

98 學年度碩士班甄試入學考試

【筆試試題】

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1. 以下是甯應斌教授 2005 年在〈現代死亡的政治〉一文中的一段話語。請仔細閱讀，並就這個段落裡有關「隔離（隱藏）」和「現代性（文明）」之間的關連提出你的闡釋，舉出具體文化現象作為佐證。（40%，可以中英文回應）

死亡，在 Giddens 的現代性理論的解釋下，乃是一種被隔離的經驗，有很多隔離的機制與因素；死亡在這個解釋下，是和性、瘋狂、生、老、童年、自然、疾病等聯繫在一起，被隔離在公共生活之外、隱藏起來或遁入私人領域（但是這些生老病死等經驗在不同的現代社會中乃是以各自不同的方式、程度與歷史階段被隔離）。不過所謂的「隔離」，並不一定意味著將死亡當作禁忌話題，或者心理壓抑死亡的聯想，而是以日常生活的例行化或循常化（或將死亡納入例行化）來隔離死亡，以專家來管理死亡（垂死者、屍體等）。

2. Answer the following essay question using complete sentences in paragraph form:

Indicate the theme(s) of the attached 1924 short-story by the Japanese novelist Kawabata Yasunari and explain how the setting, characterization, narrative style, point of view, plot, characterization, symbolism and/or figurative language support this theme. In thinking about the theme, feel free to draw on your knowledge of East-Asian political and economic history and cultural relations: (60%，請以英文回應)

THE SEA

It was July. Down the white mountain road trudged the Koreans. They were tiring when the sea came into view. They had built the road up the mountain as far as the pass, but the work beyond the pass had gone to a different contractor, so they were re-locating.

The women had left the village at daybreak. One of them, perhaps fifteen or sixteen years old, her face as white as a sheet of paper, collapsed when she saw the sea.

"My stomach hurts. I can't walk any further."

"How awful. Why not rest awhile and come down later with the men?"

"You're sure they're coming?"

"Sure, just like a river." The women laughed and, heavy with suitcases and bundles, continued down towards the sea. The young woman laid her things down and sat on the grass.

After a while, about a dozen construction laborers came down the road.

"Hey, what's the matter?"

"Anybody else coming?"

"Sure."

"My stomach hurts. I'll be along in a while." Her head reeled as she looked down towards the summer sea. The sound of the cicadas permeated her body.

Other laborers, who had left the village at their own pace, drifted by in groups of three or four. Each time one of them passed the young woman, there was the same exchange of words.

"Hey, what's the matter?"

"Anybody else coming?"

"Sure."

After a while, a young laborer, shouldering a large wicker trunk, emerged from a stand of fragrant Japanese cedar trees bordering the road.

"Hey, what's the matter?"

"Anybody else coming?"

"No. I'm the last one. I stayed behind awhile just to say good-bye to that woman."

"You mean there's nobody left?"

"Not a soul."

"You're kidding?"

"Hey, don't cry. What's the matter?" He sat down next to her.

"My stomach hurts too much to walk."

"I see. Let me help you. Would you marry me?"

"No way. My father told me not to get married in the place where they killed him."

He said, "Don't go marrying some slob that came to Japan to work. You go back to Korea and get yourself a good husband."

"It was probably talk like that that got your old man killed. Look at your clothes."

"This?" She looked down at her dress with its Japanese autumn grass-and-flower pattern. "Somebody gave it to me. Look, I want a train ticket and some Korean clothes."

"What's in the bundle?"

"A pot, some teacups."

"Let's get married."

"You're sure there's no one else coming?"

"I'm it. You can sit here for years and not one single Korean is going to come walking down this road."

"You mean not even one person is left?"

"That's right. So how about it?"

"All right."

"Good."

The laborer got up and embraced the woman awkwardly. The two of them shouldered their heavy bags.

"You mean not even one person is left?"

"Aw, shut up."

"Take me so I can't see the sea."