113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、國立政治大學、國立清華大學、國立陽明交通大學交大校區)

甄試入學考試考題

考試時間：112年11月6日，9:00-10:00

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

The following passages are excerpted from: Show Ying Xin & Sai Siew-Min (2023). "Reassessing the Chinese diaspora from the South: history, culture and narrative." *Inter-Asia Cultural Studies*, 24(4): 577-584.

Please explain the main ideas of these paragraphs and then provide your comments.

(…) In the decades following the end of the so-called Cold War, which was accompanied by the disintegration of the bipolar world and accelerated neoliberal globalization, studies on global Chineseness have pushed in multiple and sometimes contradictory directions. Scholars have discussed the phenomenon of "resinicization" among Chinese communities outside China (Hau 2012; Katzenstein 2012; Ma 1999; Tjon Sie Fat 2009) who reinvent, rediscover and revive "Chineseness" which has hitherto been devalued and repressed, while others consider the "Chinese" label inappropriate to refer to localized Chinese and propose that Chineseness should be unbounded from statist and racialized definitions of culture in and outside China (Reid 2009a; 2009b).

Reflecting the intensity of intercontinental movement and migration, studies reaching beyond

"the local" and "national" have become popular. Translocal or transnational approaches unpack the bounded character and limitations of the nation-state framework, highlighting historical and contemporary flows, mobilities, interconnectivity, circulations and networks that exist on multiple scales amongst dispersed Chinese communities (McKeown 2001; Ong and Nonini 1997; Riemenschnitter and Madsen 2009; Tagliacozzo and Chang 2011). Scholars also describe Chinese transnationalism as an "alternative modernity" different from other capitalist formations (Ong and Nonini 1997). Above all, we continue to debate and disagree on the relevance and validity of old and new terminology, especially "Overseas Chinese," "the Chinese diaspora," "Greater China," "Cultural China" and of late, "global Chineseness" and "the Sinophone."

Studies of Chineseness are complicated further by the spectacular transformation of mainland China. In recent years, heightened sensitivity over the PRC's global "influence" operations, its attempts to recruit individuals and communities of Chinese descent to the "China Dream," as well as the trade war between China and America threaten to return the world to what has been called a "new Cold War." People and communities who self-identify as "Chinese," as well as researchers who study them, now confront a PRC that is a powerful driver of the changing global order and propagandizing authoritative narratives on what constitutes "Chinese" language, culture, ethnicity and identity. The PRC has moved towards blurring the categorical distinctions between *huaqiao* (sojourners residing overseas), *huaren* (ethnic Chinese), *huayi* (descendants of Chinese as local nationals) and *xin yimin* (new Chinese migrants) as it attempts to redefine all of them as a more or less one homogenous group of *haiwai qiaobao* (overseas compatriots). Scholars, particularly those from Southeast Asia, have criticized this move, arguing that PRC's policy could cause ethnic tensions and undermine domestic political and economic stability (Suryadinata 2020; 2021).

Against this backdrop of greater anxiety, contestation and uncertainty over the politicization of Chineseness as part of a purported civilizational clash on a global scale, this special issue brings together scholars in the fields of history, literature, language and religion in an attempt to think through what we have accomplished collectively as a field of study, and more importantly, how and where we can move from here. Reflecting the specialization of the individual authors, we have scoped the volume to focus on cultural history rather than on contemporary events of geopolitical and economic significance as the newly emergent PRC asserts itself. Featuring perspectives from the southern hemisphere, the volume continues the critical bent of interrogating the diaspora from the South to unpack narratives premised on the idea of continental China as the privileged site of authentic Chineseness.

II. Specialization Question

a. Critical Theory and Asian Modernity

This search for a better way to attend to our relations to that which lies beyond the human, especially that part of the world beyond the human that is alive, forces us to make ontological claims – claims, that is, about the nature of reality. That, for example, jaguars in some way or other represent the world demand a general explanation that takes onto account certain insights about the way the world is – insights that are gererated from attention to engagements woth nonhumans and that are thus not fully circumscribed by any particular human system of understanding them.

---Eduardo Kohn, How Forests Think: Toward an Anthropology beyond the Human

Please explain what ontological claims refer to.

b. Contemporary Thought-trends and Social Movements

Read the following excerpts from Wang, Chih-Yuan: "Inherited, Transplanted and Reconstructed Memories of the Air Raids on Taiwan after the Second World War", 2020.

This paper examines how official frame and public memory of the bombings was formed. Taiwan was under Japanese administration rule until the end of WWII. After the Pacific War (太平洋戰爭), Taiwanese people were mobilized for passive air defense once more but the R.O.C. government transplanted bombing of experience in Chongqing (重慶) during the second Sino-Japanese War. The bombings of Taiwan had been ignored, with no official events to mark and memorial for dead. The memory of air raids on Taiwan gradually forgotten in the post war generation. Then, this affects the historical understanding not only of air raids themselves, but also to how and why people remember. Even though the R.O.C. government's anti-Japanese experience was transplanted, there are many legends about gods and goddesses helped people during wartime in Taiwanese temples. The survivors of air raids thought gods and goddesses protected them against the bombs. Mazu (媽祖) held the bombs is known to most of the people in Taiwan. The folk story of Mazu holding the bombs became unique mode to pass on the memory of air raids. The conclusion of this essay is that official frame can effectively shape how people remembering the memory of bombing. There are a lot of conflicts between official public memoeries and local history but (?) played a leading role to pass on wartime memories in Taiwan.

1. According to the author, who played a leading role in the inheritance of Taiwan's wartime memory after World War II ? (Single-choice question)
   a. the R.O.C. government
   b. the second Sino-Japanese War
   c. Mazu
   d. folk tale

2. Please use the following keywords to summary the paper focus in Chinese, between 150-200 words.
   Keywords: collective memory, memories frame, the air raids, reconstructive memory

c. Gender/Sexuality Studies

Choose **ONE** from the following two quotations. 1) Read the passage (including titles and publication information) closely for how words, phrases and syntax help you deduce and **situate** a context (where/when) and an address (to whom/what projected readership) for the quotation. 2) Summarize and **explain** the main point and meaning of the passage chosen; briefly engage and interpret at least one key point made in the passage chosen. 4) **Comment** on how the passage might or might not be relevant to an observed situation in the present.

1. "In sum, the redefinition of womanhood in present-day India has required a redefinition of the concept of man and of public functioning. In this ongoing process, the emancipation of woman and her equality with man have been important but not the main issues. They may today lead to vicious debates in small groups of already privileged modern women, but the majority in the hinterland have not surprisingly never considered these themes relevant for social analysis and intervention. To make the issues of emancipation of woman and equality of sexes primary, one needs a culture in which conjugality is central to male-female relationships. One seeks emancipation from and equality with one's husband and peers, not with one's son. If the conjugal relationship itself remains relatively peripheral, the issues of emancipation and equality must remain so too." (Ashish Nandy, "Woman versus Womanliness in India: An Essay in Cultural and Political Psychology" first published in *Psychoanalytic Review*, 63: 2, Summer 1976; also in *At the Edge of Psychology: Essays in Politics and Culture*, Oxford University Press, India, 1980, Pp. 32 – 46; 1980: 41)

2. "Of course I am not arguing that it is the aggressive mothers who are ultimately responsible for the backstage manipulation and for maintaining the value of exclusive familism. What I

am suggesting here is that any kind of fundamental social change cannot take place unless the roles of women and men are redefined. The Korean history we have known is only a part of the whole picture. Only after we discover the other side of Confucianism, we will be able to write a holistic history. It needs to be emphasized that familism, mother power and "overdependence" between men and women, which are largely the unintended product of Confucian patriarchy, have been contributing significantly in creating an extremely conservative social system. If Koreans are truly determined to be masters of their own history, they may have to concern themselves more about making mother less powerful. […] When Korean women give up their mother power, we may expect a revolution in Korean society." (Cho Haejoang, "Male Dominance and Mother Power: The Two Sides of Confucian Patriarchy in Korea," in *The Psycho-cultural dynamics of the Confucian family: past and present*, International Cultural Society of Korea, 1986: 296)

d. Visual Culture

The passage compares the "concept of technique" in the culture industry and in fine art. Explain briefly, in your own words, what seems to be problematic with the works of the culture industry, according to this passage. Can you give an example of the use of technique in the Hollywood blockbuster or in fine art?

The concept of technique in the culture industry is only in name identical with technique in works of art. In the latter, technique is concerned with the internal organization of the object itself, with its inner logic. In contrast, the technique of the culture industry is, from the beginning, one of distribution and mechanical reproduction, and therefore always remains external to its object. The culture industry finds ideological support precisely in so far as it carefully shields itself from the full potential of the techniques contained in its products. It lives parasitically from the extra-artistic technique of the material production of goods, without regard for the obligation to the internal artistic whole implied by its functionality (*Sachlichkeit*), but also without concern for the laws of form demanded by aesthetic autonomy. The result for the physiognomy of the culture industry is essentially a mixture of streamlining, photographic hardness and precision on the one hand, and individualistic residues, sentimentality and an already rationally disposed and adapted romanticism on the other.

---Theodor Adorno, "Culture Industry Reconsidered"

e. Media and Cultural Governance

Please read the following excerpt of a news report and jot down critical issues raised in it. Do you agree or disagree? And, do you have any extended ideas after reading it? Please present your notes during the oral examination.

What Is Hallyu and Why Are Luxury Brands So Obsessed With It?
TIME, April 28, 2023

Seoul's Jamsugyo Bridge, which crosses the Han River, will transform into a high fashion runway on April 29, as Louis Vuitton presents its first-ever pre-fall womenswear show in South Korea in a partnership that aims to boost tourism and capitalize on the popularity of the country's pop culture.

The historic display is being brought to life by the French fashion house's creative director Nicolas Ghesquière, with *Squid Game* director Hwang Dong-hyuk working as a creative advisor on the show's scenography. Louis Vuitton chose Seoul because it is a "cultural hub that continues to draw global attention," said chairman and CEO Pietro Beccari in a statement, noting that the city shares a "common spirit" with the luxury brand.

The show marks a symbiotic three-party partnership between the brand's parent company LVMH, the Korea Tourism Organization, and Seoul Metropolitan Government, as part of an attempt to attract more visitors to South Korea.

It is part of a wider tourism effort for 2023-2024 "Visit Korea Year." The initiative aims to encourage as many as 30 million overseas tourists to travel to the capital this year. The collaboration will include long and short-term projects that preserve the river and its biodiversity, and promote tourism in Seoul via fashion exhibitions and other content.

The deal comes as luxury brands increasingly look to capitalize on the growing global fascination with hallyu, a term denoting the so-called Korean wave of popular culture that has spread around the world since the 1990s, with the success of K-pop music and Korean dramas. In February, Louis Vuitton announced that J-Hope, a band member of the global sensation BTS—who were lauded by Seoul's tourism board in 2018—would be its newest brand ambassador. He is the latest member of his band to partner with a luxury brand, after his bandmates Jimin and Suga, signed lucrative deals with Christian Dior and Valentino respectively.

Key figures from South Korea's culture scene will likely attend Saturday's show; *Squid Game* star Ho Yeon Jung and model So-ra Choi, who both star in the women's pre-fall 2023 campaign, are

expected to be present.

“I think luxury fashion houses view Seoul as a hip city because it has a young and energetic mood,” says Kyoung Eun Rhee, a former fashion editor at *Elle* magazine and a stylist to young Korean actors. While Korean culture once had a small following, social media has afforded artists a larger platform, allowing them to build a mainstream fanbase of young people, she says.

“Those global young generations made luxury houses focus on K-pop. Young people all over the world will be their main customer base someday, so having markets in these various countries is key,” says Kyoung. The right brand ambassadors can make luxury products seem attainable to young citizens across Asia, rather than an asset reserved for older generations, she adds.

As such, K-pop stars are becoming increasingly visible in luxury brand campaigns, with Blackpink, one of the world’s most popular girl groups, working with Celine, Chanel, Dior, and Saint Laurent. In May, Gucci is also set to host its postponed cruise collection show in South Korea to mark the brand’s 25 years in the country, and *Women’s Wear Daily* reports that Saint Laurent is also considering a Seoul show this year.

“Research tells us that the hallyu industry has been a major draw for tourism to Korea, particularly inter-Asian tourism, which tends to be realized in large group tours that are well organized,” Mary Ainslie, an associate professor at the University of Nottingham Ningbo China Campus who specializes in Southeast Asian culture and media, tells TIME.