

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。)

The longevity of traditional linear perspective suggests a cultural desire for vision to be stable and unchanging and for the meanings of images to be fixed. In fact, the act of looking has been highly changeable and contextually meaningful, not in any ideal sense, throughout modernity. Rational objectivity may be an accurate general characterization of the modern episteme, but the mobilization of the seeing subjects and the fascination with distortion (and depiction of perspective as a technique of illusionism) that the anamorphosis (變形) process suggests indicate that we should take seriously alternative paradigms of looking. Artistic movements such as cubism and surrealism have continually sparred with the dominant worldview for which perspective is the paradigm. The intent of the artists working in these styles is not to replace that episteme with a new worldview but to emphasize the status of perspective and its worldview as culturally situated and determined by social conditions of seeing and representation. The purpose of abstraction is to make obvious the historical and contextual making of perspective by that emphasizing it is not a universal principle. This occurs in works such as impressionist paintings that bring other aspects of seeing into play or through strategies such as those used in cubism that analyze and restructure the spatial logic of perspective.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 169.)

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. Romanticism was the response to the situation at the beginning of the [19th] century, or rather an infinite number of individual responses to a constantly changing situation. There was no single Romantic attitude nor can the variety of Romantic ideas be encapsulated in a simple formula. [...] [T]he Romantics judged works of art, literature and music not by predetermined rules, but according to the sensibility of the individual. They were reluctant to accept any guide apart from

their own inner light.

(Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1st edition. 1984; 7th edition 2009, p.640.) (20%)

2. The association of the Left (左派) with the avant-garde (前衛派) was by no means unprecedented, with the Soviet cinema of the 1920s and the surrealist movement both prefiguring the post-1968 alignment. In thinking through the implications of their position, the new generation of film theorists returned to earlier discussions of the relations between the avant-garde and politics, focusing their attention chiefly on the debates of the inter-war period, when Marxists were concerned to mobilise art in the struggle against fascism.

(Quoted from Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, pp. 181.) (20%)

叁 中翻英 20% (請以英文翻譯出下列文字，出題來源不需譯出。)

在今日的當代再現中，最常被重複採用（也最具爭議性）的二元對立，是西方與東方的差異。這項差異先前是以「Occidental」（西方的）和「Oriental」（東方的）這兩個詞彙做為代表，用**東方主義** (Orientalism)一詞來形容西方人對亞洲和中東地區的文化、土地和人民所懷抱的迷戀感、神秘化以及恐懼等傾向。[...] 西方文化透過攝影、文學和電影，將異國情調和野蠻主義附加在東方和中東文化之上，並藉此將那些文化確立為異地、陌生，和他者。

(引自 Marita Sturken and Lisa Cartwright 著, 陳品秀、吳莉君譯, 《觀看的實踐》, 台北: 臉譜出版, 2013 年, 頁 124。.) (20%)