

※ 注意：請於試卷內之「非選擇題作答區」作答

Instruction:

First read the following two passages (the first being authored by Terry Veling, the second by Richard Kearney). Write an essay to (1) discuss the dynamic relationship between the original and its translatability and (2) expound your stance and belief on the task of translation and the role of the translator by making reference to at least one actual example (e.g. translated texts you have read) as your evidence. Note, if necessary, your quotations from the two passages below must be documented correctly and professionally in your own essay. (100%)

Passage I:

Translation preserves the vital work of the original. Without translation, the original would not endure. Translation only ever seeks to let the original shine forth more clearly and more fully. Translation attempts what the original itself attempts—to let truth, goodness and beauty shine forth. Translation searches for the ways of the original, the contours of the original, so that something of the original is revealed and claims our attention.

Rather than a mere reproduction, translation is engaged in the unique and revelatory claims of the original. Translation is never a pure reflection or mirror-image of the original. It knows that its relationship with the original is never one of pure correspondence, as though “being the same” were the only ultimate goal of translation. Rather, translation shines a new light on the original, revealing its diamond-like qualities.

The original only ever desires to be named, expressed, brought into being. Translatability is an essential quality of an original work—so much so that every truly original work generates new meanings and multiple significances across the ages. An original work always contains a surplus of meaning. The scriptures, for example, can be read and interpreted over and over again without exhausting their significance. The appeal of the scriptures is not tied to one place and one time, but continually spills over with new insight and for different people and different times. The more original a work is, the more eminently translatable it is. The task of the translator consists in finding the resonance or the echo of the original, such that the original resounds with new voice and fresh meanings.

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Passage 2:

Paul Ricoeur's "linguistic hospitality" calls us to forgo the lure of omnipotence: the illusion of a total translation that would provide a perfect replica of the original. Instead it asks us to respect the fact that the semantic and syntactic fields of two languages are not the same, nor exactly reducible the one to the other. Connotation, contexts, and cultural characteristics will always exceed any slide rule of neat equation between tongues. Short of some kind of abstract symbolic logic—or fantasy Esperanto logos—there is no single unitary language. Translation, as George Steiner has powerfully reminded us, is always *after babel*. It is forever compelled to acknowledge the finite limits of speech, the multiplicity of different tongues. To function authentically, therefore, the translator must renounce the dream of a return to some adamantine logos of pure correspondences. The attempt to retrieve a pre-lapsarian paradise of time less signs is futile. And sometimes dangerous. Even the Enlightenment ideal of a perfect universal language was obliged to recognize the genuine resistances of cultural differences predicated upon linguistic diversities. Indeed, most attempts to instantiate an absolute universal language proved, in point of fact, to be thinly disguised imperial ploys to impose one particular language (e.g., French, English, Spanish) over other politically subordinate ones.

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