

考試科目	專業英文	系所別	宗教研究所	考試時間	2月7日(五)第四節
<p>一、中翻英 40%</p> <p>1970年代開始全球各地掀起了宗教復興運動的浪潮，這些宗教復興，雖然源自相當不同的宗教傳統與社會文化脈絡，但卻同樣訴求回歸宗教原創期的根本教義，在批判現代文明的墮落與迷失的同時，又採取高度現代化的組織模式與傳教方式，以個別宗教領袖的超凡魅力來吸引信眾。這些復興現象巧妙融合傳統與現代，以既復古又創新的形式，展現其魅力，完全顛覆早期宗教社會學的「世俗化」(secularization)的理論，引起宗教學界的反思。自1980年代起，人文與社會科學界對現代性的討論進一步開展出「後現代性」(post-modernity)與「全球化」(globalization)的兩個股思潮，將全球化視為第二波的現代化。全球性的宗教復興運動也逐漸成為當代批判性思潮所關注的焦點現象，這是過去以民族社群為視角的早期現代化理論所未能預期的，民族國家的政教分離與世俗化的結果，在全球化的脈絡之下，不必然會導致宗教的沒落，反而是具備包容性的宗教社群獲得更有利的發展契機，建構神聖化的「想像共同體」。</p> <p>二、英翻中 各30%</p> <p>1. In 2001, the American historian of religion Jonathan Z. Smith wrote on the Greek Magical Papyri, a collection of texts from Graeco-Roman Egypt dated to the first centuries of the common era which contains scores of spells, formulae, hymns, and rituals. Smith wrote: If one reads through the entire corpus with an eye toward ritual activities, it is <b>not</b> purification, nor incubation, nor even sacrifice that predominates. Rather, the chief ritual activity within the Greek Magical Papyri appears to be the act of writing itself. The vocabulary of inscription <b>constitutes one of</b> the larger groups. Alongside the evident concern for the accurate transmission of a professional literature marked, among other features, by scribal glosses and annotations, is an overwhelming belief in the efficacy of writing, especially in the recipes that focus on the fashioning of amulets and phylacteries—themselves miniaturized, portable, powerful written texts of papyrus, metal, stone, and bone.</p> <p>2. Questions of unity and diversity have a long history in the study of Chinese religion and society. In the 1970s and 1980s, the variety in things labeled “Chinese religion” gave rise to a debate whether something called Chinese religion existed or not, whether behind the variation there was an order of some sort. Ritual diversity is one of the themes of scholars’ research. Why were rituals held on the same occasion in villages literally within shouting distance of each other so diverse? Ritual was of the utmost importance as Chinese culture was a performance culture and ritual was the highest form of action or performance. Chinese philosophers had for a long time been more concerned with how people should act, and what counted as good actions, than with using logic to prove propositions. This recalls an argument that performance took precedence over belief and that it mattered little what one believed, as long as the rites were performed properly. These rituals are scripted performances through which villagers interacted with the Powers, that they believed had a certain degree of control over their fates.</p>					
備註	<p>一、作答於試題上者，不予計分。</p> <p>二、試題請隨卷繳交。</p>				