115學年度台灣聯合大學系統

亞際文化研究國際碩士學位學程

（國立陽明交通大學、國立清華大學、國立中央大學、國立政治大學）

招生入學筆試

類組：文化研究類

考試時間：115年2月2日，11:00-12:00

考試說明：共兩題，作答時間一小時。

第一題：所有考生必考；

第二題：五大領域之「專業科目」選考，請擇一作答。

I. Required Question 必考題

Carefully read the quoted passages and reflect on the ways in which the author discusses the "virgin land" myth invoked in Zionist discourse on Palestine.

"Until World War I, Israel Zangwill's slogan 'A land without a people for a people without a land' typified Zionist propaganda on Palestine. The influential Zionist publicist Moshe Smilansky recalled in 1914 that, 'From the first moment of the Zionist idea, Zionist propaganda described the land to which we were headed as desolate and forsaken, impatiently waiting for its redeemers'; a 'feeling of certainty' was created 'that Palestine was a virgin country'. (For Smilansky, this myth accounted for the 'attitude of contempt' which the Zionist settlers harbored for the indigenous population.) Such propaganda, however, was meant mostly for foreign Zionist consumption. (It was also not taken seriously abroad outside Zionist circles.) Zionists who had already settled or sojourned in Palestine were keenly aware that it was not a 'land without a people' and the internal debates of the Zionist movement even at this early date reflected such an awareness. In 'Truth from Palestine' (1891), Ahad Ha'am observed that, contrary to Zionist myth, Palestine was not desolate and all the land available for cultivation was already being worked by the indigenous Arab population. In 'A Hidden Question' (1905), Yitzak Epstein sarcastically chided the Zionist leadership for 'overlooking a rather "marginal" fact – that in our beloved land there lives an entire people that has been dwelling there for many centuries and has never considered leaving it'. In 'The Crisis' (1905), Hillel Zeitlin charged that what the Zionists bent on settlement in Palestine 'forget, mistakenly or maliciously, is that Palestine belongs to others, and it is totally settled'. Indeed, according to Anita Shapira, already in the early 1900s, the 'worst problems' of the Zionist movement bore on the purchase of land owned and worked by the Arab indigenes (pp. 42, 45, 46, 50–1, 58, 62; emphasis in original)."

II. Specialization Question 主修領域之「專業科目」測驗

請**擇一**作答：（中英文回答皆可）

【A. 批判理論與亞洲現代性】

Translate the following passage into Chinese.

> Rivers, on a long view, are alive. They are born; they change; the shift their channels; they forge new routes to the sea; they move both gradually and violently; they teem (usually) with life; they may die a quasi-natural death; they are frequently maimed ad even murdered. Each river, though subject to the same hydraulic laws, has its own unique personality and history. It makes abundant sense, then, to speak of the life history of a particular river, of its eco-biography.
>
> -- James C. Scott, In Praise of Floods

Drawing inspiration from the passage above, write one paragraph in Chinese that offers a praise of a nonhuman entity or species (for example: a river, an animal, a plant, a geological formation, a material, or a technological artifact).

【B. 性/別研究】

Read the following excerpt from Hortense Spillers' "Mama's Baby, Papa's Maybe: an american grammar book" (1987). What is the main point of the two paragraphs? Explain Spillers' use of "ethnicity," "body theft," and "loss of gender difference." If possible, give a brief contemporary example.

"Ethnicity" perceived as mythical time enables a writer to perform a variety of conceptual moves all at once. Under its hegemony, the human body becomes a defenseless target for rape and veneration, and the body, in its material and abstract phase, a resource for metaphor. For example, Moynihan's* "tangle of pathology" provides the descriptive strategy for the work's fourth chapter, which suggests that "underachievement" in black males of the lower classes is primarily the fault of black females, who achieve out of all proportion both to their numbers in the community and to the paradigmatic example before the nation: "Ours is a society which presumes male leadership in private and public affairs. . . . A subculture, such as that of the Negro American, in which this is not the pattern, is placed at a distinct disadvantage" [75]. […] *Those persons living according to the perceived "matriarchal" pattern are, therefore, caught in a state of social "pathology."*

Even though Daughters have their own agenda with reference to this order of Fathers (imagining for the moment that Moynihan's fiction—and others like it—does not represent an adequate one and that there is, once we discover him, a Father here), my contention that these social and cultural subjects make doubles, unstable in their respective identities, *in effect transports us to a common historical ground, the socio-political order of the New World*. That order, with its human sequence written in blood, represents for its African and indigenous peoples a scene of actual mutilation, dismemberment, and exile. First of all, their New-World, diasporic plight marked a theft of the body—a willful and violent (and unimaginable from this distance) severing of the captive body from its motive will, its active desire. *Under these conditions, we lose at least gender difference in the outcome, and the female body and the male body become a territory of cultural and political maneuver, not at all gender-related, gender-specific*. But this body, at least from the point of view of the captive community, focuses a private and particular space, at which point of convergence biological, sexual, social, cultural, linguistic, ritualistic, and psychological fortunes join. This profound intimacy of interlocking detail is disrupted, however, by externally imposed meanings and uses: 1) the captive body becomes the source of an irresistible, destructive sensuality; 2) at the same time—in stunning contradiction—the captive body reduces to a thing, becoming being for the captor; 3) in this absence from a subject position,

the captured sexualities provide a physical and biological expression of “otherness”; 4) as a category of “otherness,” the captive body translates into a potential for pornotroping and embodies sheer physical powerlessness that slides into a more general “powerlessness,” resonating through various centers of human and social meaning.
(Spillers, 1987: 445-446; italics added)

*_The Negro Family: The Case For National Action_, commonly known as the Moynihan Report, was a 1965 report on Black poverty in the United States written by Daniel Patrick Moynihan, an American scholar serving as Assistant Secretary of Labor under President Lyndon B. Johnson, and a future US Senator from New York. […] The Moynihan Report asserted that the high rate of families headed by single mothers would greatly hinder progress of Blacks toward economic and political equality. The report was criticized by liberals at the time of publication, and its conclusions remain controversial.
(https://en.wikipedia.org/wiki/The_Negro_Family:_The_Case_For_National_Action, accessed 20260119)

【C. 當代思潮與社會運動】

Please read the paragraphs below, then answer the following questions in either English or Chinese.

1. What is “memory activism”?
2. Please give one example of “memory activism’ happened in Taiwan in the 21st century, and explain how memory and activism come to interact in it.

The intersection between memory and activism has become a vital and still growing area of research within both memory studies and social movement studies. (...)

Within the field of social movement studies, the consideration of memory has arguably figured – for some time – as part of a subfield concerned with the role of culture in political mobilization (see Baumgarten et al., 2014). Within the field of memory studies, however, the consideration of activism has recently gained a more central position and has even led to some scholars announcing an ‘activist turn in memory studies’ (Chidgey, 2023; Gutman and Wustenberg, 2023). (…)

The apparent convergence of memory and activism, in fact, disguises differences in the origins of particular concepts and approaches. For instance, studies of ‘memory activism’, as pioneered by Yifat Gutman (2017) and Jenny Wüstenberg (2017), are closely aligned with traditions of research in transitional justice and in the politics and ethics of dealing with violent pasts. Indeed, the concept of memory activism, which has been used chiefly to understand activism directed towards mnemonic change, has proved very productive in bringing into visibility grassroots campaigns to change hegemonic narratives and bring silenced voices into circulation. Alternatively, other scholars have turned to the interaction between memory and activism with the aim of actually displacing legacies of violence as the central focus of research by, for example, highlighting instead the memory of non-violent struggles (Katriel, 2016; Reading and Katriel, 2015) and, linked to this, by calling for a more future-oriented memory studies that would link memory to hope and the possibility of social transformation rather than to trauma (Rigney, 2018). The recent convergence of these and other approaches has yielded a certain tension and sometimes friction between, on one hand, studies of grassroots attempts to change memory and, on the other hand, studies of the role of memory in grassroots attempts to change the world. Hence our concern here with the issue of ‘means’ and ‘ends’.

(…)

This special issue on Remembering Activism seizes that opportunity. As its subtitle ‘Explorations in the memory-activism nexus’ suggests, the collection takes as its starting point the idea that the relationship between memory and activism entails a

complex and dynamic set of relations rather than being a single phenomenon. Building on the concept of a 'memory-activism nexus' (Rigney, 2018), it sets out to explore further the empirical cases that are opened up by that term and to reflect further on their theoretical implications. The concept of the memory-activism nexus was first introduced to capture the primary ways in which memory and activism come to interact. It was accordingly originally defined in terms of the interplay between (1) memory activism – how activists struggle to produce cultural memory and steer future remembrance; (2) the memory of activism – how earlier activism is culturally recollected; and (3) memory in activism – how memory informs contemporary activism (see also Rigney, 2021).

Excerpted from: Merrill, Samuel & Rigney, Ann. 2024. "Remembering activism: Means and ends." *Memory Studies*, 17(5): 997-1003.

【D.視覺文化】

Please comment on the paragraph below and use at least one example to illustrate your points.
(You may write in English or Chinese.)

In 1967, the French filmmaker, theorist and activist Guy Debord published a series of theses about modern consumer society under the provocative title The Society of the Spectacle. Debord was a key figure in the Situationist International, a small but highly influential group of artists, architects, writers and activists, dedicated to a radical transformation of everyday life. Rejecting the established political parties, the Situationists saw the primary drama of modernity as being what they termed "the colonization of everyday life." Coined in 1961, this evocative slogan resonated still further in France, which was then engaged in a violent struggle against an independence movement in Algeria that had split French society and caused the collapse of the Fourth Republic in 1958. In this context, Debord suggested that the function of the spectacle is "to make history forgotten within culture". In the society of the spectacle, individuals are dazzled by the spectacle into a passive existence within mass consumer culture, aspiring only to acquire yet more products. The spectacle is at "the heart of the unreality of real society." By the same token, that "reality" is itself massively invaded and formed by the spectacle, which is therefore real. The spectacle (which, in French, can also mean a theatrical play) is above all a visual illusion. In this view, just as the commodity hides itself using commodity fetishism - "buy me, I'll make you more attractive" - the spectacle conceals the workings of capital. In this sense, Debord argues "[t]he spectacle is capital to such a degree of accumulation that it becomes an image". One of the most striking examples of this process is the all but autonomous life of certain corporate logos, like the Nike swoosh or McDonald's Golden Arches, which are inevitably legible in whatever context they are encountered. That is, we see the Golden Arches logo of McDonald's but not the poor nutritional quality of their "food" or the equally poor working conditions of their staff. In this way, the spectacle does the labor of looking for us: find a Starbucks logo and you have found coffee, lifestyle, like-minded people or even an identity. The connection between labor and capital is lost in the dazzle of the spectacle. In the spectacular society we are sold the sizzle rather than the steak, the image rather than the object. Logos have become instantly recognizable, prompting the consumer to buy and assuring the brand of market domination. Similarly, Interventionist artists can use these logos as a form of what Debord called détournement, or detour, as in the work of AdBusters or similar groups. These visual puns nonetheless

rely for their effect on the recognizability of the logo: the work would not be funny if it was not instantly identifiable.

--- Nicholas Mirzoeff, *An Introduction to Visual Culture* (Routledge: New York, 2009), pp. 265-65

【E. 媒體與文化治理】

Stuart Hall's media representation theory suggests that media representations influence cultural identities by constructing and reinforcing certain images and narratives. Please elaborate, in the following excerpt, how Hall uses “colors of traffic lights” to approach the articulation of media representation, language and culture? What certain social/historical images of race, gender, class, ethnicity… are reinforced in the example of colors?
