

111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)

招生入學筆試

類組：文化研究類

考試時間：111年2月11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，第二題是四大領域之「專業科目」選考。

I. Required Question 必考題

Please read carefully the following passages and explain how you understand what they mean considering the psychology of colonialism in view of sex, age and ideology.

One element in the legitimization of colonialism through reconstruing the human life cycle has not been touched upon. Not that it was unimportant in the colonial culture; but it was, I suspect, specific to India and China and, to that extent, less generally applicable to modern colonialism. I shall briefly say something about it now.

Modern Europe has delegitimized not merely femininity and childhood but also old age. Judaeo-Christianity always had an element which saw aging as a natural unfolding and result of man's essential sinfulness. The decomposition of the human body was seen as only an indicator of the evil in the one degenerating: according to the old South European saying, till youth a person looked the way god made him; after that he looked the way he really was. With increasing stress on the reprobate nature of man, it was this postulate which came to the fore in Europe's new ideology of male adulthood, completing the picture of a world where only the adult male reflected a reasonable approximation of a perfect human being. The elderly (representing wisdom and the negation of 'pure' intellect) were now increasingly seen as socially irrelevant because of their low physical power and because their social productivity and cultural role could not be easily quantified. I need hardly add that, given the nature of available technology, the ideological changes neatly fitted the emerging principles of 'productive' work and 'performance' as they were monetized and enshrined in new political and social institutions.

This part of the ideology of male-adulthood too was exported to the colonies in a few chosen cases. Kiernan does refer to the ideological problem of British colonialism in India which could not easily grapple with the fact that India had a civilization, howsoever strange by European standards. Newly-discovered Africa, with its strong emphasis on the folk, the oral and the rural could be more easily written off as savage. It was more difficult to do so for India and China which the European Orientalists and even the first generation rulers had studied and, sometimes, venerated. And, everything said, there were the traditions of four thousand years of civic living, a well-developed literati tradition (in spite of all its stress on oral cultures), and

alternative traditions of philosophy, art and science which often attracted the best minds of Europe. The fact that India's past was living (unlike, say, pre-Islamic Egypt) complicated the situation. Some explanation had to be given for her political and cultural 'degradation'.

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

請選擇您的主修領域擇一作答：(中英文回答皆可)

【A. 批判理論與亞洲現代性】

就你的了解，說明全球/亞際/國族/在地這一組概念的相互關聯，試舉一實際發生的具體案例討論你的看法（例如：新冠疫情、中國崛起、萬隆會議、南海風雲、太陽花運動、雨傘運動、玻璃心、魯迅思想、社區營造、竹科）。

【B. 性/別研究】

Carefully read the following extract from "Marxism for Whores" by Magpie Corvid (*Salvage*, August 1, 2015). 1) To whom is this piece of writing addressed? 2) What point is being made, and how is the point made? 3) What question or comment would you ask or give in response, and why?

I was not born into poverty; I was raised in a middle class family, and aimed by my parents like a rocket at the American Dream. But before I became a sex worker, I was broke, with a precarious hold on food and rent. Two years into sex work, I am living a decent life, in a wonderful marriage as a financial equal with my husband, and I am able to save up for a mortgage while having enough time to devote to writing and politics. So why, when it looks like, superficially, I pulled myself up by my own bootstraps, [...] am I a Marxist?

I am a Marxist because I know that women are expected to become avatars of male sexual desire, but that if a woman sells her skills and appeal, tunes them, hones them and sees her work as a challenge, then all of her art, drive and ingenuity is reduced to the sale of her body. And I am a Marxist because we all sell our bodies,

our time and our will to our bosses, our families, our countries, our religions, our lovers and our friends, but it is the Whore Imagined who allows us to distance ourselves from all the countless ways that we whore ourselves. When we see them, the whores, lined up and filmed after a raid, exposed on television, we do not see the real sex workers – disrupted, outed, deprived of work, jailed, hounded, deported – we see the skirts and the heels. We do not see the ambition to cross an ocean or the drive to provide for a family.

Although there were many close alliances between the sex worker rights movement and the mainstream feminist movement during the early days of second wave feminism, the later predominance of essentialising ideas about sex work within radical feminism has broken that alliance. Today's sex worker rights campaigners often use the language of intersectional feminism and privilege theory, and make their case in terms of social and economic justice, but, even in this recent year of feminism, the ideas of leading voices like Melissa Gira Grant have remained outside the mainstream. Similarly, even as people campaign against austerity, the issue of sex worker rights has remained on the outer margins.

The fierce, anarchic blessing of our age is the Internet, and through it, sex workers have the capacity to relate to the public without the mediation of activists, scholars or political parties. New York City's Red Umbrella Project recently made international headlines when it conducted a study of Brooklyn courts' diversion program for prostitution arrests; instead of jail it offered mandatory classes, from life skills to yoga. RedUP activists attended court proceedings, monitoring and analysing them, and determined they were racist and persistently marginalising of defendants. With their results they engaged directly in politics, taking for themselves the long privileged role of researcher.

In the UK, sex workers have taken politics by storm, decisively routing November's attempt by abolitionists to slip the criminalisation of clients into the Modern Slavery Bill. The English Collective of Prostitutes (ECP), which spearheaded that effort, is pressing its advantage with a simple pledge in support of the full decriminalisation of sex work. They have long had a focus on the relationship between poverty and sex work, particularly for single mothers, and they hope that their campaign, aimed at trade unions, will make visible the broad support for decriminalisation, and will force a difficult but necessary debate.

【C. 當代思潮與社會運動】

試論當代台灣的記憶政治，並舉例說明此記憶政治所連繫的社會行動，其發生原因、行動邏輯及造成的影響。

【D. 視覺文化】

Please explain Trinh T. Minh-ha's position toward the aesthetics and politics of documentary. Please also explain her position toward using self-reflexive techniques in documentary filmmaking. Use a film or TV documentary to illustrate your points. (You may write in either English or Chinese).

Reality runs away, reality denies reality. Filmmaking is after all a question of “framing” reality in its course. However, it can also be the very place where the referential function of the film image/sound is not simply negated, but reflected on in its own operative principles and questioned in its authoritative identification with the phenomenal world. In attempts at suppressing the mediation of the cinematic apparatus and the fact that language “communicate itself in itself,” there always lurks what Benjamin qualified as “bourgeois conception of language.” *Any revolutionary strategy must challenge the depiction of reality...so that a break between ideology and text is effected.*

To deny the *reality* of film in claiming (to capture) *reality* is to stay “in ideology”—that is, to indulge in the (deliberate or not) confusion of filmic with phenomenal reality. By condemning self-reflexivity as pure formalism instead of challenging its diverse realizations, this ideology can “go on unnoticed,” keeping its operations invisible and serving the goal of universal expansionism. Such aversion for self-reflexivity goes hand in hand with its widespread appropriation as a progressive formalist device in cinema because both work to reduce its function to a harmlessly decorative one. (For example, it has become commonplace to hear such remarks as “A film is a film” or “This is a film about a film.” Film-on-film statements are increasingly challenging to work with as they can easily fall prey to their own formulas and techniques.) Furthermore, reflexivity, at times equated with personal view, is at other times endorsed as scientific rigor.

--- Trinh T. Minh-ha, “The Totalizing Quest of Meaning.” (1991)