

國立臺灣大學文學院 翻譯碩士學位學程

非本地生入學考試

英文朗讀試題

【試題說明：請以一般講話速度朗讀以下英文段落，並將您的朗讀錄製成 mp3 或 mp4 格式之數位音訊檔案。朗讀試題前，請先唸出底線部分之文字（○○○為您的姓名），以利評審委員辨識您的身份。】

【Instruction: Please read aloud the following English paragraphs with your normal talking speed and record the audio file in mp3 or mp4 format. Before the text proper, please first read aloud the underlined section (○○○ is your name) so that examiners can identify you.】

= = = = = = = 請朗讀以下內容=====Read aloud texts blow = = = = = = =

我的中文名字是○○○，英文名字是○○○。以下是我的英文朗讀內容。

It is never easy to move to a new country, but in truth I was happy to be away from New York. That city had become disorienting to me, after my father's death and my mother's sudden retreat to Singapore. For the first time, I understood how much my parents had anchored me to this place none of us were from. It was my father's long illness that had kept me there, and with its unhappy resolution I was suddenly free to go. I applied for the position of staff interpreter at the

Court on impulse, but once I had accepted the job and moved to The Hague, I realized that I had no intention of returning to New York, I no longer knew how to be at home there.

I arrived in The Hague with a one-year contract at the Court and very little else. In those early days when the city was a stranger to me, I rode the tram without purpose and walked for hours at a time, so that I would sometimes become lost and need to consult the

map on my phone. The Hague bore a family resemblance to the European cities in which I had spent long stretches of my life, and perhaps for this reason I was surprised by how easily and frequently I lost my bearings. In those moments, when the familiarity of the streets gave way to confusion, I would wonder if I could be more than a visitor here.

Still, as I traversed the roads and neighborhoods, I had a renewed sense of possibility. I had lived with

my slow-moving grief for so long that I had ceased to notice it, or recognize how it blunted my feeling. But now it began to lift. A space opened up. As the days passed I felt that I had been right to leave New York, although I didn't know if I'd been right to come to The Hague. I saw the details of the landscape in high and sometimes startling relief—because the place was not yet worn down by acquaintance or distorted by memory, and because I had begun looking for something, although I didn't know exactly what.

身體是生命的載體，也是思想的載體。作為以此載體為創作的主體，並衍生所有形式與風格的舞蹈藝術，對身體的研究與使用，不僅需要不間斷的身體力行之執行與體驗，更緊扣著身體的宿主自身的生命歷程不斷地成長與演變。身體的經驗無法計量，正如思想的成長無法計量。

身體規律與生命週期限制了宿主對身體的使用方式與期限，而想像的無限，卻又讓宿主在不斷找尋突破侷限的進程中獲得無限的可能。因此對舞者而言，終其一生的實踐，就是一部以身體丈量生命與世界的歷史。是故，身體也是舞者的終極道場。

舞者的身體，亦可以成為藝術品。藝術品的身體，也會隨時間改變。歲月在肉身鐫下的時間刻度，揭櫫人生四季風景的迥異。舞者除去真情的傳遞、技巧的展現，他／她們身體的每一組關節、每一個部位、每一寸肌肉，甚至於每一個呼吸，在在使身體這一生命的載體，成為一種直接可視的抒情形象或抽象符號。這些轉瞬即逝的身體執行，包含著漫長的生命時間積澱和豐富的內涵與外延。

（出自《踐行者：張曉雄的創作人生》「第三章 思考性之身體觀」。作者：張曉雄。）