

108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(國立中央大學、國立交通大學、國立清華大學)

甄試入學考試考題

考試時間：107年11月2日，10:30-11:30

考試科目：英文閱讀

*作答前，請先核對試題、答案卷(試卷)與准考證上之所組別與考試科目是否相符!!

English Reading

This is a test of your English reading comprehension. You must answer the required question as well as the question written for your chosen area of specialization. As you have only one hour to finish two questions, your answers should be short but to the point; each will be worth 50 points. Answers could be in either Chinese or English.

I. Required Question

Please comment on the following paragraph.

Postcolonial cultural studies is at an impasse. The central problem lies in its obsessive critique of the West, which bounds the field by the object of its own criticism. The result of this impasse is to put in doubt the proposition that the world has reached the postcolonial era: if modern colonialism has been initiated and shaped by the West, then the postcolonial enterprise is still operating within the limits of colonial history and has not yet gone beyond a parasitic form of critique. This book seeks to overcome the limits of the postcolonial critique by shifting the terrain of analysis to the question of deimperialization in the context of Asia. This turn toward Asia is suggested by the argument that only by multiplying the objects of identification and constructing alternative frames of reference can we undo the politics of resentment, which are too often expressed in the limited form of identity politics. Only by moving beyond such fixations can new forms of intellectual alliance be built and new solidarities forged in the new context of globalization.

(From: Kuan-Hsing Chen, *Asia as Method: Toward Deimperialization*, Duke University Press, 2010, pp. 1-2.)

II. Specialization Question

a. Contemporary Thought-trends and Social Movements

Please comment on the questions raised in the following paragraph. You may answer them or criticize them.

Ever since France's new leaders opened the doors of the Louvre to the public in 1793, however, museums have also played a starring role in producing and representing the nation. They helped create unified "teams" out of millions of people who would never meet, by showcasing the knowledge and customs they share. Even now, in museums on every continent, guests feast on paintings, furniture, and other decorative objects they are told represent the nation. So, in today's global world, what kinds of citizens are museums creating? Can they inspire an openness to difference, whether it be next door or across the world? How does the globalization of the museum world affect local institutions, and how does the local talk back?

(From: Peggy Levitt, *Artifacts and Allegiances: How Museums Put the Nation and the World on Display*, University of California Press, 2015, p. 2.)

b. Critical Theory and Asian Modernity

The PRC may have contributed significantly to making authoritarianism respectable, but it did not invent the marriage between capitalism and authoritarian politics, which already in the early 1980s attracted global attention in the economic success of so-called "Neo-Confucian" societies in Eastern Asia... The alliance between economic and political power to the detriment of populations at large is not limited to the PRC, or self-professed anti-democratic authoritarian societies alone... Democracy is in peril in its original homelands in Europe and North America. We live in times when economic development trumps all other considerations, and the market paradigm rules economic thinking, no matter what the cost in democracy, human rights and social justice. Globalization and the neoliberal economy – two sides of the same coin – have enabled oligarchic concentration of economic wealth and political power and endowed it with a new prestige.

— Arif Dirlik, *Complicities: The People's Republic of China in Global Capitalism*

請摘要上述英文，並討論中國崛起的意義以及全球性的民主危機

c. Gender/Sexuality Studies

The difficulty of speaking about a particular term like sexuality is on account of the ongoing Euro-American efforts to universalize it, and that in this particular Euro-American context there has been a need, nay a necessity, which has increased measurably since the 1970s, to consider it as always already a universal category. The point of my work is not to remind us that “sexuality” is experienced differently in different historical or geographical contexts, and that it has distinct “cultural” interpretations that shape it. Rather, what I insist on is that “sexuality” itself, as an epistemological and ontological category, is a product of specific Euro-American histories and social formations, that it is a Euro-American “cultural” category that is not universal or necessarily universalizable. Indeed, even when the category “sexuality” has traveled with European colonialism to non-European locales, its adoption in those contexts where it occurred was neither identical nor even necessarily symmetrical with its deployment in Europe and Euro-America.

請閱讀這段話，然後寫出（以中文或英文均可）這段話的主要想法及論點，和你的意見。

d. Visual Culture

Please summarize the paragraphs below and explain Walter Benjamin’s positions toward art and film.

One might focus these aspects of the artwork in the concept of the aura, and go on to say: what withers in the age of the technological reproducibility of the work of art is the latter's aura. This process is symptomatic; its significance extends far beyond the realm of art. It might be stated as a general formula that the technology of reproduction detaches the reproduced object from the sphere of tradition. By replicating the work many times over, it substitutes a mass existence for a unique existence. And in permitting the reproduction to reach the recipient in his or her own situation, it actualizes that which is reproduced. These two processes lead to a massive upheaval in the domain of objects handed down from the past--a shattering of tradition which is the reverse side of the present crisis and renewal of humanity. Both processes are intimately related to the mass movements of our day. Their most powerful agent is film. The social significance of film, even--and especially--in its most positive form, is inconceivable without its destructive, cathartic side: the liquidation of the value of tradition in the cultural heritage. This phenomenon is most apparent in the great historical films. It is assimilating ever more advanced positions in its spread. When Abel Gance fervently proclaimed in

1927, "Shakespeare, Rembrandt, Beethoven will make films All legends, all mythologies, and all myths, all the founders of religions, indeed, all religions, ... await their celluloid resurrection, and the heroes are pressing at the gates," he was inviting the reader, no doubt unawares, to witness a comprehensive liquidation.

"Fiat ars--pereat mundus [let art flourish-and the world pass away]," says fascism, expecting from war, as Marinetti admits, the artistic gratification of a sense perception altered by technology. This is evidently the consummation of *l'art pour l'art* [art for art's sake]. Humankind, which once, in Homer, was an object of contemplation for the Olympian gods, has now become one for itself. Its self-alienation has reached the point where it can experience its own annihilation as a supreme aesthetic pleasure. *Such is the aestheticizing of politics, as practiced by fascism. Communism replies by politicizing art.*

--Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility: Second Version." (1936)