

Translate the following passages into Chinese:

1. (50%)

One possible definition of modernity is: the social order in which religion is no longer fully integrated into and identified with a particular cultural life-form, but acquires autonomy, so that it can survive as the same religion in different cultures. This extraction enables religion to globalize itself (there are Christians, Muslims, and Buddhists everywhere today); on the other hand, the price to be paid is that religion is reduced to a secondary epiphenomenon with regard to the secular functioning of the social totality. In this new global order, religion has two possible roles: therapeutic or critical. It either helps individuals to function better in the existing order, or it tries to assert itself as a critical agency articulating what is wrong with this order as such, a space for the voices of discontent--in this second case, religion as such tends toward assuming the role of a heresy.

2. (50%)

In our own noisy post-industrial culture, we tend to think of the world inhabited by the contemporaries of Chaucer, and (later) Montaigne or Shakespeare as technologically silent when compared to the world we inhabit today. Of course, we know that early-modern people used machines of various kinds. How else could the cathedrals of medieval and early-modern Europe have been raised, or the books printed? But it is easy to assume that whatever sound might have been heard in the pre-industrial past was generated directly by humans, animals, or nature, and only rarely by machines or mechanical devices. Not until the late eighteenth and nineteenth centuries, so the argument goes, would the European cityscape ring to the sound of machine-driven industrial processes. Nevertheless, just occasionally, we are allowed to hear the rhythms of pre-industrial culture, for example, mechanical noise described as forming part of the texture of the soundscape of the early-modern city.

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