

*Note: Write your responses in ink and use an exam booklet. I am looking for you to offer up interpretations in each of the three sections not mere paraphrases of the works. I am asking you to think about these quotations, terms, and names and to come up with your own analyses, as you have been doing in class discussion.*

The quotes and terms of Sections I and II could apply only to the following works: Sigmund Freud, *An Outline of Psycho-Analysis*; Sigmund Freud, "The Uncanny"; Slavoj Zizek, *For They Know Not What They Do*; Slavoj Zizek, *Looking Awry*; Julia Kristeva, *Powers of Horror*; Laura Mulvey, "Visual Pleasure and Narrative Cinema"; Kaja Silverman, *The Subject of Semiotics*; Judith Butler, "Performative Acts and Gender Construction"; Linda Hutcheon, *A Poetics of Postmodernism*; Fredric Jameson, *Postmodernism*; Slavoj Zizek, *Tarrying with the Negative*; Donna Haraway, "A Cyborg Manifesto"; Jean Baudrillard, "The Precession of Simulacra"; Louis Althusser, "Ideological State Apparatuses"; Michel Foucault, *Discipline and Punish*; and Michel Foucault, "The Subject and Power."

Section I (Suggested Time: 30 minutes) Choose **three** of the following four quotations. Identify the excerpt (author/director and work), then state the significance of the quotation, tying the concepts to the science-fiction and speculative-fiction works we've examined this semester (10 points each; 3 X 10 = 30 points).

- A) "enjoyment itself, which we experience as 'transgression,' is in its innermost status something imposed, ordered—when we enjoy, we never do it 'spontaneously,' we always follow a certain injunction."
- B) "There are three different looks associated with cinema: that of the camera as it records the pro-filmic event, that of the audience as it watches the final product, and that of the characters at each other within the screen illusion. The conventions of narrative film deny the first two and subordinate them to the third, the conscious aim being always to eliminate intrusive camera presence and prevent a distancing awareness in the audience."
- C) "It is rather like saying something whilst at the same time putting inverted commas around what is being said. The effect is to highlight, or 'highlight,' and to subvert, or 'subvert,' and the mode is therefore a 'knowing' and an ironic—or even 'ironic'—one. Postmodernism's distinctive character lies in this kind of wholesale 'nudging' commitment to doubleness, or duplicity. In many ways it is an even-handed process because postmodernism ultimately manages to install and reinforce as much as undermine and subvert the conventions and presuppositions it appears to challenge. Nevertheless, it seems reasonable to say that the postmodern's initial concern is to de-naturalize some of the dominant features of our way of life."
- D) "It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real."

Section II (Suggested Time: 30 minutes) Choose **three** of the following four terms and explain the significance of each, tying the concepts to the science-fiction and speculative-fiction works we've examined this semester (10 points each; 3 X 10 = 30 points).

- A) the abject
- B) the Gaze
- C) performativity
- D) carceral society

Section III (Suggested Time: one hour) Choose **one** of the following three questions and write a well-structured, well-thought-out, well-supported, and well-argued response. Your response should discuss a minimum of **four** works. **At least one of the four works** discussed must be from among the following: Ridley Scott, *Blade Runner*; Andy and Larry Wachowski, *The Matrix*; Terry Gilliam, *Brazil*; and David Fincher, *Fight Club*. The other works you can discuss include: *X-Files*, "Clyde Bruckman's Final Repose"; *X-Files*, "Jose Chung's *From Outer Space*"; *X-Files*, "The Postmodern Prometheus"; Chris Marker, *La jetée*; *Buffy*, "Restless"; *Buffy*, "Hush"; *Buffy*, "The Body"; and *Buffy*, "Once More, With Feeling" (40 points).

- A) According to Michel Foucault, "We are neither in the amphitheatre, nor on the stage, but in the panoptic machine, invested by its effects of power, which we bring to ourselves since we are part of its mechanism" (*Discipline and Punish* 217). Many of the works of speculative fiction that we have examined this semester have worried over the various ways that contemporary, postmodern culture controls its citizens through the help of a culture increasingly organized along carceral lines (rehabilitation, surveillance, information-gathering, bureaucracy, efficiency, and the internalization of rules). Indeed, the important sci-fi genre of dystopic fiction tends to be especially concerned with such issues. Explore the nature and effect of the panoptic machine in four works discussed this semester.
- B) Slavoj Žižek writes: "'I am a replicant' is the statement of the subject in its purest—the same as in Althusser's theory of ideology where the statement 'I am in ideology' is the only way for me to truly avoid the vicious circle of ideology" (*Tarrying with the Negative* 41). A number of the postmodern works we have examined this semester explore the ways that, as Louis Althusser puts it, "*individuals are always-already subjects*" ("Ideological State Apparatuses" 246). Why is it that postmodern works of speculative fiction continue to arrive at this conclusion about our relationship to ideology and to hegemonic social organizations? You might also wish to discuss the relation of this idea to Jacques Lacan's understanding of the superego command, "Enjoy!"
- C) Fredric Jameson argues that Jacques Lacan's understanding of schizophrenia best exemplifies postmodern culture's loss of connection with history and temporality (*Postmodernism* 26). Indeed, we have seen a number of examples in this course of psychosis and schizophrenia among the works we have examined. Why are we consistently seeing this turn to psychosis and schizophrenia in postmodern science fiction? You might also want to consider the breakdown of the distinction between objective and subjective shots, which we have witnessed again and again in the course.

THE END