

※ 考生請注意：本試題不可使用計算機。請於答案卷(卡)作答，於本試題紙上作答者，不予計分。

1. Please translate the following passage into Chinese. (25%)

In some particular sense, the tortuous political history of modern Taiwan, characterized by drastic cultural reorientations following each era transition, throws into sharp relief a dismal truth about the “compressed modernity” of East Asia as a whole: the ubiquitous phenomenon of frequent ruptures in the evolutionary cycle of literary institutions necessarily carries negative implications. Consider the radical disruptions encountered by East Asia literary systems across the region in the mid-twentieth century. With the founding of Communist regimes, entire cultural fields on the Chinese mainland and in North Korea were forcibly restructured into a state-monitored socialist system featuring emphatically different aesthetic assumptions, evaluative criteria, and productive and distributive apparatuses from the preceding era. The East Asian societies that maintained the capitalist bourgeois mode of cultural production—Japan, South Korea, Taiwan, and Hong Kong—also experienced profound changes, as all had barely emerged from wartime upheavals before finding themselves inexorably engulfed in Cold War political and ideological maneuvers. (Sung-sheng Yvonne Chang, “Introduction: Literary Taiwan—An East Asian Contextual Perspective”)

2. Please translate the following passage into Chinese. (25%)

Childhood and innocence have not always been inextricably linked. On the contrary, prior to and during the nineteenth century many people subscribed to the doctrine of original sin, which held that human beings are born already tainted by depravity inherited from Adam. Anxious for children to attain the ability to seek salvation, adults who believed in original sin did not celebrate the child’s difference from adults, but instead strove to speed young people’s passage into maturity and enlightened piety. Precocity was thus highly prized. Prior to the eighteenth century, painters often represented children as miniature adults, eliminating or downplaying any babyish characteristics of child subjects because such qualities were viewed not as adorable, but as undignified shortcomings: the primitive “inadequacies of infancy.” (Marah Gubar, “Innocence”)

3. Please translate the following passage in to Chinese. (25%)

Talking about ourselves is also a kind of genre, as it turns out, with rules and penalties that bear on our recognition by others as persons; as with memoir, so in self-narration, the culture’s fundamental values are at stake. Despite our illusions of autonomy and self-determination – “I write my story, I say who I am” – we do not invent our identities out of whole cloth. Instead, we draw on the resources of the cultures we inhabit to

shape them, resources that specify what it means to be a man, a woman, a worker, a person in the settings where we live our lives.

4. Please translate the following passage in to Chinese. (25%)

To some, seeking the origins and meanings of ideology and representations only in the period when the text was written is inadequate. Such a model assumes that a text has a particular meaning which it acquires when it is written and which we must recover, but can we ever 'reclaim' the past in this way? In making history, do we not construct a representation of the past? If this so, any 'history' of an event or a period must be subject to the same kind of analysis as a novel or painting dealing with the same topic...From this point of view, meaning – and with it ideology – arises from representation not in the authoritative moment of its first construction, but on all the many occasions when it is read or looked at afterwards.