531	SHOULDN'T I CONFESS A SORDID FLING?	我是否該坦承曾經縱情出軌
1532	SHOULDN'T I CARESS A CUTE YOUNG THING?	我是否該勾搭年輕可愛的女人
1533	SHOULDN'T I ASSESS WHAT WE'VE BEEN THROUGH?	我是否該檢視我們的苦辣酸甜
1534	SHOULDN'T I BE LESS IN LOVE WITH YOU?	我是否該少愛妳一點
1535	AFTER THIRTY YEARS TOGETHER	結為夫妻 30 年來
1536	ALL THOSE BRUTAL FIGHTS	種種火爆的爭執
1537	THOSE FUTILE FIGHTS	種種無謂的爭論
1538	THEN THE SLEEPLESS NIGHTS CUE: 句尾，下一頁黑片	那些失眠的夜晚
1539		
1540	SHOULDN'T I HAVE QUIT 'CAUSE MARRIAGE ENDS?	我是否早該放棄 因為婚姻終會結束
1541	SHOULDN'T WE HAVE SPLIT LIKE ALL OUR FRIENDS?	我們是否早該分手 一如身邊的友人
1542	SHOULDN'T I PROFESS IT'S TIME TO GO?	我是否該承認 離開的時候到了
1543	SHOULDN'T I BE LESS IN LOVE WITH YOU?CUE: 跟演員句尾	我是否該少愛妳一點
1544		
1545	NO.	不
1546		
1547	What? CUE: 丈夫搖頭	怎麼了?
1548	2-7 The Very First Dating Video of Rose Ritz	
1549	Okay, just be yourself, don't be nervous and remember to smile.	自然一點 不要緊張 記得微笑
1550		
1551	Hello. I'm Rose Carboni.	你好 我是蘿絲卡巴尼
1552	No! Ritz! Rose Ritz!	是芮茲 蘿絲芮茲
1553	That's it. Rose Ritz.	沒錯 我叫蘿絲芮茲



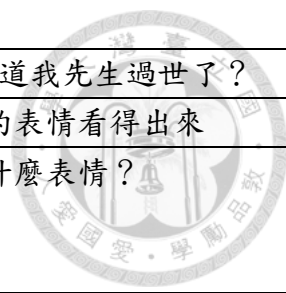
1554	Yes. Carboni was my husband's name.	卡巴尼是我先生的姓
1555	But he's dead. CUE : Oops!	但他死了
1556	Whoops!CUE:如果演員「Acutally」會斷開來，就要聽 「HE'S not really dead」	
1557	Actually, he's not really dead,	其實他還沒死
1558	we're divorced.	我們離婚了
1559	I just prefer to think of him as dead, cheers me right up.	只是我喜歡當他死了 心情卡快活
1560		
1561	Oh my gosh, did I just do that?!	天哪 我說了什麼？
1562	Here I am, making my very first dating video—	我今天來錄製我的第一支徵友影片
1563	that's right, this is the very first dating video of Rose Ritz!—	沒錯 這是蘿絲芮茲的第一支徵友影片
1564	and I'm already telling all you...	我卻告訴你們這些
1565	Potential Mr. Video Men-Of-My-Dreams out there—影片 前潛在的 Mr. Right	有可能成為我的 Mr. Right 的人
1566	telling all you Video Men that I'm divorced. 告訴你們所 有人 我已經離婚了	跟影片前的你們說 我離婚了
1567	Good move, Rosie	蘿絲 真有妳的
1568	But yes, I'm divorced.	對 我離婚了
1569	I love you forever—	「我永遠愛妳」
1570	not!	...個鬼
1571	Divorced, divorced, divorced!	離婚離婚離婚
1572	But actually, can we not even talk about my divorce?	老實說 可以不要談離婚嗎？
1573	My divorce was like... 陷阱 CUE: 跟「OPEN heart」	我的離婚就像
1574	like open heart surgery without anesthesia.	沒有麻醉的心臟手術
1575	My insides were just ripped out, my guts on the floor,	我的內臟全被扯出來 腸子流到地板上
1576	My insides were just ripped out,	我的內臟全被扯出來
1577	my guts on the floor,	腸子流到地板上
1578	and no one bothered to sedate me!	卻沒人想到要幫我止痛
1579	Well, wasn't that attractive of me to share with you.	我這麼勇於分享 是不是很迷人啊？
1580	Okay. I bet my phone is ringing off the hook already!	我猜我的電話已經響個不停了
1581	[做接電話等等動作]	
1582	Now about myself. *陷阱：珮如可能會說兩次	好 談談我自己

1583	Well, I've just had to re-enter the workforce as a telemarketer.	我又重新投入了職場 當電話銷售員
1584	Basically I call people up, try to sell them something	基本上就是打電話給別人 推銷東西
1585	and they hang up on me.	然後被掛電話
1586	It's very fulfilling.	超有成就感的
1587	Oh—and I just enrolled in a magic class at the high school adult school.	我還在社區大學報了魔術課
1588	It was either magic or a step aerobics class,	我們只有魔術跟階梯有氣可以選
1589	and quite frankly, magic seemed less exhausting	坦白說 魔術課好像比較不累
1590	And to be even more frank,	再坦白一點
1591	I thought it'd be a more likely place to meet men.	我覺得上魔術課 比較有可能認識男人
1592	Unfortunately,	沒想到
1593	the class consists entirely of divorced women, CUE: 跟緊「ALL hoping」	班上全是離婚婦女
1594	all hoping to meet men.	大家都想來認識男人
1595	Yes, seven divorced women	沒錯 七個離婚婦女
1596	learning how to pull a coin from a child's ear,	學著從小孩耳朵後面變出錢幣來
1597	while next door twenty-five single men do step aerobics.	隔壁班則有 25 位單身男性 在做階梯有氣
1598	CUE: 「AT LEAST」	
1599	Well, at least I'm back in the game!	至少我又重回情場了
1600	不要 cue 「Oh!」, cue 「I almost forgot.」	
1601	Oh, I almost forgot—	我差點忘了
1602	I've got children!	我有小孩
1603	Well, isn't that attractive?	是不是很吸引人呢?
1604	So Mr. Video Man, I hope you don't hate children.	影片前的男士 希望你們不討厭小孩
1605	Though I do.	雖然我很討厭
1606	Oh, I don't hate my children, of course!	我當然不討厭自己的小孩
1607	I hate the concept of having to raise children all by yourself	我討厭的是必須獨自撫養小孩
1608	after your dead husband walks out on your fortieth birthday! CUE: 演員情緒餘韻	因為該死的前夫 在你 40 歲生日那天一走了之
1609		
1610	Oh my God! I just told you he left me,	天哪 我居然說了是他拋棄我
1611	not vice versa!	不是我拋棄他
1612	DAMAGED GOODS ALERT!	警告：瑕疵品！

1613	Why would her dead husband dump her	為何她的死老公會甩了她
1614	and run off with an older woman?	跟一個更老的女人跑了呢？
1615	That's right, he had a mid-life crisis	沒錯 他面臨中年危機
1616	and he didn't even have the decency	他卻沒有骨氣
1617	to leave me for someone young and pretty and firm!	去找一個年輕漂亮緊實的妹子
1618	He left me for a size eighteen	他居然找了一個 XL 肥婆
1619	with a grandchild and a bad hip! 她都抱孫子了 屁股還很扁	她都當阿嬤了 還有髖關節問題
1620	So now you're really wondering	你們現在應該都在想
1621	So now you're really wondering what is wrong with Rose Ritz!	蘿絲芮茲有什麼毛病
1622	Well you know what?	你知道嗎？
1623	I don't care, Mr. Video Man!	我不在乎 影片前的男士
1624	'Cause I've stayed up many a late night with nothing to comfort me	因為我好幾次深夜失眠 無人安慰
1625	except my thirty-two inch television	只有一台 32 吋電視陪伴
1626	and I sent away for all those tapes of the craziest gurus in the world	還求助靈性節目 看那些心靈導師
1627	that can teach you how to live your life happily in five easy steps—	教你簡單五步驟 迎向幸福生活
1628	and now I believe in myself!	現在我對自己有信心！
1629	Stop the insanity!	別想太多！
1630	Deal a meal!	吃飽樂活！
1631	I'm okay!	我沒事了！
1632		
1633	And now, after fifteen years of	現在 經過這 15 年
1634	waking up next to the same balding lump of deadwood,	每天都在同一個禿驢廢物身旁醒來
1635	Rose Ritz is ready	蘿絲芮茲已經準備好了
1636	and in control	能夠控制情緒
1637	and had to stop the car three times to throw up	儘管路上得停下車嘔吐三次
1638	on the way to this humiliating video dating session	還是來這裡拍攝丟臉的徵友影片
1639	just on the thousand-to-one chance	就為了那千分之一的機會
1640	maybe she'll meet a decent guy	也許能遇到好男人
1641	so she doesn't have to be alone for the rest of her life	讓她餘生不再孤單
1642	'cause her dead husband left her for a limping grandmother!	因為她該死的前夫跟一個死老太婆跑了
1643		

1644	No warning.	毫無預警
1645	"I love someone more."	「我愛上別人了」
1646	Then he just left.	就這樣走了
1647	And then it just stopped.	然後一切都靜止了
1648	My life.	我的人生
1649	For three days, I laid in bed,	整整三天 我就躺在床上
1650	and just stopped.	一動也不動
1651	CUE: 「and SOMEHOW」	
1652	And somehow, here I am—	不知為何 我現在坐在這
1653	on the six month anniversary of the collapse of my life—	在我人生崩毀的六個月紀念日
1654	I got myself here—	我把自己拖到這裡
1655	to make the very first dating video of Rose Ritz.	拍蘿絲芮茲人生第一支徵友影片
1656	So...	
1657	choose me. Mr. Video Man.	選我吧 影片前的男士
1658	Please.	拜託
1659	Uh... Rose... Rose...	蘿絲
1660	we have all that on tape.	我們都拍下來了
1661	What do you say we try it again?	妳要不要...再錄一次？
1662	No. No. CUE: 「That's EXACTLY...」	不用
1663	That's exactly what I wanted to say. CUE: 男生反應後收	我想說的就是這些
1664	2-8 Funerals Are for Dating	
1665	The Markus viewing!	馬庫斯的告別式
1666	Excuse me?	你說什麼？
1667	Frank Markus' wake—	法蘭馬庫斯的守靈夜
1668	I saw you there.	我在那見過妳
1669	Also at... the memorial for Helen Luger! Right.	還有在海倫魯格的追悼會上
1670	I'm sorry—do I know you?CUE: 「ACTUALLY」，安東可能會說「Yes」	請問 我認識你嗎？
1671	actually I think we were introduced at Maury Greenblatt's funeral.	其實 我們在莫瑞耿布萊的喪禮打過照面
1672	Is it Muriel?	妳叫慕瑞兒對吧？
1673	Uh...yes.	是的
1674	Nice to see you again, Muriel.	很高興又見到妳了
1675	Arthur Beasley.	我是亞瑟畢斯利
1676	Hello.CUE: 握完手	你好

1677	[停頓]CUE: 「so...THIS seems 」	
1678	So—this seems like a nice funeral.	這喪禮弄得挺不賴的
1679	Who's it for?	是誰掛了？
1680	You don't know who the deceased is?	你不知道是誰過世了？
1681	No, I'm here for the 4:00 viewing: McNulty.	其實我是來參加下午四點 麥納提的告別式
1682	I'm a little early	我太早到了
1683	just thought it'd be nice to pay my respects.	就想說順便來致意一下
1684	It's for Judith...	這喪禮是茱蒂絲...
1685	Oh my, I don't know her name.	天哪 我不知道她姓什麼
1686	I didn't actually know her.	我其實跟她不熟
1687	I just accompanied my girlfriend.	我是陪朋友來的
1688	That's nice of you.	妳人真好
1689	Would you like some salami?	想嚐點臘腸嗎？
1690	Pardon? [紫綾可能不會有]	你說什麼？
1691	I knew I was early, I brought along a sandwich.	我知道我會早到 所以就帶了三明治來
1692	The salami's fresh from the A&P,	臘腸是 A&P 剛切好的
1693	and I sliced some fresh red pepper on	我還放了點紅椒
1694	from that nice little deli that's very clean on Fifth.	從第五街那間乾淨的熟食店買的
1695	I usually buy the bread from Fellini's Bakery	我通常會到費里尼買麵包
1696	but today it didn't smell so good	但今天聞起來不太對
1697	so I went to the Grand Union.	所以我就跑去中央車站
1698	They never give me the right change at the Grand Union.	中央車站每次都亂找錢
1699	so I started fighting with the manager...CUE: 演員反應，如：笑聲、眼神	所以我就跟經理吵了起來...
1700		
1701	I shouldn't eat this here, should I?	這裡不能吃東西吼？
1702	I can wait.CUE: 演員說完等一拍，或是演員開始收三明治時	我可以等等再吃
1703	[停頓]	
1704	Had the viewing for my Sue here—	我太太蘇的告別式就辦在這裡
1705	married 43 years.	我們結婚 43 年
1706	And you?	妳呢？
1707	What?	什麼？
1708	Your husband?	妳先生啊
1709	Is this where you had the wake?	他的守靈夜也辦在這嗎？



1710	How would you know my husband passed away?	你怎麼知道我先生過世了？
1711	Just had that look about you.	從妳的表情看得出來
1712	What look? CUE: 可以是「the look of SOMEONE」再按，不要早於演員就好	什麼表情？
1713	That look of someone who has lost the person they've spent their life with.CUE: 停一拍，進黑片	就是失去了共度一生的伴侶 那種表情
1714	That look of...	就是...
1715	That look of someone who has lost the person they've spent their life with.CUE: 停一拍，進黑片	失去了共度一生的伴侶 那種表情
1716		
1717	My Jim's viewing was in Schlatter's.	我先生吉姆的告別式辦在史拉德
1718	Two years and a couple of months ago.	兩年多前的事
1719	Schlatter's is nice.	史拉德很不錯
1720	Their seats are nice.	椅子很好坐
1721	Yes.陷阱 CUE: 聽到「SEEING anyone new」才按	對
1722	Seeing anyone?	現在有對象嗎？
1723	Excuse me?	你在說什麼？
1724	Was that too forward?	我太直接了嗎？
1725	This is a wake. Someone has died.	現在在守靈耶 有人過世了
1726	True, we don't know who she is, still...	雖然我們不認識她 但...
1727	I'm sorry. I don't usually do this,	抱歉 我通常不會這樣
1728	I just seem to be going to a lot of these lately.	只是我最近好像參加太多這種場合
1729	I just like to talk. I'm sorry.	我只是想找人講話 抱歉
1730		
1731	It's not a problem. CUE: 「and YOU SHOULDN'T」，小心搶拍	不要緊
1732	And you shouldn't get your salami from the A&P	話說你不該去 A&P 買臘腸
1733	'cause their butcher doesn't look clean to me.	我覺得他們的廚房不太乾淨
1734	And if you go to a deli,	還有如果你要去熟食店
1735	make sure it's Jewish,	要找猶太人開的
1736	they know what a decent portion looks like.	他們給的份量最實在
1737		
1738	Would you be interested in getting a cup of coffee later?	晚點想不想一起喝杯咖啡？
1739	Of course, you'd have to hang around till after the McNulty viewing,	不過妳得待到麥納提的告別式結束
1740	but they're nice people.	他們人都很好

1741	They probably won't be in the best mood, but 下一張防雷：搭訕	只是心情可能不會太好...
1742	Is this a pick-up?	這是在搭訕嗎？
1743	No,	不是
1744	in order for it to actually be a pick-up,	要讓搭訕成立
1745	you'd have to agree to a date.	妳得先答應跟我約會才行
1746	Right now, it's just...	目前就只能叫做
1747	an attempted pick-up.	嘗試性搭訕
1748	[女生笑]	
1749	I made her laugh.	我逗她笑了
1750	Sorry...sorry...	對不起...
1751	So Muriel, how about it?	所以...怎麼樣？
1752	Cup of coffee won't kill ya,	喝杯咖啡死不了人的
1753	pardon the expression.	抱歉我用字不太恰當
1754	Arthur,	亞瑟
1755	you seem like a nice man—you do,	你看起來是個好人 真的
1756	But...	但...
1757	I don't really go out like you're intending...	我不太跟人約會的 不像你那樣
1758	No, I just don't.	我就是不會
1759	I'VE GOT SOME PROBLEMS MY HEALTH'S NOT GOOD	我有些毛病 我的身體不好
1760	WELL AT OUR AGE THAT'S UNDERSTOOD	在我們這年紀 可以理解
1761	I'VE GOT ARTHRITIS	我有關節炎
1762	FLARES UP IN JUNE	六月會發作
1763	I'VE GOT BRONCHITIS	我有支氣管炎
1764	I'LL GET THAT SOON	我很快也會有
1765	NO MATTER, I CAN LIVE WITH THAT	沒關係 我可以接受
1766	I'VE HAD A BYPASS	我的心臟有裝支架
1767	WELL I'VE HAD TWO	我裝了兩支
1768	I DYE MY HAIR	我有染頭髮
1769	IT LOOKS NICE BLUE	顏色很漂亮
1770	MY WAYS ARE SET	我的習慣一成不變
1771	WELL PEOPLE CHANGE	人都會變
1772	I FIND YOU SEXY	我覺得妳很性感
1773	I FIND YOU STRANGE	我覺得你很奇怪

1774	NO MATTER, I CAN LIVE WITH THAT	沒關係 我可以接受
1775	I OFTEN THINK OF THOSE I MISS	我常懷念從前的人事物
1776	FRIENDS KEEP DYING BUT I'VE GROWN STRONG	朋友不斷死去 但我更加堅強
1777	SOMETIMES I HAVE TO REMINISCE	有時不禁會緬懷過去
1778	IT STILL DOES HURT JUST NOT AS LONG	還是會難過 只是沒那麼久
1779		
1780	MY KIDS DON'T VISIT	我的孩子都不來看我
1781	MINE NEVER LEAVE	我的一直沒離開家
1782	I MAKE A MEATLOAF YOU WON'T BELIEVE	我做的肉捲 好吃到你不會相信
1783	I TELL TALL TALES	我說話愛膨風
1784	I TELL THE TRUTH	我實話實說
1785	I DRINK SKIM MILK	我喝脫脂牛奶
1786	I DRINK VERMOUTH	我喝苦艾酒
1787	NO MATTER, I CAN LIVE WITH THAT.	沒關係 我可以接受
1788	I LIKE THINGS CLEAN. I SCRUB THE WASH	我愛乾淨 連洗手槽都要刷
1789	I GOT A GARDEN. I GROW SOME SQUASH	我有花園 種了些小南瓜
1790	I KEEP IN SHAPE. I MOW THE LAWN	我會運動 沒事修修草
1791	I WAKE UP LATE	我起得晚
1792	I'M UP AT DAWN	我醒得早
1793	NO MATTER, I CAN LIVE WITH THAT	沒關係 我可以接受
1794	[Dance Break]	
1795	Arthur,	亞瑟
1796	there's something I have to tell you.	有件事我得先跟你說清楚
1797	When it comes to...you know—	當我們發展到...你知道的
1798	I'm not that type that just hops right into the bed like an acrobat.	我不像特技演員 可以一下子跳上床
1799	-It takes time with me.-Uh-oh	我需要一點時間
1800	That's a problem?	這會是問題嗎?
1801	Depends. How much time you talking?	那要看 妳說的是多少時間
1802	'Cause if you're talking years,	如果是好幾年
1803	I don't think either of us has that long.	我想我們可能沒辦法活那麼久
1804	I was talking a few weeks. Maybe.	我說的是幾個禮拜之類的
1805	NO MATTER, I CAN LIVE WITH THAT CUE: 鋼琴最後一顆音	沒關係 我可以接受
1806		
1807	I WILL BE BURIED AT MY JIM'S RIGHT	我會葬在我的吉姆右邊

1808	NEXT TO MY SUE IS MY GRAVESITE	我的蘇隔壁留有我的位置
1809	BUT I'M STILL HERE WITH MUCH TO GIVE	但我還在人世 還有很多愛能付出
1810	SOMEDAY I'LL DIE	有天 我會死去
1811	FOR NOW, I'LL LIVE	現在 我要好好活著
1812		
1813	I'll always love my Jim	我會永遠愛我的吉姆
1814	And I, my Sue.	我也永遠愛我的蘇
1815	I...I just don't know.	我...我不確定
1816	YOU THINK I DO?CUE: 跟鋼琴最後一顆音，進黑片	我又何嘗不是？
1817		
1818	NO MATTER	沒關係
1819	I CAN LIVE WITH YOU CUE: 跟 YOU 一起收 舞監摳 374 走	我可以與你在一起
1820	2-9 EPILOGUE	
1821	And the Lord God said:	神說
1822	"Thus is how the book of man and woman shall be written."	男女之書就該這麼撰寫
1823	Endlessly crashing into each other,	無止盡互相碰撞
1824	like two vengeful bumper cars—	像兩台怨念很深的碰碰車
1825	Romeo, Romeo, wherefore art thou Romeo—	羅密歐 羅密歐 為什麼你是羅密歐 《羅密歐與茱麗葉》
1826	You played it for her you can play it for me—	你能為她演奏 就能為我演奏 《北非諜影》
1827	My man done did me wrong—	我的男人對我不忠 〈Frankie and Johnny〉
1828	Chicks and ducks and geese better scurry—	小雞小鴨小鵝最好閃開 《奧克拉荷馬》
1829	I asked of the world, what is love, and why? —	問世間情為何物 直教人生死相許 《神鵰俠侶》
1830	But Raven, there's no turning back—	可是瑞凡 我回不去了 《犀利人妻》
1831	I want nobody, nobody but you—	我不要別人只要你 〈Nobody〉
1832	Just like...love!	像極了愛情 (來自網路)
1833	"But above all else," added the Lord God,	但最重要的是 神接著說

1834	"one truth is eternal."	有個真理是永恆的
1835	All ye good people of earth...	地球上的善良人們啊
1836	Go forth with joy!	帶著喜悅勇往直前吧
1837	Find someone to love!	找個人去愛
1838	Someone you think is perfect!	一個你覺得完美的人
1839	Then spend the rest of your life trying to change them!CUE: 「THEM」說完按一下 fade out	然後用一輩子試著去改變他們
1840	#23 I Love You, You're Perfect, Now Change	
1841	KEEP COMIN' BACK	一再重返
1842	I KEEP COMIN' BACK	我一再重返
1843	I KEEP COMIN' BACK TO THIS WHIRLWIND TOUR	我一再重返 這旋風般的旅程
1844	OF LOVING AND LEAVING AND WANTING MORE	愛了又分 分了又想愛
1845	I SWEAR THAT I SWORE OFF OF LOVE BEFORE	我曾經發誓永不再愛
1846	BUT I...BUT I...BUT I...	但是我...
1847	KEEP COMIN' BACK	一再重返
1848	SOMEHOW I KEEP COMIN' BACK	不知為何 我一再重返
1849	I KEEP COMIN' BACK ALL GOO-GOO EYED	我一再重返 眼冒愛心
1850	I BEEN THROUGH THE WRINGER AND BEEN DRIP-DRIED	不是被綁得太緊 就是被晾在一旁
1851	I SAY I'M A MESS BUT I SAY IT WITH PRIDE	我說自己一團糟 但又語帶驕傲
1852	SO I...SO I...SO I...	所以我...
1853	KEEP COMIN' BACK	一再重返
1854	BABY, I KEEP COMIN' BACK	寶貝 我一再重返
1855	LOVE'S A DELICIOUS AND VICIOUS CURSE	愛是誘人又邪惡的詛咒
1856	ONCE YOU HIT BLISS THEN YOU HIT REVERSE	讓你遇見幸福 又推你到谷底
1857	WELL IF LOVE'S A DISEASE BABY GET ME A NURSE	如果愛是疾病 快找護士來醫
1858	'CAUSE I...'CAUSE I...'CAUSE I...	因為我...
1859	KEEP COMIN' BACK	一再重返
1860	I KEEP COMIN' BACK	我一再重返
1861	BACK IN THIS LOVESICK MESS I DIVE	重新跳進這相思的漩渦
1862	BACK IN THIS RECKLESS JOY I THRIVE	重新滋養熱戀的衝動
1863	I HEREBY CONCEDE WHAT I NEED TO SURVIVE	我在此承認我生存之必需
1864	IS TO LOOK AT YOU AND SAY	就是凝望著你說
1865	I LOVE YOU, I LOVE YOU, YOU'RE PERFECT, I LOVE YOU, YOU'RE PERFECT,	我愛你 我愛你 你真的很完美

1866	【for Tracy】 I LOVE YOU, YOU'RE PERFECT,	我愛你 你真的很完美
1867	NOW CHANGE	現在為我 改變
1868	I LOVE YOU, I LOVE YOU, YOU'RE PERFECT, I LOVE YOU, YOU'RE PERFECT,	我愛你 我愛你 你真的很完美
1869	【for Tracy】 I LOVE YOU, YOU'RE PERFECT	我愛你 你真的很完美
1870	NOW CHANGE	現在為我 改變
1871	I LOVE YOU, I LOVE YOU, YOU'RE PERFECT, I LOVE YOU, YOU'RE PERFECT,	我愛你 我愛你 你真的很完美
1872	【for Tracy】 I LOVE YOU, YOU'RE PERFECT	我愛你 你真的很完美
1873	NOW CHANGE	現在為我 改變
1874	I LOVE YOU, I LOVE YOU, YOU'RE PERFECT, I LOVE YOU, YOU'RE PERFECT,	我愛你 我愛你 你真的很完美
1875	【for Tracy】 I LOVE YOU, YOU'RE PERFECT,	我愛你 你真的很完美
1876	NOW CHANGE	現在為我 改變
1877	-I LOVE YOU-CHANGE	我愛你
1878	-YOU'RE PERFECT-CHANGE	你很完美
1879	-NOW CHANGE	為我改變
1880	CHANGE	改變吧
1881	Hi. CUE: 跟音樂燈光收！	嗨
1882	CUE: 謝幕樂，進下一張	
1883	兩個八拍「前奏」CUE: Keep Coming Back 主題	\謝幕歡迎拍照錄影/ (別忘了尖叫聲)
1884	兩個八拍	活性界面製作 Activa Productions
1885	兩個八拍	演員 周家寬
1886	兩個八拍	演員 鍾琪
1887	兩個八拍	演員 蔡邵桓(叉燒)
1888	兩個八拍	演員 陳品伶
1889	兩個八拍	演員 周家寬
1890	兩個八拍	演員 鍾琪
1891	兩個八拍	演員 蔡邵桓(叉燒)
1892	兩個八拍	演員 陳品伶
1893	兩個八拍	演員 江翊睿
1894	兩個八拍	演員 謝雅兒
1895	兩個八拍	演員 Steven Sun
1896	兩個八拍	演員 賴珮如

1897	兩個八拍	演員 周家寬
1898	兩個八拍	演員 鍾琪
1899	兩個八拍	演員 蔡邵桓（叉燒）
1900	兩個八拍	演員 陳品伶
1901	兩個八拍	演員 江翊睿
1902	兩個八拍	演員 鍾琪
1903	兩個八拍	演員 Steven Sun
1904	兩個八拍	演員 張稜
1905	兩個八拍	演員 江翊睿
1906	兩個八拍	演員 鍾琪
1907	兩個八拍	演員 蔡邵桓（叉燒）
1908	兩個八拍	演員 張稜
1909	兩個八拍	演員 江翊睿
1910	兩個八拍	演員 謝雅兒
1911	兩個八拍	演員 蔡邵桓（叉燒）
1912	兩個八拍	演員 張稜
1913	兩個八拍	演員 周家寬
1914	兩個八拍	◆畢業生◆ 演員 謝雅兒
1915	兩個八拍	演員 蔡邵桓（叉燒）
1916	兩個八拍	演員 賴珮如
1917	兩個八拍	演員 江翊睿
1918	兩個八拍	演員 藍紫綾
1919	兩個八拍	演員 Steven Sun
1920	兩個八拍	演員 張稜
1921	兩個八拍	演員 江翊睿
1922	兩個八拍	演員 藍紫綾
1923	兩個八拍	演員 蔡邵桓（叉燒）
1924	兩個八拍	演員 賴珮如
1925	兩個八拍	演員 周家寬
1926	兩個八拍	演員 鍾琪
1927	兩個八拍	演員 蔡邵桓（叉燒）
1928	兩個八拍	演員 賴珮如
1929	兩個八拍	演員 周家寬
1930	兩個八拍	演員 鍾琪
1931	兩個八拍	演員 Steven Sun

1932	兩個八拍	演員 張稜
1933	兩個八拍	演員 江翊睿
1934	兩個八拍	演員 藍紫綾
1935	兩個八拍	演員 蔡邵桓 (叉燒)
1936	兩個八拍	演員 賴珮如
1937	兩個八拍	演員 江翊睿
1938	兩個八拍	演員 鍾琪
1939	兩個八拍	演員 蔡邵桓 (叉燒)
1940	兩個八拍	演員 陳品伶
1941	兩個八拍	演員 江翊睿
1942	兩個八拍	演員 謝雅兒
1943	兩個八拍	演員 Steven Sun
1944	兩個八拍	演員 賴珮如
1945	兩個八拍	演員 江翊睿
1946	兩個八拍	演員 藍紫綾
1947	兩個八拍	演員 倪安東
1948	兩個八拍	演員 張稜
1949	一個八拍之後按一下進動畫	\字幕君/ 崔西 (、V•)
1950	兩個八拍	\字幕君/ 張嫚芯 ♠
1951	兩個八拍	♠ 畢業生 ♠ \字幕君/ 顏卡勒 👑
1952	兩個八拍	♠ 畢業生 ♠ \字幕君/ 徐 顥 🐼
1953	一個八拍	鋼琴 朱晏辰
1954	一個八拍	鋼琴 王奕凡
1955	一個八拍	♠ 畢業生 ♠ 鋼琴 孔書亞
1956	一個八拍	小提琴 張譽耀
1957	一個八拍	小提琴 李昀潔
1958	一個八拍	♠ 畢業生 ♠ 小提琴 蔡明儀
1959	一個八拍	舞台監督 黃詠芝 執行舞台監督 潘佩君 林德佳 陳人芳
1960	一個八拍	燈光設計 管翊翔 燈光執行 余婉臻 唐郁璇 劉宇凡 徐大翔

1961	一個八拍	音響設計與現場成音 曾健洋 音響執行 吳至民
1962	一個八拍	舞台設計 陳芷榆
1963	一個八拍	服裝設計 林俞伶
1964	一張四拍	歌唱指導 張雅涵
1965	一張四拍	舞蹈設計 林聖倫（小馬）
1966	一張四拍	音樂總監 張玉玫
1967	一張四拍	導演 孫自怡
1968	一張四拍	監製 馬天宗 製作人 陳午明 吳筱荔
1969	【午明致詞】CUE: 「今天是第X場」，切下一張	I Love You, You're Perfect, Now Change
1970		
1971	（自動播放）【每場更新】點擊數字 -> 圖片格式 -> 裁減 -> 將下一場的「數字」往上移到裁剪框內即可	
1972	CUE: 加臉書和 IG 按讚分享	
1973	CUE: #2022 發文	活性界面製作 Activa Productions
1974	CUE: 掃 QRCode 填問卷	#LPC2022 拍照打卡發文分享
1975	CUE: 有講到 Pepper 包就放下一張，沒有就黑片 CUE: 都市傳說	I Love You, You're Perfect, Now 填問卷
1976		✦ PEPPER'S 胡椒包 ✦
1977	CUE: 開始講神秘故事時，切下一張	\都市傳說 歡迎散播/
1978	CUE: 聽到「門」或是「傳送門」	
1979	CUE 1: 「走進四四南村，經過傳送門」，按一下是傳送門動畫 CUE 2: 「一秒來到百老匯」，按一下進下一張	傳送門
1980	CUE: 「因為我們有字幕君」，按一下	
1981	【卡勒活潑版】CUE: 午明謝謝鞠躬，進劇名頁	字幕君跟大家說哈囉～👋
1982	【崔西 / 嫚版】CUE: 午明謝謝鞠躬，進下一張	字幕君跟大家說哈囉～💕
1983	【Tracy 版】	(、V、)
1984	【嫚 版】	✦ 𐄂(ᑦᑦ½ᑦᑦ)ᑦ ✦
1985		
1986	【演員致詞結尾】	Keep coming back!!! 🍷

1987	謝幕樂：共 23 個四拍 CUE: 全體敬禮完，進下一張	I Love You, You're Perfect, Now Change
1988		舞台技術指導 劉冠佑
1989		導演助理 張嫚芯 顏志翔
1990		字幕執行兼道具管理 吳知豫 張嫚芯 顏志翔 徐穎
1991		服裝管理 吳昕柔 郭馥靈
1992		製作總經理 蘇庭睿 製作經理 楊帛翰 (migo)
1993		執行製作 林伊庭 湯涓綸 品牌公關 曾彥寧 陳玟靜
1994		行銷宣傳 葉克釗 翁敏柔 數位行銷統籌 黃金種子有限公司
1995		團隊行政 陳玠好 票務行政 徐儷慈 張惠婷
1996		平面設計 蔡建男
1997		製作出品 活性界面製作
1998		聯合出品 聯合數位文創、大清華傳媒
1999		共同主辦 PLAYground 南村劇場・青鳥・有・設計
2000		合作品牌 PEPPER'S 胡椒包
2001		合作品牌 TutorABC
2002		合作品牌 EasyCard 悠遊卡
2003		合作品牌 YouBike 微笑單車
2004		活性界面製作 Activa Productions
2005	如果有空關注散場狀況，如觀察到有觀眾想拍照，可以投放下一張提醒他們（沒空也沒關係，工作人員會想辦法制止）	I Love You, You're Perfect, Now Change
2006		（如欲拍照，請勿踏上舞台，謝謝）

2007		 LPC 6 刷成就達成  阿空
2008		 LPC 6 刷成就達成  小黎
2009		 LPC 10 刷成就達成  崇傑
2010		 LPC 15 刷成就達成  Jessy Lai
2011		 LPC2022 畢業快樂  孔書亞 蔡明儀 顏志翔
2012	CUE: 午明接賀歲祝福 (音樂下)	
2013		\大家一起唱/
2014	恭喜呀恭喜 發呀發大財	字幕君祝大家 虎福臨門 虎力全開 
2015	好運當頭 壞運啊永離開	 虎進甘來 虎星高照 
2016	恭喜呀大家 黃金裝滿袋	 虎哩旺 虎哩勇 虎搭啦 
2017	眉開眼笑 得意呀永開懷	 新年快樂 恭喜發財 
2018	咚咚隆腔	♥♥ 虎 is coming ♥♥
2019	謝幕樂：共 23 個四拍	愛老虎油， You're Perfect, Now Change