

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。出題來源及人名不用翻譯。

... postmodernism is, in some of its manifestations, about citation or quotation both in terms of referencing other texts and in terms of putting things in quotes to indicate a kind of distancing irony: Texts, rather than referring to real life, refer to other texts. The Italian semiotician Umberto Eco once wrote that in the age of postmodernism, a person can no longer say to someone, “I love you”; what they can say is, “as Barbara Cartland says in one of her romance novels, I love you.” As we noted before, postmodernism involves using mass and popular culture as a point of reference for our real-life activity. Such citation also points to another central aspect of postmodernism, which is the sense that older models of how to address audiences don’t work anymore, and the sense among consumers that everything has been said and done before. We discuss parody and remake culture, which are results of this trend, later in this chapter. Here we focus on how this notion of there being nothing “new” anymore results in a kind of endless layering of citation. Postmodernism is distinguished from modernism in relation to the concept of the new. Modern thought, as well as modern art and literature, was very much about a sense of the new, the avant-garde, the radical new idea. In postmodernism, the sense that everything has been done before gives way to relentless quoting and remakes, a context in which the only way to get noticed is to be ironic, to quote-not only words but also clothing and appearance styles, whether we cite the past through wearing 1970s clothing or the latest fashions (which also cite the past).

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 321.) 40%

2 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. She [Artemisia Gentileschi] was a follower of Caravaggio, but such works as her gory picture of *Judith Slaying Holofernes* explores *chiaroscuro* and an unidealized vision of common humanity to such violent effect that his canvases seem quite restrained in comparison. Slowly and deliberately carving off the head of Holofernes, Judith holds her body back from the spurting blood. The subject had often been represented, sometimes as an allegory of tyrannicide. But this picture seems to have been intended simply as a vivid reconstruction of the story... and as a virtuoso feat of dramatic naturalism....

(Hugh Honour & John Fleming, *A World History of Art*, London: Lawrence King, 2009, p. 578.) 20%

2. Indexical signs as discussed by Peirce involve an “existential” relationship between the sign and the interpretant. This means that they have coexisted in the same place at some time. Peirce uses as examples the symptom of a disease, a pointing hand, and a weathervane. Fingerprints are indexical signs of a person, and photographs are also indexical signs that testify to the moment that the camera was in the presence of its subject. Indeed, although photographs are both iconic and indexical, their cultural meaning is derived in large part from their indexical meaning as a trace of the real.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual*

Culture, New York: Oxford University Press, 2009, p. 32.) 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。

鮑得利 Baudry 於1975年在〈電影機制〉(The Apparatus 一文中 探究了柏拉圖洞穴寓言中，洞穴的景象和電影投射裝置之間這個經常被引用的類比，認為電影因其技術而實現了人們亙古以來對於一種完美無缺的幻影想像。銀幕上的影像、電影院的黑暗、觀眾消極與固定在座位上不動的觀看、電影院像子宮一般的把周遭的噪音和每天的壓力隔絕在外，……，造成像拉圖洞穴神話中那種把自己和幻影融合在一起的情況，這跟作夢的情形沒有兩樣。

Robert Stam著，陳儒修、郭幼龍譯，《電影理論解讀》(台北：遠流，2012 頁223-24 20%