（一）本研究所過去幾年舉辦的許多學術活動以「政治・倫理・美學」為標題。不知你是否留意到這些活動的內容與旨趣？不論是或否，你自己會怎麼分別設想這三個詞項的指涉，又如何設想它們之間有什麼樣的關係？試著用一個你曾經深入思考過的社會與文化問題，說明此一問題在政治、倫理、美學的相關脈絡。（占總分50%，請配置50%的考試時間答題）

（二）請將下列文字翻譯為中文，並評論此文之論點。（50%）

The writing of history /Michel de Certeau & Tom Conley

Making History

HISTORY, DISCOURSE, AND REALITY

Two Positions of the Real

Now if we recapitulate these givens, the situation of the historiographer makes study in two quite different positions within the scientific process: the real insofar as it is the known (what the historian studies, understands, or “brings to life” from a past society), and the real insofar as it is entangled within the scientific operations (the present society, to which the historians’ problematics, their procedures, modes of comprehension, and finally a practice of meaning are referable). On the one hand, the real is the result of analysis, while on the other, it is its postulate. Neither of these two forms of reality can be eliminated or reduced to the other. Historical science takes hold precisely in their relation to one another, and its proper objective is developing this relation into a discourse.

Certainly, depending upon the periods or the groups, history is mobilized in favor of one over the other of its two focuses. There are in effect two types of history, according to which one of these positions of the real is chosen as the center of attention. Even if hybrids of these two types are more prevalent than the pure cases, the types can be easily recognized. One type of history ponders what is comprehensible and what are the conditions of understanding; the other claims to reencounter lived experience, exhumed by virtue of a knowledge of the past.
The first of these problematics examines history's capacity to render thinkable the documents which the historian inventories. It yields to the necessity of working out models which allow series of documents to be composed and understood: economic models, cultural models, and the like. This perspective—more and more common today—brings historians back to the methodological hypotheses of their work, to their revision by means of pluridisciplinary exchanges, to principles of intelligibility that might produce relevance and even "facts," and finally, back to their epistemological situation, present in all research characteristic of the society in which they are working.41

The other tendency valorizes the relation the historian keeps with a lived experience, that is, with the possibility of resuscitating or "reviving" a past. It would like to restore the forgotten and to meet again men of

PRODUCTIONS OF PLACES

the past amidst the traces they have left. It also implies a particular literary genre, narrative, while the first approach, much less descriptive, prefers to compare series that make different types of methods emerge.

Between these two forms there is tension, but not opposition. Historians are in an unstable position. If they award priority to an "objective" result, if they aim to posit the reality of a former society in their discourse and animate forgotten figures, they nonetheless recognize in their recomposition the orders and effects of their own work. The discourse destined to express what is other remains their discourse and the mirror of their own labors. Inversely, when they refer to their own practices and examine their postulates in order to innovate, therein historians discover constraints originating well before their own present, dating back to former organizations of which their work is a symptom, not a cause. Just as the "model" of religious sociology implies, among other things, the new status of practice or of knowledge in the seventeenth century, so do current methods—erased as events and transformed into codes or problematic issues of research—bear evidence of former structurings and forgotten histories. Thus founded on the rupture between a past that is its object, and a present that is the place of its practice, history endlessly finds the present in its object and the past in its practice. Inhabited by the uncanniness that it seeks, history imposes its law upon the faraway places that it conquers when it fosters the illusion that it is bringing them back to life.