

考試科目	民族學理論與方法	系所別	民族學系	考試時間	5月6日(六)第一節
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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、請就學科發展的理論體系與實際應用的角度來分析，當代所謂「後現代主義」(post-modernism) 論述及其思潮對於傳統民族學(人類學)「典範」(paradigm) 效應所產生的衝擊與影響。(25 分)
- 二、在民族學(人類學)的學科體系中，考古學的重要性是值得肯定的。但有時因考古學的特殊專業性，往往讓民族學(人類學)的研究者未必都能精準地運用考古學的知識與資料。因此，如何在民族學(人類學)的養成教育中有效結合考古學的專業部份，使之成為研究觀察族群與文化現象中重要的參考知識和詮釋取向，就此點請發表你(妳)個人的看法。(25 分)
- 三、請說明民族學(人類學)在面對當代民粹現象所引發的民族主義情緒下的「仇外情結」(Xenophobia) 及其案例時，有哪些研究取向或思維是特別值得關注的？並請以實例說明之。(25 分)
- 四、請問應如何界定歷史人類學的研究方法與一般歷史學的研究方法之間的異同？兩者在面對「族群歷史」的解讀與詮釋方面，如何產生互動或互補的效應？(25 分)

備註

- 一、作答於試題上者，不予計分。
- 二、試題請隨卷繳交。

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請閱讀以下文章後，回答下列問題（共100分）：

壹：請將以下十個空格，按編號順序填寫在答案卷上。（30分）

貳：請用英文摘要本文大意（限制在200-250字之間）（40分）

參：請用中文翻譯以下有劃底線的段落。（30分）

## The Museum and the Intangible Cultural Heritage

by Kenji Yoshida

The fact that Ise Jingu (a traditional Shinto shrine), a prime candidate for World Cultural Heritage 1 the viewpoint of the Japanese public, has not yet been registered as such, illustrates the characteristics of the notion of World Cultural Heritage. The main building of the Ise Shrine has been rebuilt in the same form by applying the same technique, but by using new material, every twenty years for over 1,200 years, though irregularities occurred at certain times. The practice of periodic rebuilding is over 1,200 years old, while the material used in the building is only twenty years old or less. Judged from the viewpoint based on a linear time-scale that is, the viewpoint of the World Cultural Heritage, the shrine is rather new and inauthentic. However, the technical knowledge and procedure of rebuilding, as well as the practice itself, has been handed down from one generation to another for over 1,200 years, and is worthy of being called cultural heritage, or more precisely Intangible cultural heritage.

In this context, the adoption of the Convention for the Safeguarding of Intangible Cultural Heritage by the thirty-second session of the General Conference of UNESCO is welcome; it signals global awareness concerning the importance of intangible cultural heritage in histories of human beings. The Convention can also be appreciated because it may revise the ongoing unbalanced recognition of heritage 2 the North and South, Cultural Heritage and Natural Heritage. For example, out of 754 sites registered in the World Heritage List, only 69 sites are from Sub-Saharan Africa. Among the 69 sites, 30 are natural sites, 29 are cultural sites and five are mixed sites. These numbers show a great contrast with the general tendency that out of 754 World Heritage sites, the majority (582) are cultural sites. Needless to say, Africa is a continent rich in culture and civilization. There is no reason to dismiss the importance of African cultural heritage whether it is tangible or intangible.

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### The notion of intangible cultural heritage

According to the Convention for the Safeguarding of the Intangible Cultural Heritage, 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills, – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. The Convention also acknowledges that this 'intangible cultural heritage' is constantly re-created by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. 'Intangible cultural heritage', as defined in this way, is said to be manifested in domains such as, 'oral traditions, including language as a vehicle of the intangible cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship' (Article 2). The 'intangible cultural heritage' in this sense is the basis of human existence, and may well be called the body of knowledge held by human beings, which continuously constructs and reconstructs peoples' sense of identity through various social interactions. While it carries a sense of continuity, the body of knowledge always changes, as our lives do. It is dynamic and never static. Once the dynamism of the body of knowledge, or 'intangible cultural heritage' is ignored, then the notion of 'intangible cultural heritage' itself is also denied. In this sense, the 'safeguarding' of intangible cultural heritage should not be considered as the 'preservation' of intangible cultural heritage in the sense of maintaining the heritage in an unchanged condition. It should read as 'safeguarding', or ensuring the 'dynamism' of intangible cultural heritage.

### The museum's role in the transmission of intangible cultural heritage

The museum has long been considered as a place of representation, preservation and conservation of the tangible cultural property of the past. From this point of view, there seems little room for museums to contribute to the safeguarding (dynamism) of intangible cultural heritage. However, the museum is not   3   a depot for tangible cultural heritage, but also a space to create and transmit the intangible cultural heritage.

In recent years, there has been a vigorous movement among the peoples of the world, including aboriginal peoples, to construct museums as well as to hold exhibitions in an effort to represent their own cultures. Since the mid-nineteenth century, when European countries began to compete to establish ethnographic museums one after another, the general rule for ethnographic

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collections and exhibitions has been that the curators and researchers affiliated with large-scale museums collect objects and plan exhibitions, based on their expert knowledge and the results of field investigation. In these cases, museums took the initiative in selecting what should be preserved and exhibited. Until quite recently, there had been a strong tendency among ethnographic exhibitions to focus 4 distinctive features of other cultures by ignoring globally shared cultural elements. Peoples' attempts to construct museums and to hold exhibitions 5 the purpose of representing their own cultures is nothing less than a movement to return the rights of cultural representation to the owners of the culture.

This movement has challenged cultural museums of the world to incorporate the voice of peoples into their exhibitions. On the crest of the movement, there is a growing trend among major museums around the world to organize exhibitions through collaborative works 6 representatives of the subject culture and to provide them with opportunities to represent their own culture.

The National Museum of Ethnology in Osaka, to which I belong, held an exhibition entitled *Message from the Ainu: Craft and Spirit* between 8 January and 15 February 2004. It was jointly organized by our museum and the Foundation for Research and Promotion of Ainu Culture. The exhibition marked the nation's first travelling exhibition where Ainu people, who are the aboriginal people of Hokkaido, Japan, represent their own culture by using the exhibition space of the National museum. Some pieces of the museum's collection were on display, not to introduce Ainu culture in the past, but to demonstrate the makers' pride and contemporary activities. On the day of the opening ceremony and every weekend, there were dance performances, gallery talks by artists, and workshops on Ainu crafts. The exhibition really became an opportunity for the Ainu to transmit their 'message' to the audience and to the world. For the Ainu artists and curators who participated in the exhibition project, the process of realizing the exhibition had also been, without a doubt, an act of reconstructing their identity as Ainu.

### **The Potlatch regalia**

In discussing relationships between tangible and intangible heritage in museums, the life history of a leading figure in the worldwide aboriginal culture movement, Gloria Webster, is worth noting. She was born in a Kwakwaka'wakw community of Alert Bay, located on the north-western coast of British Columbia, Canada, and is known as the person who repatriated the potlatch-related treasures that had been forcibly taken away from her father, Dan Cranmer, by the Canadian Government.

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In 1921, Dan Cranmer hosted a potlatch, the largest ever recorded in the region. As is well known, potlatch is a ceremony carried out at various turning points in life, including births, marriages, funerals, name successions and accessions to leadership positions, to show off family properties while dancing, along with giving colossal presents to the guests. The Canadian Government at that time labelled potlatch as an 'uncivilized' custom that served nothing but to waste wealth, and attempted to eradicate the ceremony. Dan Cranmer was arrested, declared guilty in court and forced to choose between being imprisoned and handing 7 all the property used during the ceremony to the government. After agonizing over the choice, Cranmer finally chose to abandon his possessions. Thus, valuable Kwakwaka'wakw treasures, including masks, sculptures and blankets, fell into the hands of the government. Cranmer had made his decision based 8 his belief that even if he parted with the treasures, the Kwakwaka'wakw tradition could still be passed down to future generations as long as his people had the knowledge and skills to make these precious items. In actuality, people in Alert Bay have restored the ceremony by making masks and knitting blankets on their own. On the other hand, the regalia confiscated by the government were delivered to the Museum of Man (now the Canadian Museum of Civilization) in Ottawa and the Royal Ontario Museum in Toronto and stored there.

Gloria Webster, the daughter of Dan Cranmer, based on her experience as an assistant curator at the University of British Columbia Museum of Anthropology, steadfastly developed a campaign to repatriate the regalia after returning to her home town of Alert Bay in 1975. She at last succeeded in having the treasures returned in 1990, and subsequently established the U'mista Cultural Centre as a place to store the objects. This centre is managed by Alert Bay community members, and functions not only as an exhibition facility, but also as a local 'cultural centre' by providing language education programmes and activities to ensure handing down their traditions to future generations.

Repatriation of artefacts from museums to their places of origin is a complex issue. When I invited Gloria Webster to a symposium entitled 'Revitalized Cultures of Indigenous Peoples: Museums and Aboriginal Peoples' which was held at our museum, the National Museum of Ethnology, to mark the fifth anniversary of the enactment of the 'Law for the Promotion of Ainu Culture and Dissemination of Knowledge Regarding Ainu Traditions', she clearly mentioned, '*It is unrealistic and even unnecessary to demand that all aboriginal regalia owned by largescale museums be returned to their rightful owners.*' She appreciated the role of museums, not only because aboriginal culture can be observed by more people through exhibition in museums, but also because it can lead to more opportunities for meaningful collaborative activities between

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museums and aboriginal peoples. She underlined that in making their request 9 the repatriation of the potlatch regalia, they never intended to utilize them after the transfer, but rather to correct the illegal acts of the Federal Government. In fact, the returned objects could not be included in the collection, but people were, and still are, able to make objects to perform ceremonies. Potlatch in Alert Bay is now fully revived, and Gloria Webster is also been working as a member of the Board of Trustees at the Canadian Museum of Civilization.

This episode clearly demonstrates that what is important for a culture to be alive is not the objects themselves, but the knowledge about the objects, or the body of knowledge which can activate the objects. This is also the case for the museum. The museum is not only a repository for tangible objects of the past, but also a repository for intangible knowledge and information which can be utilized to build the future.

For many years, museums have often been criticized for creating one-sided images of cultures by displaying stereotypical objects. This illustrates that the museum has been creating the view of the world. If we change the way of representing cultures, we may change the view of the world. That is not all. As a place to store and develop intangible cultural heritage, the museum can function as an arena where people meet and develop their pride and identity, learn about their tradition and hand it down to the next generation, and make an appeal to the world. The accumulation of these activities will certainly lead to the movement to change the world positively. This is exactly what I meant when I said 'The museum can change the world.' I do believe that the museum has a lot to contribute 10 the safeguarding and dynamism of intangible cultural heritage.

本文摘錄自：*Museum International* 56 (1-2) 108-112。省略作者介紹與附註。

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註

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