

國立中央大學 105 學年度碩士班考試入學試題

所別： 英美語文學系 碩士班 不分組(一般生)

共 2 頁 第 1 頁

科目： 批判閱讀與寫作

本科考試禁用計算器

*請在答案卷(卡)內作答

In the critique of the culture industry, mass culture has been criticized as ideologically manipulative, that is, its producers intend to influence the consciousness of the masses for profits and social control. In the following excerpt, Fredric Jameson tries to rethink the issues of manipulation with the Freudian notion of repression and fantasy so that the seemingly closed system may be open for possibilities.

Please write a coherent essay that explains the following excerpt by Fredric Jameson (1979). Your essay should be a summary in paraphrase of its main ideas, which includes the notion of manipulation and repression and fantasy (with Freud and Holland) and how Jameson uses these ideas to present a unique view on mass culture through such analysis. (100%)

This said, we can now return to the question of mass culture and manipulation. Manipulation theory implies a psychology, but this is all very well and good: Brecht taught us that under the right circumstances you could remake anybody over into anything you liked, only he insisted on the situation and the raw materials fully as much or more than on the techniques. Perhaps the key problem about the concept, or pseudo-concept, of manipulation can be dramatized by juxtaposing it to the Freudian notion of repression. The Freudian mechanism, indeed, comes into play only after its object—trauma, charged memory, guilty or threatening desire, anxiety—has in some way been aroused, and risks emerging into the subject's consciousness. Freudian repression is therefore determinate, it has specific content, and may even be said to be something like a "recognition" of that content which expresses itself in the form of denial, forgetfulness, slip, *mauvaise foi*,* displacement, substitution, or whatever.

But of course the classical Freudian model of the work of art (as of the dream or the joke) was that of the symbolic fulfillment of the repressed wish, of a complex structure of indirection whereby desire could elude the repressive censor and achieve some measure of a to be sure purely symbolic satisfaction. A more recent "revision" of the Freudian model, however—Norman Holland's *The Dynamics of Literary Response*—proposes a scheme more useful for our present problem, which is to conceive how (commercial) works of art can possibly be said to "manipulate" their publics. For Holland, the psychic function of the work of art must be described in such a way that these two inconsistent and even

注意：背面有試題

國立中央大學 105 學年度碩士班考試入學試題

所別： 英美語文學系 碩士班 不分組(一般生)

共 2 頁 第 2 頁

科目： 批判閱讀與寫作

本科考試禁用計算器

*請在答案卷(卡)內作答

incompatible features of aesthetic gratification—on the one hand, its wish-fulfilling function, but on the other the necessity that its symbolic structure protect the psyche against the frightening and potentially damaging eruption of powerful archaic desires and wish-material—be somehow harmonized and assigned their place as twin drives of a single structure. Hence Holland's suggestive conception of the vocation of the work of art to manage this raw material of the drives and the archaic wish or fantasy material. To rewrite the concept of a management of desire in social terms now allows us to think repression and wish-fulfillment together within the unity of a single mechanism, which gives and takes alike in a kind of psychic compromise or horse-trading,* which strategically arouses fantasy content within careful symbolic containment structures which defuse it, gratifying intolerable, unrealizable, properly imperishable desires only to the degree to which they can again be laid to rest.

This model seems to me to permit a far more adequate account of the mechanisms of manipulation, diversion, degradation, which are undeniably at work in mass culture and in the media. In particular it allows us to grasp mass culture not as empty distraction or "mere" false consciousness, but rather as a transformational work on social and political anxieties and fantasies which must then have some effective presence in the mass cultural text in order subsequently to be "managed" or repressed.

Glossary

* *mauvaise foi*: "in bad faith." With actual intent to deceive or mislead.

* horse-trading: hard and shrewd bargaining, especially in politics.

注意：背面有試題