

九十一學年度 外國語文學 系(所) 甲 組碩士班研究生招生考試

科目 英文 科號 4605 共 4 頁第 1 頁 *請在試卷【答案卷】內作答

Part I.

Translate the following passage into Chinese. 30%

Energy is a sort of phantasy projection which nourishes all modernity's industrial and technical dreams; energy is also what tends to give our conception of man the sense of a dynamics of the will. We know, however, thanks to the most recent findings of modern physics on the phenomena of turbulence, chaos and catastrophe, that any flow—indeed, any linear process—when it is speeded up is inflected in a curious way, a way that produces catastrophe....

Thus the energy of New Yorkers flows from their fouled air, from their speeded-up pace of life, from the panic and asphyxia created by their unimaginably inhuman environment. It is even quite probable that drugs, and all the compulsive activities that drugs bring in their train, also contribute to the level of vitality and crudely metabolic vigour of the city. Everything plays a part—from the most refined activities to the most degraded: a total chain reaction. Any notion of normal functioning has evaporated. All beings conspire (as one might have said in the eighteenth century) in the same excess, the same dramatic excitement, which, leaving the need to live far behind, has much more to do with an unreal obsession with survival—with that glacial passion for survival which seizes hold of everyone and feeds off its own ferocity.

To try to wean New Yorkers away from their extravagance and wastefulness, or to get them to slow the inhuman rhythm at which they live, would be mistaken on two counts. In the first place, they do not find their activity exhausting, though it would be for normal people: on the contrary, they draw an abnormal energy from it. Secondly, it would be humiliating for them if they were obliged to slow down and economize on their energy flow; this would represent a lowering of their collective status and compromise their claim to an immoderation and urban mobility which are without equal in the world and of which they all partake, whether consciously or unconsciously.

(Jean Baudrillard)

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culture—homologizes, in a sense, the symbolic gathering of the nation. Anderson's sense of the nation as "horizontal comradeship" evokes the movie audience as a provisional "nation" forged by spectatorship. While the novel is consumed in solitude, the film is enjoyed in a gregarious space, where the ephemeral *communitas* of spectatorship can take on a national or imperial thrust. Thus the cinema can play a more assertive role in fostering group identities. Finally, unlike the novel, the cinema is not premised on literacy. As a popular entertainment it is more accessible than literature. While there was no mass reading public for imperial literary fictions in the colonies, for example, there *was* a mass viewing public for imperial filmic fictions.

(Robert Stam & Ella Shohat)

Part III

Write a critical discussion on the issues involved in the following passage.
40%

In the technological age, Washington and the Cherry Tree, and Scrooge and Christmas, the fights historical, the oceans geographical, the beings animalculus, and all the other shared materials of literate culture have become more, not less, important. The more we become computerized, the more we need not just shared scientific knowledge but also shared fairy tales, Greek myths, historical images, and so on. Let me explain this paradox. The more specialized and technical our civilization becomes, the harder it is for nonspecialists to participate in the decisions that deeply affect their lives. The growing power of the technological class will create, according to experts, more and more distance between the rest of us and the ruling cadre of technicians who control the systems. The technicians with their arcane specialties will not be able to communicate with us, nor we with them. This contradicts the basic principles of democracy and must not be allowed to happen.

The only antidote to this problem of specialization was put forward many centuries ago by Cicero. He said that each of us should be trained to communicate our special knowledge to the rest of our society in the language of ordinary people. That this Ciceronian ideal *can* be achieved is proven by those

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Part II

Summarize, in your own words, the main arguments in the following passage (approximately 200 words). 30%

Beliefs about the origins and the evolution of nations often crystallize in the form of stories. For Hayden White, certain narrative "master tropes" shape our conception of history; historical discourse consists "of the provisions of a plot structure for a sequence of events so that their nature as a comprehensible process is revealed by their figuration as a story of a particular kind." The nation of course is not a desiring person but a fictive unity imposed on an aggregate of individuals, yet national histories are presented as if they displayed the continuity of the subjectivity-writ-large. The cinema, as the world's storyteller *par excellence*, was ideally suited to relay the projected narratives of nations and empires. National self-consciousness, generally seen as a precondition for nationhood—that is, the shared belief of disparate individuals that they share common origins, status, location, and aspirations—became broadly linked to cinematic fictions. In the modern period, for Benedict Anderson, this collective consciousness was made possible by a common language and its expression in "print capitalism." Prior to the cinema, the novel and the newspaper fostered imagined communities through their integrative relations to time and space. Newspapers—like TV news today—made people aware of the simultaneity and interconnectedness of events in different places, while novels provided a sense of the purposeful movement through time of fictional entities bound together in a narrative whole. As "bourgeois epic" (in the words of George Lukács), the novel inherited and transformed the vocation of the classical epic (for example *The Aeneid*) to produce and heighten national identity, both accompanying and crystallizing the rise of nations by imposing a unitary topos on heterogenous languages and diverse desires....

If cinema partly inherited the function of the novel, it also transformed it. Whereas literature plays itself out within a virtual lexical space, the cinematic chronotope is literal, splayed out concretely across the screen and unfolding in the literal time of twenty-four frames per second. In this sense, the cinema can all the more efficiently mobilize desire in ways responsive to nationalized and imperialized notions of time, plot, and history. The cinema's institutional ritual of gathering a community—spectators who share a region, language, and

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literate scientists who are able to write for a general literate public. But such a literate culture can only be achieved if all of us, including technicians, share enough traditional background material to enable complex communication to occur.

In conclusion, I want to stress again that the only skills that train for life are those knowledge-based activities that continue specifically to be used in life. Reading and writing, of course, continue to be used. Everyone knows they are absolutely central to productive membership in our society and to the ability to acquire new knowledge-based skills when needed. Reading and writing at the high levels required for such future flexibility are skills that are based on a large, complex system of world knowledge that I have called cultural literacy. Imparting this knowledge to our students, through the study of the humanities and the sciences, is the chief responsibility of our educational system.

Our schools have not imparted these essential facts and words, because in recent times we have not been willing as a nation to decide what the essential facts and words are. Despite our national virtues of diversity and pluralism, our failure to decide upon the core content of cultural literacy has created a positive barrier to adult literacy in this country, and thus to full citizenship and full acculturation into our society. We Americans need to be decisive and explicit about the background information that a citizen should know in order to be literate in the 1980s. Access to this democratic literate culture is not only a proper goal of our curriculum but is also the only possible way of realizing the dream of Jefferson and King. (E. D. Hirsch, Jr.)