

114 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。)

To use the Freudian notion of overdetermination in this context is to suggest that just as the libido and the unconscious are a result of plural causes, cultural formations in Sinophone (華語語系) places are attributable to a multiplicity of factors, which “may be organized in different meaningful sequences, each having its own coherence at a particular level of interpretation.” As Arif Dirlik puts it, “Overdetermination is in fact nothing more than the sensible recognition that a variety of causes—a variety, not infinity—enters into the making of all historical events, and that each ingredient in historical experience can be counted on to have a variety—not infinity—of functions.” Raymond Williams has also defined overdetermination simply as “determination by multiple factors,” as opposed to the problematic economism of singular determination. As such, overdetermination can help better analyze “historically lived situations and the authentic complexities of practice.” Recognizing both continuous and discontinuous multiplicity, Simone de Beauvoir furthermore offered the following in a different context: “Without raising the question of historical comprehension and causality it is enough to recognize the presence of intelligible sequences within temporal forms so that forecasts and consequently action may be possible.” Beauvoir connects the possibility of historical understanding with subjectivity, which makes action possible. The coinage (鑄造) and recognition of the category called the Sinophone is itself then a form of practice and action, registering “intelligible sequences,” in this case, within both temporal and spatial forms. The pull between different contexts in trying to analyze and comprehend a visual work that is linguistically determined to be Sinophone is also where the challenge of the Sinophone lies in an increasingly globalizing world. The seduction of visual practice as an identity practice, as Ang Lee’s film has shown, comes with its own pitfalls. It is because, more than any time before in human history, our contemporary moment marks the culmination, and perhaps final victory, of the continuous ascendance of the visual as the primary means of identification.

(Quoted from Shih Shu-mei, *Visuality and Identity: Sinophone Articulations Across the Pacific*, Berkeley, Los Angeles, and London: University of California Press, 2007, pp. 7-8) (20%)

貳、英翻中 40% (請以中文翻譯出下列文字, 人名、出題來源不需譯出。)

1.

Bazin distinguished between those filmmakers who placed their faith in the "image" and those who placed their faith in "reality." The "image" filmmakers, especially the German Expressionists and the Soviet montage filmmakers, dissected the integrity of the time-space continuum of the world, cutting it up into fragments. The "reality" directors, in contrast, deployed the duration of the long take in conjunction with staging in depth to create a multi-plane sense of reality in relief. Bazin's anointed realist tradition began with Lumière, continued with Flaherty and Murnau, was strengthened by Welles and Wyler, and reached quasi-teleological fulfillment with Italian neo-realism. Bazin particularly valued the down-to-earth, relatively eventless plots, the unstable character motivations, and the relatively slow and viscous quotidian rhythms characteristic of early neo-realist films.

(Quoted from Robert Stam, *Film Theory: An Introduction*, Malden, MA and Oxford UK: Blackwell, 2000, pp.76.) (20%)

2.

Hence, representations of mainland Chinese women in mass media emphasized their cultural difference from the women of Taiwan and Hong Kong and are filled with patriarchal as well as capitalist injunctions and eroticizations. In the end, these women were ironically made to become linking agents for the patriarchal "kinship system" in the region—Taiwan and Hong Kong men did have unions with Chinese women either legally or illegally—but their "linking" function triggered the fear of contamination in the case of *dalumei* (大陸妹), and in the case of the *biutse* (表姐), the fantasy of assimilation.

(Quoted from Shih Shu-mei, *Visuality and Identity: Sinophone Articulations Across the Pacific*, Berkeley, Los Angeles, and London: University of California Press, 2007, p. 116) (20%)

參、中翻英 20% (請以英文翻譯出下列文字，出題來源不需譯出。)

我們不可能把訊息、資料、意義與傳輸他們的媒體科技分離開來。首先，不同的媒體之間具有現象學上的差異——也就是說，對於物質屬性不同的媒體，我們體驗它們的方式是不同的。例如，當我們收看電視新聞時，我們所經驗到的資料或內容是由電視這種媒體形式和慣例塑造出來的（包括影像如何取景，故事如何編輯，新聞主播的穿著，他們如何說話，他們是誰，等等）。而當我們在電影院裡看電影時，我們的經驗是受到電影機制的影響——漆黑的房間、投射到銀幕上的影片、音效系統、新片引發的興奮感、無法用言語表達的情感，以及和我們一起欣賞的觀眾成員等。如果是在家裡用錄放影機觀看同一部電影，經驗則又不同。

(引用自 Marita Sturken and Lisa Cartwright, 陳品秀、吳莉君譯,《觀看的實踐：給所有影像世代的視覺文化導論》，台北：臉譜出版社，2013，頁：249。)

