

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。

This visual culture of *flânerie* and window shopping in the nineteenth and early twentieth centuries was related to the more mobile vision of modernity. ... In the nineteenth century, *flâneurs* were men, because respectable women were not allowed to stroll alone in the modern streets. As window shopping became an important activity, in particular with the rise of the department store, it allowed what [Anne] Friedberg calls the *flâneuse*, a female window shopper, to emerge in more contemporary contexts. Friedberg notes that theories of film spectatorship can also help us to understand the broader function of spatial, mobile practices of looking in the consumer culture of the city. There are many kinds of gazes at play in the visual culture of modernity, from the cinematic predecessors such as the panorama to the cinematic gaze to the gazes at work in the urban environment of pedestrians, commerce, and mall display. Thus the new ways of looking in modern society were not limited to shopping but extended into all areas of urban life. David Serlin has argued that in thinking about the figure of the *flâneurs* we should consider not only gender but also sensory ability. He discusses a photograph of the famous American blind advocate Helen Keller window shopping in Paris to emphasize that shopping entails not only visual consumption but also tactile and aural pleasures.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 272.) 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. In his [Leonardo da Vinci's] *Virgin and Child with St Anne*, for example, he entwined the three figures into a pyramid,... This picture also illustrates,... the pictorial techniques which were either perfected or, in effect, invented by Leonardo and very soon transformed European painting into a form of art unlike any practised elsewhere in the world: *chiaroscuro* (light and dark modulated to create effects of relief or modelling), *sfumato* (misty, soft blending of colors) and aerial perspective, which indicates distance by grading tones and muting color contrasts.

(Hugh Honour & John Fleming, *A World History of Art*, London: Lawrence King, 2009, p. 468.) 20%

2. Films Starring Marlene Dietrich, a well-known film star of the 1920s and 1930s, for example, have a cult following among lesbian viewers interested in appropriating Dietrich's sometimes gender-bending performances for the underconsidered history of lesbian and gay film culture. In the 1930 film *Morocco*, Dietrich, who was an icon of glamour in her time, dress in a man's tuxedo and kisses another woman. Her films have been widely noted as depictions that are open for interpretation within the terms of lesbian desire as a queer reading of the films as texts.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 77.) 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。

戈丁〔Goldin〕自己經常出現在她的照片中，其功能類似她的生命艱困時期的日記。然而，與任何日記類型一樣，照片如何連結上「真相」是永遠不清楚的。這些照片似乎是戈丁在她的人際關係中的一種感情記錄。在《南與布萊恩在床上，紐約市，一九八三年》（*Nan and Brian in Bed, New York City, 1983*）中，南在床單下看著布萊恩，布萊恩坐在床緣抽著菸，陷入思索。一種疏離感——一個人體與另一個人體分開——非常強烈。

（John Pultz, 李文吉譯《攝影與人體》，台北：遠流，1997，頁146。）20%