

一、英文閱讀：請以中文闡述本段文意主旨，答題要領在於對文章融會貫通的理解，而非模糊的字面翻譯。出題來源及英文人名不需譯出。

The fluid postmodern body is potentially one of shape-shifting, a body that can be resculpted into new shapes and forms. This concept has been explored by the French performance artist Orlan in relation to the iconic images of art. Orlan underwent a series of cosmetic surgeries performed with plastic surgeons in art galleries with an audience present. In these works, aspects of her face were combined with facial features taken from paintings, such as those of the fifth-century painting Zeuxis, to create not simply a new model but a kind of hybrid antimodel that short-circuits ideals and norms such as beauty and the natural. Body and identity become infinitely malleable in a culture in which the image is the ultimate register of experience. Orlan's work suggests that there is no "real," original body to which we might return in our quest to model ourselves after some fantasy of what we hope to become: the image of an image. Her performances cast the physical body not just as the screen on which meaning is simply inscribed to be erased and redrawn (as we might do with makeup) but as the structurally malleable and changeable material through which models are brought to life in the real. Once again we see the precession of the simulacra enacted in a postmodern practice of appropriation and pastiche, but in this instance we see the degree to which material transformation entails risk, violence, and loss.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, pp. 326-27.) 40%

二、英翻中：請以中文翻譯出下列文字，出題來源及英文人名不需譯出。

1. Some theorists, such as Frederic Jameson, called the postmodern form of intertextuality a 'pastiche'. A pastiche is a textual or visual quotation which merely repeats; sheer quoting is the name of the game. The reference has no deeper meaning because all historical connections are abandoned. This can also be found in fashion. If you look at a John Galliano creation you can recognise myriad quotations: from other cultures (ethnic prints), from other times (nineteenth century silhouette), from street culture ('bag lady' with shopping cart and plastic bags) and even from the circus (clown-like make-up).

(Anneke Smelik, "Fashion and Visual Culture," in *The Power of Fashion*, ed. Jan

Brand and José Teunissen, Arnhem: Terra/Artez Press, 2006, p. 157.) 20%

2. In appropriating Lacan to help explain how ideology functions, Althusser had concentrated on the mirror phase, in which the child perceives and identifies with an idealised self-image, and from this had derived his notion of interpellation, in which the individual is called to an image of him or herself, is caught up in a structure of misrecognition and thereby becomes constituted as a subject within ideology.

(Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, p. 52.) 20%

三、中翻英：請以英文翻譯出下列文字，出題來源不需譯出。

世紀末之幻滅所能留下最震撼有力的聲明.....在孟克(Munch)最有名的繪畫《吶喊》(*The Scream*)中達到最極致的發揮。他寫道：「我站在那裡，因害怕而顫抖著，感覺到一聲響亮而且無止盡的吶喊刺破大自然。」前景人物所經歷到的絕望和恐懼，由背後的風景和天空襯托出來，因痛苦而扭曲的線條與恣意的色彩——紅、黃、綠——彷彿吶喊的聲浪在一波波神經質、非理性的恐懼中擴散開來。

(Hugh Honour、John Fleming 著，吳介禎等譯，《世界藝術史》，台北縣：木馬文化，2001，頁 727。) 20%