

## 112 學年視文所碩士班甄試入學招生考試考題

注意事項:

1. 不必抄題，答案請標明題號，依序作答。
2. 題目中少數艱深英文單字，其後括弧中附有中文字義。

### 壹、閱讀能力測試 40%

(請以中文闡述本段英文的主旨，答題要領在於對文章融會貫通的理解，而非生硬的字面翻譯。題目出處、人名不用翻譯。)

Such moments indicate shifts in what can be seen and heard and what is rendered intelligible in global public discourse. The political theorist Jacques Rancière proposed the concept of the “distribution of the sensible” to describe how power relations, enacted through sense perception, designate that which is visible (and heard/understood) and that which cannot be seen. Politics thus creates a division (a “partage”) not between those with power and those without, but between that which can be seen/understood and that which can’t. In Rancière’s words, this means that “artistic practices are ‘ways of doing and making’ that intervene in the general distribution of these ways of doing and making as well as in the relationships they maintain to models of being and forms of visibility.” In other words, artistic activity and visual activism trouble the boundaries of the sensible, rendering visible and heard the images and voices of those who have been designated as invisible, their demands defined as “noise.” Rancière’s formulation can help us understand the importance of gathering in a public square as an act of asserting the right of people without social power to visibility.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2018, pp.403-404)

### 貳、英翻中 40%

(請以中文翻譯出下列文字，出題來源不需譯出。)

1. In the earliest writings on the cinema, theory is often only an implicit embryonic (胚胎的) presence. We find in some journalistic critics, for example, a discourse of wonderment, a kind of religious awe at the sheer magic of mimesis (模仿), at seeing a convincing simulacral (擬像) representation of an arriving train of the “wind blowing through the leaves.” Responding to an 1896 screening of the Lumière films in Bombay, a *Times of India* (July 22, 1896) reporter remarked on the “life-like manner in which the various views were portrayed on the screen... [with] something like seven or eight hundred photographs being thrown on the screen within the space of a minute.”

(Quoted from Robert Stam, *Film Theory: An Introduction*, Malden, MA and Oxford UK: Blackwell, 2000, pp.23-24.) (20%)

2. Allegory (寓言), of course, is only one kind of meaning-producing form, and it is but one of the hermeneutical (詮釋學的) codes that we can take to the reading of texts. A clever reader can read, I would like to suggest, any text allegorically, as long as he or she labors to do so. The temporal gap between the literal and the allegorical meaning of a text is the field of interpretive labor. In the end, it is the politics of allegorical interpretation—who does it, who is forced to do it, who has the luxury not to do it, who has the burden to do it, and who has the privilege to do it — or the political economy of allegorical interpretation as a form of value producing labor that the nostalgia of the First World theorist can become legible and be fruitfully critiqued.

(Quoted from Shih Shu-mei, *Visuality and Identity: Sinophone Articulations Across the Pacific*, Berkeley and Los Angeles, CA: University of California Press, 2007, pp.143-144.)

參、中翻英 20%

(請以英文翻譯出下列文字，出題來源不需譯出。)

現實主義攝影 (realist photography) 一直以見證的概念，敘述在鏡頭下一種「可見的世界」的故事版本，因此攝影的認識論 (epistemology) 問題，就在這個媒介被廣泛應用於再現真實、傳遞資訊、解釋世界的過程中，引發持續不斷的討論和政變。攝影與現實的關係是什麼？通過鏡頭的觀看與捕捉，攝影製造了怎樣的意義，生產出怎樣的對話權力？這些意義、對話與權力，是如何製造出來的？觀者又在攝影的意義佈置中，對自己的生活與這個世界，建立起怎樣的認識？。

(引自郭力昕著，《製造意義：現實主義攝影的話語、權力與文化政治》，台北：影言社有限公司，2018年，頁10。)