

※ 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. 請翻譯：John Berger, art critic and author, dies aged 90 (25%)

John Berger, the Booker-prize-winning novelist and visionary writer who helped transform the way a generation looked at and perceived art, has died aged 90.

Berger had a profound effect on how visual art was appreciated with his book *Ways of Seeing* and the 1972 BBC television series based on it. The actor and director Simon McBurney tweeted his reaction to Berger's death: Berger's publisher, Verso Books, also tweeted in reaction to his death: Art and the wider world seemed to make more sense after watching Berger on the BBC, with his piercing blue eyes, steady delivery and groovy seventies shirt, eloquently explain perspective or the idealisation of the nude.

Critic whose TV series *Ways of Seeing* posed questions about art and society, and a writer whose fiction reflected his life in rural France. Susan Sontag once described Berger as peerless in his ability to make "attentiveness to the sensual world" meet "imperatives of conscience". Jarvis Cocker, to mark a recent book of essays about Berger, said: "There are a few authors that can change the way you look at the world through their writing and John Berger is one of them."

In reaction to the news of his death, artist David Shrigley called Berger "the best ever writer on art", and author Jeanette Winterson praised him as "an energy source in a depleted world".

Berger lived for many years in a remote farmhouse in the French Alps, to where the British Library's Jamie Andrews had to travel when the institution acquired Berger's literary archive in 2009.

More recently he lived in Antony, a suburb of Paris. It was from there he gave one of his final interviews with the Observer's Kate Kellaway, giving his view, among other things, on the bigger picture around the Brexit vote. "It seems to me that we have to return, to recapitulate what globalisation meant, because it meant that capitalism, the world financial organisations, became speculative and ceased to be first and foremost productive, and politicians lost nearly all their power to take political decisions – I mean politicians in the traditional sense. Nations ceased to be what they were before."

Berger was a lifelong Marxist, a vehement critic of capitalism. He began his career as a painter before turning to writing, becoming an art critic for the *New Statesman*. He published his first novel, *A Painter of our Time*, in 1958. *Ways of Seeing*, his book and TV series, taught us how to view the world. He showed us that everything matters, says film director Sally Potter. (resource from <https://www.theguardian.com/books/2017/jan/02/john-berger-art-critic-and-author-dies-aged-90>)

2. How do you comment on Donald Trump, the new President of the USA ?(in English) (25%)

3. Read the following passage and translate it into Chinese (20%) and then briefly describe its meaning and/or give your critical analysis in Chinese. (5%).

For us, literature is not a transparent window into a preexisting sociocultural space (e.g., “Taiwan”); rather, it functions as a multi-angled prism through which that same sociocultural space is refracted and contested. Similarly, the act of scholarly inquiry is never limited to mining the depths of preexisting orders of knowledge but necessarily participates in the construction and shaping of those same epistemological categories. In short, the expression Writing Taiwan stands as a useful reminder that “Taiwan” itself, as a social/cultural/political entity, is not a self-evident, preexisting category but a discursive and political construct that is continually being constituted and contested through a multifaceted process of “writing,” literary or otherwise.

(Carlos Rojas, “Introduction,” *Writing Taiwan: A New Literary History*)

4. Read the following passage and translate it into Chinese (20%) and then briefly describe its meaning and/or give your critical analysis in Chinese. (5%)

Or even “post-modern criticism,” since Bhabha is at pains to emphasize that the “post-” in “postcolonial criticism” is directed against the assumptions of the “ideological discourses of modernity,” which are said to flatten out complexity, to simplify the sheer heterogeneity and unevenness of real conditions, to reduce these to “a binary structure of opposition.” For Bhabha, “postcolonial” is a fighting term, a theoretical weapon, which “intervenes” in existing debates and “resists” certain political and philosophical constructions. “Postcolonial criticism,” as he understands and champions it, is constitutively anti-Marxist—departing not only from more orthodox Marxist scholarship but even from “the traditions of the sociology of underdevelopment or ‘dependency’ theory”; it evinces an undifferentiating disavowal of all forms of nationalism and a corresponding exaltation of migrancy, liminality, hybridity, and multiculturalism.

(Neil Lazarus, “Introducing Postcolonial Studies,” *The Cambridge Companion to Postcolonial Literary Studies*)