

# 107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

(國立交通大學、國立清華大學、國立中央大學)

### 招生入學筆試

類組：文化研究類

考試時間：107年3月23日，11:00-12:00

考試科目：文化研究英文閱讀測驗

「文化研究英文閱讀測驗」，共兩題，作答時間一小時。第一題所有考生必考，第二題是四大領域之「專業科目」選考。

#### I. Required Question

請將以下引文翻譯成中文，並簡短討論引文中提出的任一個問題。

“ How has the relation between concentrated and extended urbanization evolved during the history of capitalism? Since the first industrial revolution of nineteenth century, the big agglomerations and metropolitan centers have long been among the primary arenas of capitalist creative destruction—they have served as the “ front lines” of strategies to produce, circulate and absorb surpluses of capital and labor, and thus to facilitate the dynamics of world-scale capital accumulation. To what degree has the extended landscape of urbanization, with its increasingly planetary infrastructures of capital circulation, nutrient and energy flow, and resource extraction, today become a strategically essential, if not primary, terrain of capitalist creative destruction? In the age of the Anthropocene, in which the logics of capitalist industrialization have indelibly transformed the systems of planetary life, are there new crisis-tendencies and socioecological barriers—including food supply disruptions, water scarcity, new forms of environmental vulnerability and the manifold, place-specific expressions of global climate change—that are destabilizing the developmental rhythms of extended urbanization? What are the implications of such processes for the future forms and pathways of concentrated urbanization and, more generally, for the organization of human built environments? “  
--- Neil Brenner ed. *Implosions / Explosions: Towards a Study of Planetary Urbanization*

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

Please write down your chosen area of specialization in the answer sheet.

請選擇您的主修領域擇一作答：

**[批判理論與亞洲現代性]**

“As the People's Republic of China has grown in economic power, so too have concerns about what its sustained growth and expanding global influence might mean for the established global order. Explorations of this changing dynamic in daily reporting as well as most recent scholarship ignore the part played by forces emanating from the global capitalist system in the PRC's failures as well as its successes.”

以上這段話引自甫過世的中國歷史研究學者 Arif Dirik 最近的新書 *Complicities: The People's Republic of China in Global Capitalism* (2017)的摘要介紹，如摘要所述 21 世紀中國的經濟力崛起正在吸引全球關注，但大部分評論忽略了中國的失敗與成功故事對全球資本主義體系影響，以及因此產生的衝擊。就你的觀察，請補充討論這些影響與衝擊。

**[性/別研究]**

Writing in the mid-1980s in the US, Gayle Rubin analyzes the many forces that converge in the persecution of forms of sexuality constructed and targeted in times of social panic, with “those who consider themselves progressives” a part of the problem. Read the following excerpted passages from the essay and carefully explain the point Rubin makes here. How is sex “always political”? What are “sexual occupational castes”? How does persecution of some uphold a system in the name of an exemplary many? What is the sexual hierarchy? Finally, give an example to help you explain Rubin’s main point. (You may respond in either English or Chinese)

The realm of sexuality also has its own internal politics, inequities, and modes of oppression. As with other aspects of human behaviour, the concrete institutional forms of sexuality at any given time and place are products of human activity. They are imbued with conflicts of interest and political maneuver, both deliberate and incidental. In that sense, sex is always political. But there are also historical periods in which sexuality is more sharply contested and more overtly politicized. In such periods, the domain of erotic life is, in effect, renegotiated. [...]

If sex is taken too seriously [in Western culture], sexual persecution is not taken seriously enough. There is systematic mistreatment of individuals and communities on the basis of erotic taste or behaviour. There are serious penalties for belonging to the various sexual occupational castes. The sexuality of the young is denied, adult sexuality is often treated like a variety of nuclear waste, and the graphic representation of sex takes place in a mire of legal and social circumlocution. Specific populations bear the brunt of the current system of erotic power, but their persecution upholds a system that affects everyone. The 1980s [in the US] have already been a time of great sexual suffering. They have also been a time of ferment and new possibility. It is up to all of us to

try to prevent more barbarism and to encourage erotic creativity. Those who consider themselves progressive need to examine their preconceptions, update their sexual educations, and acquaint themselves with the existence and operation of sexual hierarchy. It is time to recognize the political dimensions of erotic life.

### [視覺文化]

本段引言簡述好萊塢電影審查的歷史以及相關的諸多因素，請擇要翻譯並加以重點評論。

“There is not a straightforward historical progression in terms of the material permitted within the bounds of Hollywood expression. Some films of the 1920s and early 1930s, for example, are far more adventurous in their representation of issues such as sexuality than those from the mid 1930s to the 1950s. The constraints imposed on Hollywood in the later of these periods were less a reflection of social attitudes than of the self-regulation provided by the industry’s \*Production Code. This was itself a response to pressures from the society of the time, but only from particular sectors, notably the Catholic church. The aim of the Production Code was to use self-censorship to forestall the possibility of stricter control by others. The limitations on what could be depicted in this period were related to the social-historical context, in other words, but in a complex and mediated fashion. The same goes for the liberalization that occurred in the 1950s and especially the 1960s. Much more explicit depiction of sex and violence and controversial social issues became possible. This was part of broader social and cultural changes in the post-war decades. But it was also closely linked to changes in the industrial situation of Hollywood, especially in terms of its strategies of audience targeting.”

\* Production Code: A self-regulatory censorship code created in 1930 (and applied strictly from 1 July 1934) that heavily determined the finished form of Hollywood films until the late 1950s.

Geoff King, *New Hollywood Cinema: An Introduction*, 7-8.

### [當代思潮與社會運動]

自二十一世紀以來，全球發生了許多影響深遠的社會運動，請舉出其中一項運動，說明其所體現的社會衝突之性質，進而闡述這樣的社會衝突反映出什麼樣的社會動能？是否受到某種社會思潮的影響，或是形成了某種社會思潮？對臺灣乃至世界造成甚麼樣的影響？