

考試科目	民族學理論 與方法	所別	民族學系	考試時間	5月7日(六) 第 1 節
------	--------------	----	------	------	---------------

本卷共回答四題，每題 25 分，請依序答寫，橫直寫均可，不必抄題

- 一、民族學（人類學）做為研究文化與族群的專業學科，其領域多少都會和其他人文社會、乃至於自然學科產生互動與影響。請就「學科整合」或「跨學科領域」的研究看來，民族學（人類學）如何在此類前提下，對於文化與族群現象的解讀，更能發揮其專業和優勢性？（25 分）
- 二、在民族學（人類學）的專業訓練中，學科史（如民族學史、人類學史）的重要性為何？你（妳）認為有正面效益的學科史研究中，需具備那些重要的問題意識？請舉例並說明之。（25 分）
- 三、從近來歐洲的難民問題爭議，以及美國大選「脫序」的個案現象中可以發現，西方社會的民主與資本主義體制，其對於族群文化、種族與文明觀所產生的多元性意義，一再受到各種「傳統」與當今普世價值的挑戰。對於此一趨勢，民族學（人類學）的視野能提供那些觀察與反思？（25 分）
- 四、何謂人類學的歷史化（the historicization of anthropology）？其對於歷史人類學的研究具有何種意義？（25 分）

備註	一、作答於試題上者，不予計分 二、試題請隨卷繳交。
----	------------------------------

考試科目	英文	所別	民族學系	考試時間	5月7日(六)第二節
------	----	----	------	------	------------

請仔細閱讀下文，並完成下列兩個問題，滿分100分

一、英翻中，請用中文翻譯有底線的段落（50分）。

二、請用英文摘要整篇文章的大意（限制在300個英文字之內，50分）。

文章節錄自 ANTHROPOLOGY TODAY VOL 31 NO 4, PP. 8-12, AUGUST 2015

Add Language Documentation to Any Ethnographic Project in Six Steps

The best estimates of human linguistic diversity count the number of languages at over 7,100 different tongues (Lewis et al. 2014). It is clear that nearly half of these face the real possibility of not having any speakers by the end of this century (Endangered Languages 2012). Language documentation has exploded in the last 15 years as a subfield of linguistics in response to the increasing pace of language shift (Woodbury 2003; Austin 2013).

Field linguistics is borrowing concepts and methods from social anthropology to contextualize their 'data' (recorded speech in more or less natural settings). Social anthropologists would also benefit from some of the concepts and methods of documentary linguistics. Such projects can be large and complex, involving a team working together over several years. My current project to document lesser-studied dialects of Koryak, an endangered language spoken in Kamchatka, Russia, is big, recording hundreds of hours of speech, collaborating with a native-speaking linguist to transcribe and translate material, and curating hundreds of digital files of audio, video, images and text with a custom database to keep track of everything.

A small part of this project included digitizing cassette tapes I had made of myths and oral histories recorded in Koryak in the 1990s while I was conducting PhD fieldwork. Many of those speakers have passed away, and those tapes are invaluable recordings, not only for the speakers' descendants and local communities, but also for science and as part of a world heritage of humanities. It was not difficult or time consuming to make those recordings while I was doing other research, and if I had been just a bit more systematic and spent a little more time, maybe 3-4 hours of work, just after making the recordings 20 years ago, their value would have increased exponentially and the work required in 2013 reduced significantly.

Reflecting upon those old recordings that I made while conducting ethnographic fieldwork, it strikes me that basic language documentation is not that hard, and it need not be very time consuming for the anthropologist already working with a community speaking an endangered language. The most unfamiliar tasks for the social anthropologist actually require the least training. What is required, is some thought to three problems: 1) media production, 2) media preservation, 3) data accessibility. More careful attention to these problems will benefit any ethnographic project. The methods I outline below will help preserve any kind of digital data and improve the usefulness of that data beyond the immediate project.

考試科目	英文	所別	民族學系	考試時間	5月7日(六)第二節
<p><u>All anthropologists should take to heart Dell Hymes' frequent quip: 'Language is too important to leave to linguists and linguistics is too valuable to ignore'. Documenting endangered ways of speaking in any language is part of producing sophisticated and ethically robust anthropology. Most minority groups experiencing language shift want their heritage documented and many are enthusiastic about collaborative projects with anthropologists. The social forces behind language shift are also at work among communities speaking minority dialects of major languages. Endangered dialects of major languages are worthy of careful recording and archiving. Producing language documentation has never been easier with the recent proliferation of computer software and inexpensive quality audio equipment. Collaborative anthropology need not eclipse theory-driven anthropology or divert junior scholars from the production of PhD dissertations and journal articles critical for professional advancement, but rather enhances such work.</u></p> <p>This article provides a six-step programme to add a language documentation element to standard ethnographic research practices. The notes contain links to a wealth of useful online information for teaching yourself linguistic documentation, from the basics to advanced practices. Documentary linguists preach to their colleagues that people speak in a context, and this context needs attention. Anthropologists know that, of course, but they need to be reminded of the importance of form in expression; the documentation of specific, original forms leads to a richer and deeper anthropology. It is also a vital part of ethical research practices, good relations with source communities, and an easy way to make a significant impact now and forever. A small investment in time and money produces anthropology that makes a difference in people's lives.</p> <p>Step 1: Buy some decent equipment</p> <p>You will need at least the following in addition to a laptop: a good digital audio recorder, removable memory media, an external microphone, headphones, and a backup external hard drive. I strongly urge you to invest in some serious gear for carrying this stuff – padded cases, waterproof bags, sealable plastic containers. It need not be expensive, but it should be more than a plastic bag. I had one audio professional urge me to buy a Pelican case, which is good if you are worried about a truck driving over your baggage or it ending up at the bottom of 10 metres of water. I passed on that, but I did get padded river bags, which came in handy when a horse dumped my gear in a stream and it started floating away. Nothing important got wet or damaged. I have a colleague who lost all his electronic equipment when a wave swamped the small boat in which he was riding to another village. I made a padded case for my recorder with carpet underlay and duct tape to ensure a perfect fit.</p>					

考試科目	英文	所別	民族學系	考試時間	5 月 7 日(六)第二節
.....					
<p>The microphone is the most important piece of gear and should be the single most expensive item (£120-300) when on a tight equipment budget. For linguistic recording, you need a condenser microphone.⁵ Whether you get a general stereo microphone or one or two lapel microphones depends on whether you anticipate mostly groups or mostly individuals or pairs being recorded. One nice thing about a stereo microphone, is that if you place it directly in front of you, it records a sound space similar to your own experience. I have experienced dramatic flashback sensations when listening to old tapes recorded in stereo. This helps reactivate 'headnotes', although that is less important for other people using your recordings, obviously (Ottenberg 1990: 144). Many linguists swear by headsets. They are small and speakers quickly get used to wearing one after a few minutes and ignore it. The closer you get the microphone to the speaker's mouth, the better your chances of a high signal to noise ratio. Maximizing the signal to noise ratio is the key to producing good media files.</p>					
.....					
<p>Video can be important; I found it a vital part of my ethnographic work in Kamchatka as well as my language documentation project. I avoid Sony cameras because they are designed with all kinds of proprietary connectors, media cards, and formats that lock you into the Sony Corporation. Canon, Panasonic, and JVC consistently make excellent cameras. The key thing is to buy a camera that has an input for external microphones and records on removable SD or micro SD cards. Ignore 'digital zoom' when comparing camera specifications, as that is nonsense, and be sure to get a sturdy tripod. A shop assistant may recommend using a DSLR for video, but these are still not suited to recording video by the hour, and they rarely have external microphone inputs. One perfect application for video requiring a tripod is recording a conversation about historical photographs. Many times when I was talking to people in Kamchatka, they would get out family photos and tell me stories about their youth, deceased relatives, and the old days. With a video recorder mounted on a tripod (set high overhead and pointing sharply down), you can record a view of the table and see people pointing at the photos while recording the conversation. Video can often get in the way of making good recordings of speech however, so it is best to start with audio and rely primarily on that. Audio recorders 'disappear' from speaker awareness after a few minutes, even when they are wired up to a headset or lapel microphone; that is much less true with video cameras.</p>					
<p>While I was purchasing gear for my latest expedition to Kamchatka in 2012, I read a post on an endangered languages listserve asking for advice on data recovery companies. A PhD student had lost all of his recordings and other files when his external drive crashed. That prompted me to buy three hard drives instead of one. USB drives are getting cheaper every year, and the power of digital media is redundancy. I preserve original recordings on SD cards. These</p>					

考試科目	英文	所別	民族學系	考試時間	5月7日(六)第二節
------	----	----	------	------	------------

original, unedited recordings are also copied to an external hard disk. Minimally processed audio and video files with texts and metadata reside on my laptop hard disk (1TB total capacity) and are backed up to three external hard disks. Avoid using optical disks (CDs and DVDs) for storing or archiving files, as they are unreliable after only 5-10 years. I have had many CDs become unreadable after just six years.

Step 2: Learn how to make good recordings

The first half-dozen recordings you make will not be very good, even if you read the instruction book and practise with the gear for a bit before leaving. I recorded nothing but wind noise at a beach in 1995, and in 2013 I recorded one speaker's every swallow and throat sound because I put the lapel microphone too close to his neck. Before going to the field, make some serious recordings: interview your friends, teachers, relatives. This amounts to three afternoons spent training yourself and practising field recording, which will serve you in great stead for the rest of your career.

Lapel microphones are great for recording one or two people. With stereo inputs, you can put one microphone into each channel. That means you can turn the balance all the way to one side to maximize the volume of one speaker at the expense of another during playback, which is particularly useful when transcribing an animated conversation with overlapping turn-taking. A common problem I have encountered is trying to identify whether a person is a 'blower' or a 'fiddler'. The blower often looks down and exhales a lot, blowing across the microphone and generating noise that can be filtered out with the spongy wind filter. A fiddler will touch the cable or play with their clothes as they talk. Cable handling generates a lot of noise and can be prevented by running the cable up the speaker's shirt and out from their collar. However, if they are rustling their clothes a lot, it is better to leave off the wind filter on the microphone. Clothing rustling against a sponge wind filter generates a loud roar. If you are recording a lot outdoors, get a 'dead cat' or 'windjammer', those fuzzy rug things you see TV reporters using. A lot of wind noise, like on that beach in 1995, can be filtered out that way. I have made many excellent recordings with an expensive Audio-Technica microphone and an inexpensive Sony stereo ECM-MS907.7 The latter is small and uses a . inch mini plug, which is handy for smaller, less expensive recorders. I started using lapel microphones only with my recent documentation project, but if you are recording monologues, such as life histories, myths, ritual exegesis, or dialogic interviews, then a lapel microphone (or a pair) may be the best thing for you in any case.

.....

Good recordings require some attention to the acoustics of the space and ambient noise. When recording in a person's kitchen, I usually ask them to unplug their refrigerator. More than once I have moved a ticking clock to the other side of a room. A one-minute soundscape check with

考試科目	英文	所別	民族學系	考試時間	5 月 7 日(六)第二節
------	----	----	------	------	---------------

the microphone and headphones (recorder paused) will make such noises clear. Probably even more important is choosing a place where the speaker will be comfortable. Most Koryaks seem to prefer recording in their home, but not all. A conversation well beforehand will establish the best venue. Also, if you do not know the speaker well, take some time to introduce yourself; tell them where you are from, who you are, what you have been doing in their community, etc. I have found that doing this before recording, instead of afterwards, makes the speaker more relaxed.

.....

Step 3: Record people speaking that language

After you have been in a community for even just a few days, you will probably get a sense of who are the respected elders or people famous for their language skills. While language documentation specialists want to record a variety of genres and get examples of all possible grammatical features etc., that is not critical. If you want some tools for eliciting speech without asking for translations, the Max Planck Institute (MPI) for Psycholinguistics has a wealth of material on their website.¹¹ However, I would imagine that there are things you would like to know connected to your project topic, so why not address those while recording speech in the heritage language? You may learn something from an elder speaking in the heritage language that would not come up or might be imperfectly addressed when the socially dominant language is the medium. With a modicum of preparation, you should be able to get someone fluent in the language to ask appropriate questions. For example, while I was in Middle Pakhachi, my research partner Valentina Dedyk went to the reindeer herd to visit her brother. In order not to waste a day, I talked to Pina, a middle-aged woman fluent in Koryak and sympathetic to the goal of documenting her language. In a half-hour conversation over tea, I explained to her the kinds of topics I was interested in recording (myths, stories, cosmology, stories about living in the tundra, oral history) and suggested some strategies for getting an elder couple to talk. She did not initially appreciate why I would want to record her speaking in Koryak as well. With a bit more explanation, she understood that I wanted more of a conversation between her and the elders, not just an ethnographic interview. We rode a snowmobile out to their cabin and spent 2-3 hours recording the next day. Later, Valentina said that Pina had done an excellent job talking with the elder couple and the recordings were great.

If you are recording an endangered dialect of a major language, then it is even more important to avoid speaking oneself if you are not a member of that speech community: speakers of minority dialects will accommodate to outsiders by shifting their phonology, lexicon and style to include more standard (prestige) forms. Speakers of unprestigious dialects may be confused

考試科目	英文	所別	民族學系	考試時間	5月7日(六)第二節
------	----	----	------	------	------------

at first as to why you are interested in recording their dialect, but after a while they will be very pleased with your sincere interest in the way they speak. A way of speaking is intimately connected to self-identity and self-worth. After years in school, and elsewhere, being told that you speak 'wrong' or 'bad', it is an amazing affirmation of personal worth to have some outsider say, 'I think you speak beautifully and we should make a recording'.

Step 4: Get someone to transcribe and translate at least 10-30 minutes

Ideally we should be getting transcriptions of all the recording, but that is not always feasible or affordable. At the very least, provide a rough index to the recordings, noting the topic or some aspect of the recording in five-minute intervals. Then, get a native speaker to transcribe at least 10-20 per cent of the recordings, either the first bits of files or sections that you and he or she think are the most interesting. These transcriptions, with the sound files, are already great payback to source communities. Even if your project doesn't require anything more than knowing and working in the national language operative in that area, having some transcriptions of conversations or stories in the heritage language may end up handy when you are writing up a year later or exploring new projects five, ten, twenty years later. Most funders will pay for transcription work in the heritage language, so add that line item to your budget to get more recordings transcribed by someone else.

Transcriptions can be made in any text editor or word processor. Two things are important for longevity: use a Unicode-compliant font and save the file as plain text (.txt). If you want to present pretty versions with formatting, that is fine, but make sure to save a version in .txt as that format is guaranteed to be readable a century from now. Unicode fonts put all the funky characters in standard places, so you can type in Arial and someone can read it in Times, and the extra bits appear where they should be, and will appear there 100 years from now. Otherwise, you may be cursed with empty square boxes littering your text instead. While .doc and .pdf files are ubiquitous and seem universal, that is now, and will not necessarily be true in a century. Microsoft has already moved to .docx so how long will we have programmes that read .doc files? It is a safe gamble that .txt or .xml files will still be accessible in the 22nd century, but the best plan is one where file formats are checked and converted if needed every 20 or 40 years.

Step 5: Organize files systematically and record metadata

Making great recordings and transcriptions is not so useful if someone has to manually open and inspect every single file in turn to find interesting recordings and their respective transcriptions and translations. Many documents have been lost in archives because they weren't catalogued or they weren't put into the right file or box. You don't want your carefully made recordings and invaluable transcriptions to share the fate of the Ark of the Covenant in Indiana Jones, where it is hidden in a vast warehouse of identical crates.

考試科目	英文	所別	民族學系	考試時間	5 月 7 日(六)第二節
------	----	----	------	------	---------------

Metadata needs to provide the who, what, when, where, how, why of your recordings. An Excel spreadsheet is often the easiest way to record this, with the first column being the filename. I use the date and place of the recording in my filenames, and I use the same filename for transcriptions as for media; they just have different extensions. This ensures that related files appear next to each other in a list. The website for the E-MELD School of Best Practices (emeld.org) has suggestions for many categories of information useful for cataloguing files in a documentary archive.

Valentina Dedyk and I began initial recording sessions by asking the speaker to introduce him or herself and provide some background: date and location of birth; names of parents and other significant relatives; where she or he grew up; a short summary of their childhood and adult life. Nearly everyone provided us with a 15-minute autobiography. This was in Koryak, the target language, so it was important data. It is also crucial metadata, as the biographical details suggest which dialect they are most likely speaking. Embedding metadata in the sound file is an excellent way to protect its scientific or historical value over the long term. Even if the sound file becomes separated from its metadata, people in the future could listen to it and know at least the minimum of the context. If you are really pressed for time, you can just append a recording of key facts in your own voice at the end of the sound file.

The preservation of analogue recordings is a problem of the physical conservation of objects. Preserving digital recordings also includes physical preservation, and that is why multiple backups are critical. I had a hard drive fail during my documentation expedition in 2013, but I did not lose any data because it was one of three identical copies of a folder on my laptop hard disk. More difficult is the problem of file formats. Beyond saving in open formats that are widely standard now, we can only check files regularly to make sure that they are readable and hope that someone will do the same after we are gone.

Step 6: Send to an archive

Saving these files to your hard drive with backups is not enough. They need to be made available. Woodbury rightfully includes dissemination as part of documentary linguistics (2011: 159); source communities expect access to recordings made in their heritage language. For distribution in Kamchatka, I will send out hard drives with the archive on it, as internet connections remain too slow and expensive to download gigabyte-sized files, and all speakers were happy for their recordings to be disseminated widely. For the short to medium term, I am packaging the media files as an iTunes library. iTunes runs on old computers and has a good interface, localized in many languages, for browsing and searching for video and audio

考試科目	英文	所別	民族學系	考試時間	5 月 7 日(六)第二節
------	----	----	------	------	---------------

recordings based on simple metadata such as speaker name, location and descriptive title. For the rest of the world, I am depositing my files with the Endangered Language Archive (www.elar-archive.org). DELAMAN (Digital Endangered Languages and Musics Archives Network at www.delaman.org) and OLAC (Open Language Archives Community at www.language-archives.org) are two umbrella organizations that provide lists of digital archives. You can find one most suitable to your needs with a bit of searching and talking to colleagues. Most places are happy for you to deposit your material with more than one archive, so go ahead and do that. That is the strength of digital files; you can make multiple copies easily and with no loss of quality.

Often we record things that people do not want widely shared or they do not want made public until after their death. Some information is sacred or private; some stories may be too valuable to distribute beyond the community. Other times, people do not want things shared with their neighbours inside the community. Likewise, anthropologists are often loath to make freely available recordings that are valuable to their work or career. All respectable language archives have a system of access controls to limit access to sensitive recordings. Usually a person must register as a user of the archive just to get into the catalogue, so the files are closed to regular search engines. For archive users, there are typically several levels of access: open to all users, open to individuals approved by the depositor, open only to the source community, files requiring special requests to the depositor for access, and some files so closed that they are not normally available through the catalogue. It is usually easy to put an embargo on a recording for a specific time period, such as five or twenty years.

Not all archives are equally committed to curation and access controls. Be sure to find out all the details, policies and structures in place at a given archive before sending them your files. Bird and Simons (2003) present a fuller discussion of taking a long-term view for solving problems of digital production, preservation, and access.

Conclusion

These tips do not mean to condescend. I wish someone had told me this 20 years ago, or even 10 years ago, as I have learned most of it the hard way or from the experiences of colleagues. The principles of attention to production, preservation, and access, extend to all fieldnotes and data generally. Anthropologists get a lot of reading and training in the production of fieldnotes and other kinds of qualitative information. Unfortunately, little attention is paid to training in the operation of recording equipment to produce quality digital audio, video and images. Malinowski stressed the importance of taking down ethnographic information directly in the native tongue (1922: 23-24). This corpus inscriptionum, to use his phrase, provides an

考試科目	英文	所別	民族學系	考試時間	5月7日(六)第二節
<p>invaluable record of linguistic and cultural information that is useful for the ethnographer and many others (Malinowski 1935). Boas's technique of text collection included a strict attention to the details of the original forms – including using cutting edge audio and video recording technologies available at the time (Ruby 2000).</p> <p>Communities with endangered languages are generally excited about documentation projects and this is a valuable way to 'give back' to the community while also doing serious scholarly work that is increasingly important in the academy. According to endangered language archivists, the great majority of people accessing material and downloading it are from the source communities (David Nathan, personal communication). Still, my own project has only just uploaded the first tranche of media files and is already making contributions to linguistics.</p> <p><u>The term 'salvage anthropology' emerged as part of a scientific and mistaken shift in anthropology away from valuing field-based ethnography and a rejection of Boasian approaches that put anthropology just as much within the humanities as within the sciences. I believe that we have come full circle – or we should. In 1915 anthropologists were in a broad consensus that human variation is interesting in its own right, and that variation should be recorded by anthropologists because no one else would do the work. Documentation of the cultures and languages in societies undergoing rapid change, especially those also suffering from rapid cultural assimilation and language shift to dominant societies was also a political act. Such work affirms the intellectual value, and by analogy political importance, of groups often despised or at least ignored by those in power. Most important for anthropology to grow as a discipline is for anthropologists to be driven by a compassionate curiosity about other people, especially people speaking languages other than Standard Average European.</u></p> <p style="text-align: right;">By ALEXANDER D KING</p>					
備註	<p>一、作答於試題上者，不予計分。 二、試題請隨卷繳交。</p>				

考試科目	日文	所別	民族系	考試時間	5月7日(六)第二節
------	----	----	-----	------	------------

一、中国語に翻訳してください。(4×10点=40点)

(1) たいやる族は幾多の点に於いて今なお野蛮の境遇を脱せずと雖もその性情は吾人に類似し多く嘉尚すべき美点を有す。

(2) 血族ト婚姻トヲ論セス直系親間ノ婚姻ハコレヲ禽獸ニ等シトシテ一般ニ之ヲ為ヲ忌ム。

(3) 夫婦ノ一方カ故ナク他ノ一方ニ對シテ離婚ヲ求ムルトキハ他ノ一方ハ己ヲ侮辱シタルモノトシテ一方ニ對シテ賠償ヲ討取スベシ。

(4) 墾底銀、又ハ埔底銀ト稱スルー種ノ價銀ヲ佃戸ヨリ墾戸ニ給付スルコト、則佃戸カ墾戸ヨリ永耕權ヲ獲得スルノ對價ナリト云フ可シ。

二、日本語に翻訳してください。(4×10点=40点)

(1) 新移民家庭的經濟狀況普遍都不好，需要馬上工作而無法去參加課程。除非像我們這邊上課的多半家庭經濟還過得去，才有辦法來上課。

(2) 立給佃批人業主揚秦盛，有置買草地一所，坐落南大肚山腳莊，土名轆遇勝掬。今有王及歡前來認佃開墾，議定犁分一張，配埔五甲。

(3) 賽夏族編器有多種編法，包括方法編法，透孔六角編法，斜紋編法，相交螺旋編法等。常見的編器有背簍、提籃、衣箱、藤帽等。技藝由父親啟蒙，而後自我精進。

(4) 全球可以通過漫畫來看「韓流」的發展與變化，提及漫畫可能都會認為少兒讀物，實則不然。漫畫可能不是年齡稍長者的喜好，但是因人而異，因地而異，韓國漫畫不斷的被搬上螢幕。

三、論文の構想と研究計画について、500字以内にまとめてください。(20点)

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>
----	--

考試科目	法文	所別	民族學系	考試時間	5月7日(六)第二節
------	----	----	------	------	------------

一 翻譯學術論文 Ethnie (40%)

Une ethnie ou groupe ethnique est un groupe social de personnes qui s'identifient entre elles sur la base d'une ascendance commune (réelle ou imaginée), d'une histoire commune, d'une culture commune ou d'un vécu commun. L'appartenance à une ethnie ou ethnicité est liée à un patrimoine commun, que ce soit la culture, l'ascendance, l'histoire, l'origine géographique, la langue ou le dialecte, l'idéologie, la religion, la mythologie, la cuisine, l'habillement, la musique...

Les plus grands groupes ethniques actuels peuvent comprendre plusieurs centaines de millions d'individus (Hans, Arabes, Russes ou Bengalis) alors que les plus petits peuvent être limités à quelques centaines d'individus (ethnies indigènes isolées). Les plus grandes ethnies ont tendance à former des sous-groupes (connu historiquement sous nom de tribus), qui avec le temps peuvent elles-mêmes se séparer en groupe ethnique distinct à travers le processus d'ethnogenèse. Ces ethnies, issus d'un même groupe originel, continuent à parler des langues reliées et sont groupées en tant que groupe ethno-linguistique ou phyla (Slaves, peuples iraniens, Bantous, peuples turcs, Austronésiens, etc.).

二 翻譯文學作品 Alphonse Daudet : La Dernière classe (60%)

J'entendais M. Hamel qui me parlait :

« Je ne te gronderai pas, mon petit Franz, tu dois être assez puni... Voilà ce que c'est. Tous les jours on se dit : Bah ! j'ai bien le temps. J'apprendrai demain. Et puis tu vois ce qui arrive... Ah ! ça été le grand malheur de notre Alsace de toujours remettre son instruction à demain. Maintenant ces gens-là sont en droit de nous dire : Comment ! Vous prétendiez être français, et vous ne savez ni lire ni écrire votre langue !... Dans tout ça, mon pauvre Franz, ce n'est pas encore toi le plus coupable. Nous avons tous notre bonne part de reproches à nous faire.

« Vos parents n'ont pas assez tenu à vous voir instruits. Ils aimaient mieux vous envoyer travailler à la terre ou aux filatures pour avoir quelques sous de plus. Moi-même, n'ai-je rien à me reprocher ? Est-ce que je ne vous ai pas souvent fait arroser mon jardin au lieu de travailler ? Et quand je voulais aller pêcher des truites, est-ce que je me gênais pour vous donner congé ?... »

Alors, d'une chose à l'autre, M. Hamel se mit à nous parler de la langue française, disant que c'était la plus belle langue du monde, la plus claire, la plus solide : qu'il fallait la garder entre nous et ne jamais l'oublier, parce que, quand un peuple tombe esclave, tant qu'il tient bien sa langue, c'est comme s'il tenait la clef de sa prison...

備

註

- 一、作答於試題上者，不予計分。
- 二、試題請隨卷繳交。