

國立中山大學 107 學年度碩士暨碩士專班招生考試試題

科目名稱：社會研究【社會系碩士班】

題號：407002

※本科目依簡章規定「不可以」使用計算機(問答申論題)

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一、根據 Philip McMichael 在 Development and Social Change 的說法，如果以第二次世界大戰結束為劃分點，全球發展模式大致上可以分為三個階段，分別是(1)戰前的殖民地分工(rewar colonial division of labor)；(2)1945-1970 的布列頓森林體系(Bretton Woods System)；(3)以及 1970-1980 的轉向新自由主義(neo-liberalism)。請說明這三階段的主要內容，以及其歷史變遷過程。(30 分)

二、關於環保運動與經濟發展之間的關係，Philip McMichael 在 Development and Social Change 有如下的陳述：

Those who argue the poverty cause consider the gravest stress on the environment to be impoverished masses pressing on resources. Population control and economic growth are the suggested solutions. Those who identify affluences as the problem believe the gravest stress on the environment comes from global inequality and the consumption of resources to support affluent lifestyles.

(1)請翻譯這段話(5 分)。

(2)對上述的兩種論點，請舉例說明你支持哪一種論點(15 分)。

三、在 Do Muslim women really need saving 一文中，Abu-Lughod 的主要論點是甚麼？她如何回答自己提出來的這個問題？(25 分)

四、Geertz 在下面這段文字中，如何破除在他以前，許多理論家對於「文化」的定義？(10 分)
這裡所提到的貝多芬四重奏，被 Geertz 用來批判了哪些理論？(15 分)

Culture, this acted document, thus is public, like a burlesqued wink or a mock sheep raid. Though ideational it does not exist in someone's head; though unphysical is not an occult entity. The interminable, because interminable, debate within anthropology as to whether culture is "subjective" or "objective", together with the mutual exchange of intellectual insults ("idealist!"—"materialist!"; "mentalist!";—"behaviorist!"; "impressionist!"—"positivist!") which accompanies it, is wholly misconceived. Once human behavior is seen as (most of the time; there are true twitches) symbolic action which, like phonation in speech, pigment in painting, line in writing, or sonance in music, signifies, the question as to whether culture is patterned conduct or a frame of mind, or even the two somehow mixed together, loses sense. The thing to ask about a burlesqued wink or a mock sheep raid is not what their ontological status is. It is the same as that of rocks on the one hand and dreams on the other — they are things of this world. The thing to ask is what their import is: what it is, ridicule or challenge, irony or anger, snobbery or pride, that in their occurrence and through their agency, is getting said.

This may seem like an obvious truth, but there are a number of ways to obscure it. One is to imagine that culture is a self-contained "super-organic" reality with forces and purposes of its own; that is, to reify it. Another is to claim that it consists in the brute pattern of behavioral events we observe in fact to occur in some identifiable community or other; that is, to reduce it.

As, on first glance, this approach may look close enough to the one being developed here to be mistaken for it, it is useful to be explicit as to what divides them. If, leaving our winks and sheep behind for the moment, we take, say, a Beethoven quartet as an, admittedly rather special but, for these purposes, nicely illustrative sample of culture, no one would, I think, identify it with its score, with the skills and knowledge needed to play it, with the understanding of it possessed by its performers or auditors, nor, to take care, en passant, by the view of the reductionists and reifiers:

背面有題

試題隨卷繳回

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with a particular performance of it or with some mysterious entity transcending material existence. The “no one” is perhaps too strong here, for there are always incorrigibles. But that a Beethoven quartet is a temporally developed tonal structure, a coherent sequence of musical sound—in a word, music—and not anybody’s knowledge of or belief about anything, including how to play it, is a proposition to which most people are, upon reflection, likely to assent.

To play the violin it is necessary to possess certain habits, skills, knowledge, and talents, to be in the mood to play, and (as the old joke goes) to have a violin. But violin playing is neither the habits, skills, knowledge, and so on nor the mood, nor (the notion believers in “material culture” apparently embrace) the violin.