112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、國立陽明交通大學交大校區、國立清華大學)

甄試入學考試考題

考試時間：111年11月4日，11:00-12:00
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

Please read the following passages, interpret the author's arguments, then give your own comments.

Indeed, our mediated everyday life in the interconnected societies as a whole has been deeply implicated in the global changes due to the COVID-19 pandemic and the related counter-measures—lockdown restrictions, testing, and social distancing. The entailing political and social control, however, has brought uneven impacts on a variety of societies and groups of people across power differentials. We have witnessed, for example, the surge of anti-Asian and Sinophobic racism triggered by the racialized disease of the new coronavirus; the reified stratification of social classes and economic exploitation of the global poor across regions; further stigmatization and marginalization of queer and sexual life for the fear of disease transmission; asymmetrical targeting of migrants and noncitizens by subjecting them to the state terror of deportation and entry ban; the crumbling of public healthcare systems and the shortage of medical supply and labor; and the ageist and ableist disposal of the most vulnerable groups. These worldwide changes in life for many have surely to do with the coronavirus outbreak, and yet what the impacts signify are residual and ongoing

effects of some deepseated problems about the colonial and imperialist world system of capitalism to make live (well) or let die (tragically). In this critical reflection piece, I draw some observations from the ways the pandemic governs the society in Taiwan to comment on the geopolitical conditions of sedated global (cold) wars in times of uncertainty. Sedated in the sense how the war and militarism cold war configuration in Taiwan is less active and conspicuous compared to the activism observable in places like in the Philippines, South Korea and Okinawa. As the pandemic is still evolving, it is not my intention to provide a conclusive assessment or systematic research finding. Instead, I look at Taiwan as a focal point for inter-Asia referencing to observe how (1) the epidemic management practices and discourses in Taiwan urge our critical interrogation of (cold) war normalization and nationalization; (2) Taiwan's political deployment and social mobilization against the epidemic/war mediates longstanding imperialist orientalism and cold war liberalism; (3) the convergence of pandemic and war discourses enables a nationalistic reimagining of a new Taiwanese origin and an evolved race of love and union through a series of historical displacements of contextual meanings about family and marriage.

Excerpted from : Lin, Chien-ting. 2020. "In times of war and love." *Inter-Asia Cultural Studies*, Vol. 21, Issue 4, pp. 55-586.

II. Specialization Question

a. Contemporary Thought-trends and Social Movements

Paik Ki-wan (白基琓) was a leading activist of the Korean unification movement and the labor movement. Please read the following abstract, summarize what you read, then interpret the meaning and implications of *minjung* (民眾) expressed in this abstract.

This paper aims to explore Paik Ki-wan's ideas on national *minjung* revolution and their significance in the history of Korean social activism. First, the interrelationship between *minjung* and (ethno)nation as well as historical and political contexts need a thorough investigation in order to get to the core of Paik's ideas. He argues that the contradiction of Korean capitalism can be detected from a perspective of *minjung* only, and hence adheres to the national unification movement based on *minjung*-centrism. Paik's view and ideas also help to get a picture of the current contradictions of the Korean peninsula as a whole and to make an appropriate response to the crux of the problem. Notably, unlike his comparable thinker-activists of nationalism focused on *minjung*-centrism, Paik Ki-wan proposes ideas on national *minjung* revolution which is practical and coherent throughout his life. Accordingly, he can continuously join the labor movement and the social movement of the

progressive parties of the 1980s–1990s in Korea with a focus on "political empowerment of *minjung* on its own," thereby standing as a symbol of the ongoing *minjung* movement. It is also notable that an independent and indigenous thinker-activist like Paik Ki-wan is rarely found in the climate of Korean academic culture where most intellectuals are pro-West. Indigenousness of Paik's ideas is undeniably connected with his non-Western locality, but more importantly derives from his emphasis on *minjung* and the reality of society.

Excerpted from : Cheon, Jung-hwan & translated by Chanmi Ko. 2021. "Paik Ki-wan's ideas on national *minjung* revolution and their significance." *Inter-Asia Cultural Studies*, Vol. 22, Issue 3, pp. 393-409.

b. Critical Theory and Asian Modernity

The set of issues that call for closer scrutiny pertains to the PRC's context within global capitalism. Both state repression and popular struggles against it are no doubt deeply marked by "Chinese characteristics." Nevertheless, the most widespread causes of discontent –forceful expropriation of agricultural land, widespread dislocation of the population, severe exploitation of labor, social and spatial inequalities, corruption from the top to the bottom of the political structure, urban and rural pollution—are all entangled in the development policies that the PRC has pursued since the 1980s in its quest of "wealth and power" within the context of neo-liberal global capitalism. Indeed, isolating questions of social conflict and state repression in the PRC from these entanglements more often than not leads to tendentious readings that blame the problem on local cadres or the nature of the political system. On the other hand, it obviates the need to explore further how successful and rapid incorporation in global capitalism has come to shape the dynamics of the system and the behavior of its various agents despite increasingly ineffective efforts on the part of the regime to shield society from the consequences of its own policies, which accounts for much of its repressive policies. It also renders opaque the part played by outsiders in Chinese politics, not just as agents of progress toward human rights and democracy, as some would naively believe, but also in their economic and ideological complicity with repressive policies.

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

Please explain what this paragraph means and comment on the fall and/or rise of China in a global context

c. Gender/Sexuality Studies

Carefully read the following excerpt from Franco Moretti's introductory chapter in *The Way of the World: The Bildungsroman in European Culture* (1987). How does Moretti understand "classification" and "transformation" as principles that underlie narrative development? Explain what and how he means; Moretti gives examples from the Anglo-Germanic and French traditions. Can you think of an example? How would it conform to or complicate Moretti's argument?

When classification is strongest - as in the English 'family romance' and in the classical Bildungsroman - narrative transformations have meaning in so far as they lead to a particularly marked ending: one that establishes a classification different from the initial one but nonetheless perfectly clear and stable - definitive, in both senses this term has in English. This teleological rhetoric - the meaning of events lies in their finality - is the narrative equivalent of Hegelian thought, with which it shares a strong normative vocation: events acquire meaning when they led to one ending, and one only. Under the classification principle, in other words, a story is more meaningful the more truly it manages to suppress itself as story. Under the transformation principle - as in the trend represented by Stendhal and Pushkin, or in that from Balzac to Flaubert - the opposite is true: what makes a story meaningful is its narrativity, its being an open-ended process. Meaning is the result not of a fulfilled teleology, but rather, as for Darwin, of the total rejection of such a solution. The ending, the privileged narrative moment of taxonomic mentality, becomes the most meaningless one here: Onegin's destroyed last chapter, Stendhal's insolently arbitrary closures, or the Comédie Humaine's perennially postponed endings are instances of a narrative logic according to which a story's meaning resides precisely in the impossibility of 'fixing' it.
The oppositions between the two models can obviously go on ad infinitum. Thus, on the side of classification we have the novel of marriage, seen as the definitive and classifying act par excellence: at the end of the Bildungsroman's development, marriage will even be disembodied into an abstract principle by Eliot's *Daniel Deronda* who marries not so much a woman, as a rigidly normative culture. On the side of transformations, we have the novel of adultery: a relationship inconceivable within the Anglo-Germanic traditions (where it is either totally absent, or appears as the sinister and merely destructive force of *Elective Affinities* or *Wuthering Heights*), it becomes here, by contrast, the natural habitat of an existence devoted to instability. And in the end adultery too becomes a disembodied abstraction with Flaubert's Frédéric Moreau who, in perfect parallelism with Daniel Deronda, no longer commits adultery with a woman, but with the immaterial principle of indetermination.

d. Visual Culture

Please comment on the two paragraphs below. You may use examples from film, television, video art, or any moving-image works to illustrate your points.
(You may write in English or Chinese).

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Woman displayed as sexual object is the leitmotif of erotic spectacle: from pin-ups to striptease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire. Mainstream film neatly combined spectacle and narrative. (Note, however, how the musical song-and-dance numbers break the flow of the diegesis.) The presence of woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a story line, to freeze the flow of action in moments of erotic contemplation. This alien presence then has to be integrated into cohesion with the narrative.

This complex interaction of looks is specific to film. The first blow against the monolithic accumulation of traditional film conventions (already undertaken by radical filmmakers) is to free the look of the camera into its materiality in time and space and the look of the audience into dialectics, passionate detachment. There is no doubt that this destroys the satisfaction, pleasure and privilege of the "invisible guest," and highlights how film has depended on voyeuristic active/passive mechanisms. Women, whose image has continually been stolen and used for this end, cannot view the decline of the traditional film form with anything much more than sentimental regret.

e. -- Laura Mulvey, "Visual Pleasure and Narrative Cinema"