

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。

The writing of the French historian and philosopher Michel Foucault (1926-1984), who has led the critique of Enlightenment thinking, suggests a means to separate photography from the rhetoric of Modernism. (...) Foucault found instruments of control throughout society, and his writings suggest that photography was one of the means of establishing and maintaining power. Rather than us freely using photography as a tool under our control, his writings would suggest that photography controls us, with the images produced through it becoming additional means of control. Foucault further asserted that power produced knowledge (not vice versa), and that without free individuals there could be no impartial knowledge. Rather, all knowledge is the product of power because everyone is subject to social control. There was for Foucault no viewpoint from which one could make objective observations; all vantages were affected by power. If Foucault's relationship of knowledge to power is accepted, the knowledge produced by photography cannot be disinterested, rational, and neutral.

(John Pultz, *Photography and the Body*, London: Weidenfeld & Nicolson, 1995, p. 9.)

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. The definition of postmodernism --- “cultural logic of late capitalism”--- emphasizes the formative role of economic and political conditions, including postwar globalization, the emergence of new information technologies, new flexible forms of production, and the breakdown of the traditional nation-state, in the emergence of postmodern modes of cultural production. (Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2008.p. 311.) 15%
2. In the eighteenth-century, English institutions and English taste became the admired models for all people in Europe who longed for the rule of reason. For in England art had not been used to enhance the power and glory of god-like rulers. (...) Painters began to look at the life of the ordinary men and women of their time, to draw moving or amusing episodes which could be spun out into a story. (Ernst

Gombrich, *The Story of Art*. Oxford: Phaidon, 1950/1995, p. 372. ) 15%

3. Rei Kawakubo defies Western fashion norms with her unconventional ideas about what clothing is and how it relates to the body. She experiments with both natural and synthetic fabrics aided by complex patterns, which she constructs in such a way that some of her garments are more typical of sculpture or architectural objects than fashion.

(Nanda van den Berg et al, *The Power of Fashion: About Design and Meaning*.

Warnsveld: Uitgeverij Terra, 2006, p. 38.) 15%

三、中翻英：請以英文翻譯出下列文字，出題來源不用翻譯。

拉美電影的敘事有一個共同的設計，即旅程的母題。如《革命前夕的摩托車日記》(*The Motorcycle Diaries*)。[...] 格拉瓦 (Guevara) 的旅程既是外在也是內心的，他 23 歲橫跨南美看到了貧窮、剝削與走投無路，但他也體會了大地之美，以及老百姓的友誼和善良。

(Louis Giannetti & Eyman Scott, *Flashback: A Brief History of Film* (6th Edition), Boston, MA: Pearson Education /Allyn & Bacon, 2010. 焦雄屏譯，《閃回：世界電影史》，(台北：蓋亞文化有限公司，2015)，頁 480。)15%