Studies in Visual Cultures

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，而非生硬的字面翻譯。出題來源、專有名詞、人名不用翻譯。

For although Foucault was critical of both semiotics and psychoanalysis, his work shared certain points of emphasis with each of them. Like the Saussureans he saw representations as productive of meaning, and so could be taken up in order to elaborate the post-1968 commonplace that a film's political effectivity resided less in what it represented than in how it did so. Thus from Foucaultian standpoint, Teresa de Lauretis wrote of cinema as 'a set of regulated procedures, mechanisms and techniques of reality control.' Analysis would then call into question the reality so constructed, showing that its representations were historically contingent and that the mode of representation had effects of domination and subjection through its implication in power relations. Like Lacan too, Foucault conceived of the subject as a social construction, not an anthropological given. Thus cinema as discourse assigns identities and particular modes of subjection; it is a strategy 'operating a kind of policing of places and identifications available to the subject.' More specifically, it was possible to apply Foucault's idea of sexuality as produced by discourse to cinema, which could be seen as exemplifying 'the development of sexuality by its endless investigations and confessions, its revealing and concealing… its mechanisms of capture and seduction, confrontation and mutual reinforcement.' Hence, as with other varieties of subjection through discourse, the analysis of discursive operations as arbitrary and historically contingent would open up the alternative of other discursive forms, ones offering different perspectives and different modes of subjectivity.

(Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, Manchester University Press, 1988, p. 20.) (40%)

二、英翻中：請以中文翻譯出下列文字，出題來源及人名不用翻譯。

1. From the earliest times, artists used coloured pigments to define images by outline. Throughout the world the great majority of paintings have been executed in this linear way, with strongly marked contours which are, of course, rarely apparent in nature. Not until the late fifteenth century did European artists begin to use colour to define forms without outlines, in what is nowadays called a painterly technique, facilitated by the development of oil paint. They also began to distinguish between the colours of objects seen in clear diffused daylight, called local color, and those taken on by juxtaposition, by reflection – as in the glow of the setting sun – and when seen at a distance.

(Hugh Honour & John Fleming, *A World History of Art*, Lawrence King, 7th edition, 2009.) (20%)

2. My further suggestion is that Honda's reflections may be read almost as if their ultimate point of reference were not the figure of the voyeur so much as that of the photographer, whose relation to his or her subjects has frequently been described in terms of voyurism and one of whose traditional approaches has been to depict persons who for one reason or another are unaware of being photoraphed, often because they are absorbed in whatever they are doing, thinking, or feeling. As Susan Sontag puts it, 'There is something on people's faces when they don't know they are being observed that never apperas when they do.'

(Michael Fried, *Why Photography Matters as Art as Never Before*, Yale University Press, 2008, pp. 29-30.) (20%)

三、中翻英：請以英文翻譯出下列文字，出題來源及人名不用翻譯。

首先，讓我們從「驚嚇」 (shock) 作為西方時尚現代性論述的重要關鍵詞入手，並加以檢視由「驚嚇」所帶出現代性創傷經驗 (traumatic experience) 作為「重複強制」 (repetition compulsion) 的歷史脈絡與論述發展。在隨著工業資本主義發展而牽動的都會現代性經驗中，「所有堅固的都煙消雲散」，一切穩固與確定的事與物，盡皆流離失所、四分五裂、疏離異化。故「驚嚇」乃被視為城市現代生活經驗的重大創傷，既是時間的創傷，也是空間的創傷。

（張小虹，《時尚現代性》，台北：聯經，2016, 頁 171。）(20%)