

九十三學年度 外國語文學系(所) 甲 組碩士班入學考試

科目 英文 科號 5004 共 三 頁第 1 頁 *請在試卷【答案卷】內作答

Part I (50%)

Instructions: Read the following passage and answer the questions as directed.

Because post-colonial theory was an invention of literary study, given particular importance by the developments of English as a vehicle of cultural propaganda it has therefore been at the cutting edge of developments in that discipline. Literary studies have been in crisis for some time as their methodologies and assumptions have been challenged by both cultural studies and post-colonial theory. The debate continues to involve around the Raymond Williams inspired distinction between culture as "art" or as "way of life." Post-colonial cultural discourse of all kinds problematizes this distinction and indeed problematizes the concept of culture itself. For when decolonizing countries appropriate imperial cultural discourse they must either appropriate its universalist assumptions—including the assumption that their own culture is unimportant—or appropriate it in a way that confirms all intellectual and artistic discourse as aspects of the way of life, strands of the cultural texture, intimately and inextricably connected in the textual fabric of the society.

Curiously, the initial exclusion of post-colonial cultural production from the literary canon provided the ground for a much more heterogeneous conception of the cultural text than we find in literature studies. In this respect, Edward Said's notion of "worldliness" is a key principle for post-colonial societies and runs counter to the "unworldly" abstraction of much contemporary theory. But in its affiliation with the social world, its production of experience, Said sees one of the most resonant confirmations of the text's worldliness. What continues to hold concepts like "literature" in place is a massive structure of cultural power, deployed in educational, publishing and economic institutions. Post-colonial literary critics quickly come to realize that they are constantly thrown into conflict with this ideologically and institutionally buttressed category of literature because of its roots in the universalist ideology of English culturalism. Almost by definition, writing in post-colonial societies becomes inextricable from a network of cultural practices; exclusion from canonicity confirms its worldliness.

In its engagement with the culturalist myth of "literature" then, postcolonialism brings to cultural studies its own well established concepts of diversity, particularity and local difference. The global term "culture" only becomes comprehensible as a multiplicity of local "cultures." Consequently the egregious distinction between "high" and "popular" culture, is disrupted by the

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much more energetic and contested politics of cultural difference. Cultural Studies, on the other hand, tends implicitly to support this distinction since it tends to concentrate its cultural analyses on the complex but circumscribed fields of mass media and popular culture. The issue of cultural difference, particularly as it is mediated in textuality, suggests that in most cultures there is no supportable distinction between “high” and “low”—culture is whatever people do. Thus we may see more clearly that notions of high culture are the subtle, and not always hidden, agents of cultural imperialism.

1. Summarize the main ideas of the **ENTIRE** passage above in your own words (not more than 100 words in length). (15%)
2. Write a critical response to the **ENTIRE** passage above in your own opinion and words (300 words in length) on the significance of literature in post-colonial studies. (35%)

Part II (50%)

Instructions: Read the following passage and answer the questions as directed.

Translations of literary works of art adopt, in a complex relationship, the opposite thrust—at least for its first, foreign reader. It makes familiar that which is initially strange; it subsumes in the experience of the target language the events described in the source language. The defamiliarization does not constitute a “recognition” of reality lived through yet overlooked, but the confrontation of a new and unexpected experience. For a translation to “make sense,” it must relate unfamiliar experiences in familiar ways; it must remove the veil of foreignness in the text. Yet the transposition will not be totally successful, for what may be familiar in one culture will often prove less familiar in another, and there will be an element of the fantastic in any reality that is exotic. It is the psychology of human nature that the mundane experience of others, particularly those in remote countries, far removed from one’s own, may seem “some fairyland beyond our human ken.” Translators may never set foot in the culture of the original and yet manage very well the task of “familiarizing” a totally foreign experience or setting. For a bilingual native (or expatriate), familiar with the target culture, reading a translation out of his or her culture constitutes a bifocal perspective: he or she will be reading myopically with respect to the original, distracted by the minutiae of comparison and the disparities between the translation and the original he or she knew; and he or she will be reading hyperoptically, seeing clearly things at a distance, and relishing the new worlds created by the translation, the new life that has been given the original.

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The reading of translations as literature presents a different set of problems: if one considers the work of translation its own literary achievement, with no appreciable reference to any other work, then the rest of a good translation is whether it effectively “defamiliarizes” the mundane. But whose “mundane”? The reader in the target language, exclusively. These versions we may call *surrogate* translations. If one considers the work of translation as a reliable introduction to the original, but not intended as its replacement, then its value is conditional, its audience is at least potentially bilingual, and the rest of its quality is whether it effectively familiarizes the supramundane: it must be judged on how accessible it makes a foreign text to a student of that text. We may call these *contingent* translations. Finally, if a translation is to be considered as a correlate to the original, to coexist with it, neither as its replacement for those who do not read the original, nor as an aid for those who wish to approach the original, but as its possible rival (and in the event of the disappearance of the original, its replacement), then its audience is equivalently bilingual, its readers a more cosmopolitan polyglot tribunal. We may call these *coeval* translations.

Of course, these categories are analytic constructs, not arbitrary compartments with mutually exclusive contents: some works may serve all three functions at one time or another; other may start out as a surrogate translation and evolve over time into a *coeval* translation.

1. Translate the **FIRST** paragraph of the passage above from English into Chinese. (20%)
2. Write a critical response to the **ENTIRE** passage above in your opinion and words (300 words in length) on the relationship between translation and literature and its importance for literary study. (30%)