

## Inter-Asia Cultural Studies

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，而非生硬的字面翻譯。出題來源、專有名詞、及人名不用翻譯。

The child is born into the experience of lack, what Lacan terms the *manque à être* (the 'want to be'); and the subject's subsequent history consists of a series of attempts to figure and overcome this lack, a project that is doomed to failure. Though the form and experience of lack may alter, the basic reality of its persists and defies representation. In retrospect – and for Lacan this history, like all history of the subjects, his own history included, can only be retrospective – the child interprets the prior union with the mother as anterior to lack, a condition where it was everything and lacked nothing. Throughout its life the child will attempt to recapture this imagined entirety in a search for that which will overcome the lack, the missing component Lacan term *l'objet petit a* and whose most obvious prototype is the breast. This stands as a representation, no more than that, of what is ultimately unrepresentable, in that the object that could overcome the lack is non-existent. As compensation for the continual failure to re-establish unity, the child will console itself with imaginary solution, notably in idealized images of itself as complete.

In Lacan's account of the child's development there are three determining moments: the mirror phase (the acquisition of a sense of self), the *fort-da* game (the acquisition of language), and the Oedipus complex (the submission to the laws of society).

(Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, 67-68.) (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. If one thing typifies present-day relations between art and photography, it is the unresolved tension introduced between the two by the photography of works of art. Many of those who, as photographers, determine the current face of this technology started as painters. They turned their back on painting after attempts to bring its expressive resources into a living and unequivocal relationship with modern life. The keener their feel for the temper of the times, the more problematic their starting point became for them.

(Walter Benjamin, 'Little History of Photography,' *Walter Benjamin Selected Writings* vol. 2, trans. Rodney Livingstone, et al., ed. Michael W. Jennings, et al., Cambridge, Mass.; London, England: The Belknap Press of Harvard University Press, 1999), pp. 507-531, at p. 523.) (20%)

2. With the help of Barthes's texts, 'The Death of the Author' and 'The Grain of the Voice,' Abbate finds a different appreciation of the female singing voice: a rebirth of the author inside the artwork. Related to the authorial force of the female singing voice is appreciation of the nondiscursiveness of the bodily voice. According to Silverman...this authority still depends on negativity and castration: 'Insofar as the female voice speaks authorially, it does so at the expense of a system of projection and disavowal.'

(Patricia Pisters, *The Matrix of Visual Culture*, Stanford: Stanford University Press, 2003, p. 198.) (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。

而過去有關時尚直接作為一種身體「創傷表面」的理論化嘗試並不多見。威爾遜(Elizabeth Wilson)曾提出「時尚傷口論」，指稱時尚的華麗絢爛，實則掩蓋著其下主體的傷口，亦即現代性都會經驗造成的疏離異化，時尚僅在表面上將四分五裂的自我重新黏接在一起。此「時尚傷口論」不僅以深度模式與深度情緒為預設，也純粹是以西方的都會經驗為出發，更無「創傷現代性」中可能帶出的繁複時間觀。

(張小虹，《時尚現代性》，台北：聯經，2016, 頁 172。)(20%)