

114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、國立政治大學)

招生入學筆試

類組：文化研究類

考試時間：114年2月5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。

【第一題】Required Question 必考題

Please stay and read closely the following excerpt and summarize its main points in your own words; then reflect upon your take on the problematic of “methodological nationalism” in view of why (you want to pursue) inter-Asia cultural studies by drawing appropriate examples from contexts that you are familiar with to elaborate on your discussion.

As a result, there exists not only different educational systems in Southeast Asia but, more importantly, different knowledge acquisition and production systems, or traditions, informed by the specific needs of nation-building in each of the newly independent nation-states. This gives rise to what I would call ‘methodological nationalism’, a way of constructing knowledge based mainly on the ‘territoriality’ of the nation-state and not on the notion that social life is a universal and borderless phenomenon, hence the creation of ‘Indonesian studies’, ‘Malaysian studies’, ‘Philippine studies’, ‘Thai studies’ and the like. In spite of this, these knowledges in the epistemological sense, one that is based on European schema and social theories deeply rooted in, and informed by, Cartesian principles.

Therefore, the nationalist project of each of the new independent nation-states of Southeast Asia, especially in the educational sphere, remains grounded and framed within an educational framework established by colonial administrations that, in turn, continues to sustain its colonizing functions, even after independence. The production of knowledge in each of the new nation-states in the region has been shaped within that colonial knowledge frame and epistemology. It also shaped the way individuals within the nation-states perceive and make choices about ‘what good education is’, ‘who the experts are’ and ‘where to go’ to pursue further education, both at the undergraduate and graduate level. The colonizer–colonized nexus in knowledge production was not only sustained but also strengthened by specific programmes such as the Colombo Plan scholarship.

【第二題】 Specialization Question 主修領域之「專業科目」

*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】

The history of the black Atlantic since the emancipation has been dominated by the special stress that grows with the double consciousness inherent in the black Atlantic diaspora.... Against the background of the explorations of race, nation, and ethnicity, the black Atlantic introduced the idea that cultural forms associated with the African diaspora were composed through a process of cultural exchange and transformation, rather than simple transmission or reproduction. This dynamic process involved a distinctive counterculture of modernity, shaped by the traumas of slavery, the ruptures of displacement, and strategies of resistance.

The above passage is a quote from Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness*, which encapsulates the author's exploration of complex identities within the African diaspora as a space of rich cultural production and transformation. Please discuss an inter-Asian example with similar implications.

【B.性/別研究】

Read carefully the following passages from Cho Haejaong's "Living With Conflicting Subjectivities: Mother, Motherly Wife, and Sexy Woman in the Transition From Colonial-Modern to Postmodern Korea." (Chapter 7, Under Construction

The Gendering of Modernity, Class, and Consumption in the Republic of Korea, edited by Laura Kendall, Hawaii U., 2002) 1) Summarize, with explanation of the underlined sentence, and 2) comment on relevance or not of a gender duality between public and market individual(ism) to your everyday observations and readings.

What does this recent change mean for a feminist? Throughout the 1980s, feminists had been making gradual progress in the family and in the workplace, but in recent years we find ourselves at a loss. However different they might appear, the women of the three generations discussed in this chapter know that the world they inhabit is male-centered, and most of them believe that it will be so for quite a long time to come. The roles and images of women were transformed in the bustle of modernization without any accompanying change in the deep structure of gender relations: Women exist for men's everyday living and to cater to the male ego.

Modernity, understood as the birth of the individual, is for the male gender, while modernity, expressed in status and materialistic display, is for the female gender. Moreover, the homo-social world of Korean women is rapidly disintegrating.

While many women of the mother's generation in south Korea seemed to be aware of the gender contradictions in their lives, they tried to solve them not by confronting the patriarchal system but by merely climbing up the social ladder. Their efforts have contributed to the formation of a peculiar class structure in south Korea. Moreover, it is a tragedy that the shift of a woman's image from the industrious and resourceful *ajumma* [married, motherly, auntie] to the indolent and private *agassi* [single, young, lady] has been accelerated in part by the desires of these domineering and pushy women of the mother's generation. Mothers' toil did not improve their daughter's lot. Women of the younger generation find that they have more in common with Western women of their generation than with older women in south Korea.

As global capitalism expands its pervasive power, there is a trend toward homogenizing women's status and images. Can discovering the body and sexuality be a new outlet for resistance? Will having a site for self-affirmation lead to a new naturalization of oppression? I ask this kind of question these days and try to come up with a postmodern solution for these postmodern girls. Fortunately, we realize "the experience of co-suffering," to use Ashis Nandy's (1987, 54) term, which has brought the modern world close together. In this space, women of the mass-media generation—both East and West—can work together.

【C. 當代思潮與社會運動】

Please read the following extract from "Repression and resistance? French colonialism as seen through Vietnamese museums" by Claire Sutherland (Museum and Society, November 2005, 3(3): 153-166), explain author's argument, then comment on it.

By documenting representations of resistance to colonialism in selected Hanoian museums, this paper has sought to show that contemporary Vietnamese national identity is constructed less in opposition to colonialism than in support of national unity and, latterly, with deference to international donor and tourist sensibilities; '[Museums] are institutions that produce certain truths for global consumption' (Schwenkel 2004: 228). This conclusion also echoes the following assessment by Hue-Tam Ho Tai:

'public memory in present-day Vietnam is characterized as much by confusion as by profusion. A key to understanding this situation lies in the difficulty of assigning historical meaning to the upheavals that form the raw materials of modern Vietnamese history' (Hue-Tam Ho Tai 2001: 3).

The need to reinterpret history for nation-building purposes is further complicated by the exigencies of international relations, as Vietnam seeks to shed its image as a closed Communist state and play a full part in regional and bilateral exchanges. As a result, treatment of the colonial period varies significantly across museums. Overall, however, the colonial era tends to be skated over in favour of a nationalist vision of *longue durée*. Wherever resistance to the colonial period is an integral part of the museum's story, the emphasis tends to be on a self-affirming discourse of heroic resistance, with minimal representation of the colonial adversaries and their humiliating oppression. This can be seen as one attempt to reconcile nation-building for an internal audience with an awareness of Vietnam's national reputation abroad. The channels by which the competing demands of government claims to legitimacy, foreign nostalgia tourism and new trends in museology flow into representations of colonial resistance offer avenues for further research, as does the influence of northern, central and southern Vietnam's differing historical experiences and cultural backgrounds on their regional museums.

【D.視覺文化】

Please read the paragraphs below and summarize how Deleuze's idea of the "interstice" works in Laura Rascaroli's discussion of the essay film. Please provide one film or two as examples in your discussion to illustrate your point.

Deleuze gives us a way to think about in-betweenness in film as a space for new thought. Although he sets off from Godard and the irrational cut, I believe Deleuze's idea of the interstice accounts for more than just a Godardian cinema of radical disjunction. Deleuze himself clarifies the point: "Interstices thus proliferate everywhere, in the visual image, in the sound image, between the sound image and the visual image. That is not to say that the discontinuous prevails over the continuous." His discussion of other filmmakers offers indeed many variants of interstitiality, such as Philippe Garrel's use of the black screen as a "medium for variations" or Alain Resnais's sheets of past and relinkages of images. For Deleuze, "this limit, this irrational cut, may present itself in quite diverse visual forms," which include images, black or white screens and their derivatives, or an "act of silence," or a speech-act, or an "act of music." Or it can be a form of heterogeneity, for instance, between image and voiceover, as in Jean Eustache's "Les Photos d'Alix [which] reduces the visual to photos, the voice to a commentary, but between the commentary and the photo a gap is progressively excavated, without, however, the observer being surprised at this growing heterogeneity." As such, the interstice is a concept that lends itself to producing an understanding of a broad set of practices. What Deleuze talks about is, indeed, and much more comprehensively, cinema as thought. Accordingly, I am not claiming that the method of interstitiality is unique to the essay film. Rather, I say that the essay film, as thinking cinema, thinks

interstitially—and that, to understand how the essay film works, we must look at how it forges gaps, how it creates disjunction.

--Laura Rascaroli, *How the Essay Film Thinks* (2017)

【E. 媒體與文化治理】

說明：以下文章摘錄自Ernest Renan於1882年的演講稿 “What is a Nation?”。

請仔細閱讀之後，就台灣人／台灣民族的認同議題，提出你的回應。可以用中文或英文撰寫。字數不拘

III. A nation is a soul, a spiritual principle. Two things which, properly speaking, are really one and the same constitute this soul, this spiritual principle. One is the past, the other is the present. One is the possession in common of a rich legacy of memories; the other is present consent, the desire to live together, the desire to continue to invest in the heritage that we have jointly received. Messieurs, man does not improvise. The nation, like the individual, is the outcome of a long past of efforts, sacrifices, and devotions. Of all cults, that of the ancestors is the most legitimate: our ancestors have made us what we are. A heroic past with great men and glory (I mean true glory) is the social capital upon which the national idea rests. These are the essential conditions of being a people: having common glories in the past and a will to continue them in the present; having made great things together and wishing to make them again. One loves in proportion to the sacrifices that one has committed and the troubles that one has suffered. One loves the house that one has built and that one passes on. The Spartan chant, “We are what you were; we will be what you are”, is, in its simplicity, the abridged him of every fatherland.

A people shares a glorious heritage as well, regrets, and a common program to realize. Having suffered, rejoiced, and hoped together is worth more than common taxes or frontiers that conform to strategic ideas and is independent of racial or linguistic considerations. “Suffered together”, I said, for shared suffering unites more than does joy. In fact, periods of mourning are worth more to national memory than triumphs because they impose duties and require a common effort.

A nation is therefore a great solidarity constituted by the feeling of sacrifices made and those that one is still disposed to make. It presupposes a past but is reiterated in the present by a tangible fact: consent, the clearly expressed desire to continue a common life. A nation’s existence is (please excuse the metaphor) a daily plebiscite, just as an individual’s existence is a perpetual affirmation of life. Yes, I know, that is less metaphysical than divine right and less brutal than so-called law of history. In the scheme of ideas with which I present you, a nation has no more right than a king to say to a province: “You belong to me, I am taking you.” For us, a province is its inhabitants and, if anyone in this affair has the right to be consulted, it is the inhabitant. A nation never has a true interest in annexing or holding territory that does not wish to be annexed or held. The vow of nations is the sole legitimate criterion and that to which it is necessary to constantly return.