

115 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。

一、閱讀能力測試 40%

請以中文闡述以下段落的要點。答題要領在於對文章內容融會貫通的理解和闡述，而非直接的翻譯。人名及題目出處不用翻譯。

Surrealism (超現實主義) was as anti-bourgeois (bourgeois: 中產階級) and as consciously disruptive generally as Dada (達達主義), but it lacked Dada's anarchic spontaneity. It had a theory and a program and eventually became almost doctrinaire. However, most Dadaists rallied to it when the poet André Breton (1896-1966), who became the leader and theorist of the movement, issued the first *Surrealist Manifesto* in Paris in 1924. This was concerned almost exclusively with poetry and imaginative literature (hardly at all with the visual arts), but it made an eloquent appeal for the total emancipation of writers and artists from all restraints. The aim was to explore the world of psychic experience revealed by Freud and by psychoanalytic (精神分析) research and to transmute 'those two seemingly contradictory states, dream and reality, into a sort of absolute reality, of surreality.'

Breton had had some experience as a military psychiatrist during the war and had later visited Freud in Vienna. Surrealism's ideological origins clearly lie in Freud's theories, and Freud's methods became the model for writers' and artists' explorations of the unconscious (潛意識), at first with automatic writing, which released the mind from conscious control so that images from the subconscious (下意識) could float to the surface. Although Breton later thought his early definition of Surrealism had been too narrow it is worth recalling his main points: 'pure psychic automatism' (純粹心靈之無意識行為), by which we propose to express verbally, in writing, or by any other means, the real process of thought. Surrealism is based on the belief in the superior reality of certain forms of association neglected heretofore, in the omnipotence of the dream, in the disinterested play of thought.

Breton named Freud as one of the three great precursors of Surrealism — one of three men who had, he said, revolutionized modern life from its roots. The other two were Trotsky and Isidore Ducasse, who had written a collection of prose poems (散文詩) entitled *Les Chants de Maldoror* (馬爾多羅之歌) (1868), from which the Surrealists took their motto — 'As beautiful as the chance meeting on a dissecting table of a sewing-machine and an umbrella.' However, it was to be mainly through the visual arts that Surrealism reached a wide public and Breton later acknowledged its debt to several artists, notably de Chirico, whom he called 'the supreme Surrealist painter.'

(Quoted from Hugh Honour and John Fleming, *A World History of Art*, London: Laurence King Publishing, 2005, pp. 808-809.)

二、英翻中 40%

請以中文翻譯出下列文字，題目出處不用翻譯。

Film style matters because what people call content comes to us in and through the patterned use of the medium's techniques. Without performance and framing, lens length and lighting, composition and cutting, dialogue and music, we could not grasp the world of the story. Style is the tangible texture of the film, the perceptual surface we encounter as we watch and listen, and that surface is our point of departure in moving to plot, theme, feeling — everything else that matters to us. And since filmmakers devote painstaking care to fine points of style, we must dig into details. A comprehensive discussion of any film can't stop only with style, but style should claim a lot of our attention.

(Quoted from David Bordwell, *Figures Traced in Light: On Cinematic Staging*, Berkeley and Los Angeles, California; London, England: University of California Press, 2005, p. 32.)

三、中翻英 20%

請以英文翻譯出下列文字，出題來源不需譯出。

到了一九五〇年代，攝影界定的人體——至少在美國是如此——開始有了改變。這有一部分要歸因於社會與經濟狀況的改變。第二次世界大戰期間，婦女被徵召從事以往輪不到她們的工作，被工廠雇用以代替從軍的男性勞動力。部分婦女甚至加入軍隊從事後勤工作。然而，戰後沒幾年，婦女又失去這項新起的自由與責任。一九四〇年代末到一九五〇年代初，美國經濟不斷擴張，但其速度不足以將婦女留在工作崗位上，並同時吸收返鄉謀求舊職的軍人。婦女被鼓勵重返家庭，以空出工作機會給男人，並且協助刺激經濟成長——增加消費商品的需求。

(John Pultz 著，李文吉譯，《攝影與人體》(*Photography and the Body*)，台北：遠流，1997，頁 101-102。)