

※ 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 read the following passage and rewrite it in Chinese (25%):

‘For more than a century, scholars have alluded to the notion of an “imagined audience”- a person’s mental conceptualization of the people with whom he or she is communicating. The imagined audience has long guided our thoughts and actions during everyday writing and speaking. However, in today’s world of social media where users must navigate through highly public spaces with potentially large and invisible audiences, scholars have begun to ask: who do people envision as their public or audience as they perform in these spaces?’(Eden Litt, 2012, Knock, knock. Who’s there? The imagined audience. *Journal of Broadcasting & Electronic Media*, 56:3.)

2. Please read the following passage and rewrite it in Chinese (25%):

‘Our primal fascination with the self is further sustained through our historical and social preoccupation with the screen. The screen, symbolic of a certain grandeur and communal spectacle, occupies a space of cultural resonance for societies. The screen historically imagined through the romance of celluloid and distanced from the confines of domesticity belonged to the land of fantasy and the unattainable. Manifested through the cinema, theater, television, gaming devices, computer, mobile phone, etc., the screen has become endlessly re-invented and re-inscribed into our ordinary lives in the modern age.’(Yasmin Ibrahim, 2017, Coalescing the mirror and the screen: consuming the ‘self’ online, *Continuum*, 31:1.)

3. Translate the following passage into Chinese (25%).

Comparison is a mode of thinking, an analogical form of human cognition, that seems fundamental to human understanding and creativity and that depends upon principles of relation and differentiation. Not just a cornerstone of analytic thought, comparison pervades everyday life as one of the ways in which we organize and make sense of the world around us. Forms of comparison are built into the deep structures of language and constitute the basis for ubiquitous figures of speech such as metaphor, simile, and analogy. Intertextuality, with its insistence on the relational and interdependent nature of meaning, underscores comparison as an inevitable, rather than optional, form of thought.... Comparison is central to the analysis of world systems, transcontinental connections, and interculturalism, not only in the current phase of globalization but throughout human history. Moreover, comparison does not automatically authorize the perspective of those doing the comparing, but can also serve as a jolt to consciousness, initiating a destabilizing, even humbling, awareness of the limitedness and contingency of one’s own perspective. (Rita Felski and Susan Stanford Friedman, *Comparison: Theories, Approaches, Uses*)

4. Translate the following passage into Chinese (25%).

This volume represents the first comprehensive survey in English of modern Taiwan literature since the end of the Second Sino-Japanese War. Its sixteen essays represent sixteen entryways into the complex network of this literature from 1945 to the present. Instead of formulating the issues and movements as a singular progressive line, the essays cross-reference one another in light of different government policies, communal tastes, and artistic trends. Together, they bring forward a complex chronology corresponding to a multifaceted Taiwanese cultural and political modernity. They collectively embrace four critical objectives: first, to critique the methodological frameworks that have constituted Taiwanese literary studies to date; second, to depict the enunciative endeavors, ranging from ideological treatises to avant-garde experiments, that have informed the discourse of Taiwanese cultural politics; third, to renegotiate time, temporality, and memory in the formation of the history of literary Taiwan; and, fourth, to observe the cartographic coordinates and spatial representations that have given form to the imaginary communities of Taiwan.

(David Der-wei Wang, *Writing Taiwan: A New Literary History*)