

國立中央大學97學年度碩士班考試入學試題卷

所別：英美語文學系碩士班 科目：批判閱讀 共 2 頁 第 1 頁

*請在試卷答案卷(卡)內作答

Choose ONE of the following two questions. Read the chosen passage closely and answer the question in a concrete and detailed manner. (100%)

1. The following passage was written and published in 1970 in French, and was subsequently translated into English in 1982. Read the passage closely and carefully and explain it in your own words. Give one example of a similar reading with different content.

A Frenchman (unless he is abroad) cannot classify French faces; doubtless he perceives faces in common, but the abstraction of these repeated faces (which is the class to which they belong) escapes him. The body of his compatriots, invisible by its quotidian situation, is a language he can attach to no code; the *déjà vu* of faces has for him no intellectual value; beauty, if he encounters it, is never for him an essence, the summit or the fulfillment of a research, the fruit of an intelligible maturation of the species, but only a piece of luck, a protuberance from platitude, a departure from repetition. Conversely, this same Frenchman, if he sees a Japanese in Paris, perceives him in the pure abstraction of his race (supposing that he does not see him simply as an Asiatic); between these very rare Japanese bodies, he cannot introduce any difference; much more: having unified the Japanese race in a single type, he abusively relates this type to his cultural image of the Japanese, as constructed from not even films, for these films have offered him only anachronistic beings, peasants or samurai, who belong less to "Japan" than to the object "Japanese film," but from a few press photographs, a few newsreel flashes; and this archetypical Japanese is quite lamentable; a skinny creature, wearing glasses, of no specific age, in correct and lusterless clothes, a minor employee of a gregarious country.

參考用

注意：背面有試題

2. The following passage was first published in German in 1955. It was then translated and first published in English in 1968. Read the passage closely and carefully. If you identify the essay from which it was taken, do NOT summarize the entire essay; you will not get points for doing so. Focus on the passage given and explain it in your own language. Comment on how things (technology, or the film industry, or one's relationship to photography in a particular context) might have changed since the moment of the writing, and what this could mean.

*Luigi Pirandello (June 28, 1867 – December 10, 1936) is an Italian dramatist, novelist, and short story writer awarded the Nobel Prize in Literature in 1934.

The feeling of strangeness that overcomes the actor before the camera, as Pirandello describes it, is basically of the same kind as the estrangement felt before one's own image in the mirror.

But now the reflected image has become separable, transportable. And where is it transported? Before the public.¹² Never for a moment does the screen actor cease to be conscious of this fact. While facing the camera he knows that ultimately he will face the public, the consumers who constitute the market. This market, where he offers not only his labor but also his whole self, his heart and soul, is beyond his reach. During the shooting he has as little contact with it as any article made in a factory. This may contribute to that oppression, that new anxiety which, according to Pirandello, grips the actor before the camera. The film responds to the shriveling of the aura with an artificial build-up of the "personality" outside the studio. The cult of the movie star, fostered by the money of the film industry, preserves not the unique aura of the person but the "spell of the personality," the phony spell of a commodity.

注意：背面有試題