

系所組別： 外國語文學系甲組

考試科目： 翻譯

考試日期：0225 · 節次：4

Directions:

- Translate the following English passages into Chinese and the Chinese passage into English.
 - Write down your answers on the answer sheet.
 - Faithfulness and clarity are more important concerns than graciousness in language.
1. (The bold-type word is glossed on the right)

<p>Now they who reach Parnassus' lofty crown Employ their pains to spurn some others down And while self-love each jealous writer rules, Contending wits become the sport of fools; To what base ends, and by what abject ways, Are mortals urged through sacred lust of praise! Ah, ne'er so dire a thirst of glory boast, Nor in the critic let the man be lost! Good nature and good sense must ever join; To err is human, to forgive divine. (15%)</p>	<p>(sacred: accursed)</p>
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*From Alexander Pope, **Essay on Criticism***

2. **Ernest:** But is Criticism really a creative art?

Gilbert: Why should it not be? It works with materials, and puts them into a form that is at once new and delightful. What more can one say of poetry? Indeed, I would call criticism a creation within a creation. For just as the great artists, from Homer and Aeschylus, down to Shakespeare and Keats, did not go directly to life for their subject matter, but sought for it in myth, and legend, and ancient tale, so the critic deals with materials that others have, as it were, purified for him, and to which imaginative form and colour have been already added. Nay, more, I would say that the highest Criticism, being the purest form of personal impression, is in its way more creative than creation, as it has least reference to any standard external to itself, and is, in fact, its own reason for existing, and, as the Greeks would put it, in itself, and to itself, an end. Certainly, it is never trammled by any shackles of verisimilitude. No ignoble considerations of probability, that cowardly concession to the tedious repetitions of domestic or public life, affect it ever. One may appeal from fiction unto fact. But from the soul there is no appeal. (35%)

From Oscar Wilde, "The Critic as Artist"

(背面仍有題目,請繼續作答)

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3. [...] And that appearance [of the figure of man] was not the liberation of an old anxiety, the transition into luminous consciousness of an age-old concern, the entry into objectivity of something that had long remained trapped within beliefs and philosophies: it was the effect of a change in the fundamental arrangements of knowledge. As the archaeology of our thought easily shows, man is an invention of recent date. And one perhaps nearing its end.

If those arrangements were to disappear as they appeared, if some event of which we can at the moment do no more than sense the possibility—without knowing either what its form will be or what it promises—were to cause them to crumble, as the ground of Classical thought did, at the end of the eighteenth century, then one can certainly wager that man would be erased, like a face drawn in sand at the edge of the sea. (30%)

From Michel Foucault, *The Order of Things*

4. 我們每個人的人生處境，當然是一個迷宮，充滿了迷惘和徬徨，沒有人可以告訴你出路何在。我們所處的社會，尤其是「解放」後的台灣，價值顛倒混亂，何嘗不是處在一個歷史的迷宮裡，每一條路都不知最後通向哪裡。

就我個人體認而言，哲學就是，我在綠色的迷宮裡找不到出路的時候，晚上降臨，星星出來了，我從迷宮裡抬頭望上看，可以看到滿天的星斗；哲學，就是對於星斗的認識。如果你認識星座，你就有可能走出迷宮，不為眼前障礙所惑，哲學就是你望著星空所發出來的天問。(20%)

引自 龍應台，〈政治人的人文素養〉