

參考用

The following are two excerpts taken respectively from Roland Barthes (Excerpt 1) and from 鍾文音(Excerpt 2). The first piece belongs to Barthes' *Mythologies* and second is a recent Chinatimes article. Both talks not just about food as such; they also deal with what and how the food or the cuisine or its literary and visual representation means for the reader personally and in more general terms.

Write a short essay connecting and contrasting the two: try to focus on their similarities and differences and what these differences and similarities imply. When you discuss the two excerpts and their similarities and differences, be sure that you cite specific passages from the pieces themselves to support your claims. In addition, you need also to point out and explain your own agreement/disagreement with the authors. (100%)

注意：背面有試題

Excerpt 1



The weekly *Elle* (a real mythological treasure) gives us almost every week a fine colour photograph of a prepared dish: golden partridges studded with cherries, a faintly pink chicken chaud-froid, a mould of crayfish surrounded by their red shells, a frothy charlotte prettified with glacé fruit designs, multicoloured trifle, etc.

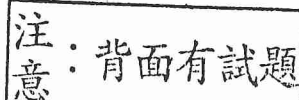
The 'substantial' category which prevails in this type of cooking is that of the smooth coating: there is an obvious endeavour to glaze surfaces, to round them off, to bury the food under the even sediment of sauces, creams, icing and jellies. This of course comes from the very finality of the coating, which belongs to a visual category, and cooking according to *Elle* is meant for the eye alone, since sight is a genteel sense. For there is, in this persistence of glazing, a need for gentility. *Elle* is a highly valuable journal, from the point of view of legend at least, since its role is to present to its vast public which (market-research tells us) is working-class, the very dream of smartness. Hence a cookery which is based on coatings and alibis, and is for ever trying to extenuate and even to disguise the primary nature of foodstuffs, the brutality of meat or the abruptness of sea-food. A country dish is admitted only as an exception (the good family boiled beef), as the rustic whim of jaded city-dwellers.

But above all, coatings prepare and support one of the major developments of genteel cookery: ornamentation. Glazing, in *Elle*, serves as background for unbridled beautification: chiselled mushrooms, punctuation of cherries, motifs of carved lemon, shavings of truffle, silver pastilles, arabesques of glacé fruit: the underlying coat (and this is why I called it a sediment, since the food itself becomes no more than an indeterminate bed-rock) is intended to be the page on which can be read a whole rococo cookery (there is a partiality for a pinkish colour).

Ornamentation proceeds in two contradictory ways, which we shall in a moment see dialectically reconciled: on the one hand, fleeing from nature thanks to a kind of frenzied baroque (sticking shrimps in a lemon, making a chicken look pink, serving grape-fruit hot), and on the other, trying to reconstitute it through an incongruous artifice (strewing meringue mushrooms and holly leaves on a traditional log-shaped Christmas cake, replacing the heads of crayfish around the sophisticated bechamel which hides their bodies). It is in fact the same pattern which one finds in the elaboration of petit-bourgeois trinkets (ashtrays in the shape of a saddle, lighters in the shape of a cigarette, terrines in the shape of a hare).

This is because here, as in all petit-bourgeois art, the irrepressible tendency towards extreme realism is countered—or balanced—by one of the eternal imperatives of journalism for women's magazines: what is pompously called, at *L'Express*, *having ideas*. Cookery in *Elle* is, in the same way, an 'idea'-cookery. But here inventiveness, confined to a fairy-land reality, must be applied only to *garnishings*, for the genteel tendency of the magazine precludes it from touching on the real problems concerning food (the real problem is not to have the idea of sticking cherries into a partridge, it is to have the partridge, that is to say, to pay for it).

This ornamental cookery is indeed supported by wholly mythical economics. This is an openly dream-like cookery, as proved in fact by the photographs in *Elle*, which never show the dishes except from a high angle, as objects at once near and inaccessible, whose consumption can perfectly well be accomplished simply by looking. It is, in the fullest meaning of the word, a cuisine of advertisement, totally magical, especially when one remembers that this magazine is widely read in small-income groups. The latter, in fact, explains the former: it is because *Elle* is addressed to a genuinely working-class public that it is very careful not to take for granted that cooking must be economical.





Excerpt 2

參考用

日本最小的縣香川竟有高達八、九百家的烏龍麵店，形成了「讚岐烏龍王國」的美稱。我把一年份的烏龍麵額度都在這幾天裡吃完，回味味道時，啟動的是儲藏在腦部的記憶，讚岐這地方的人，就這樣和烏龍麵分不開了。

我自小喜歡一切麵食的延伸，國中烹飪課還自創煮麵疙瘩，下課最愛吃陽春麵、麻醬麵、餛飩麵、意麵、刀削麵、大滷麵、酸辣麵。

總之愛吃麵。

出發前朋友問我：你每天都要吃烏龍麵？我說是啊，難得要到四國的香川旅行，香川就是讚岐（讚岐是香川古地名）。「香川縣的人在談起烏龍麵時，簡直像是在談起家裡的一個成員時般，有一種溫情。每個人都有烏龍麵的回憶，十分懷念地跟你談著。」村上春樹曾寫道。

像是在談一個家中成員的口吻，因為每個人都有自己的烏龍麵經，香川的孩子成長史裡一定有這麼一味。烏龍麵像是我們的豆漿店，轉個街角就有，且各有配方。烏龍麵的氣味已經落在香川人的心口上。

但問題來了，難道每天要吃烏龍麵？就是再好吃的東西也禁不起每天吃，這就是所謂的「審美疲勞」現象。很多東西在當地因為太多了，遂一點也不想買，但那些東西一旦換個地方就美得不得了。

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烏龍麵使者——空海大師

而空海大師最負盛名的其實不只是佛教，更多是屬於人間的美好：「飲食」。

他以一介出家僧人，從唐朝長安引進烏龍麵的製作方法，使他日後有了傳播「烏龍麵使者」的盛名，這和西方基督教釀酒是由修士負責與主持很有雷同之處。

烏龍麵的作法即由空海從長安將中國麵食文化帶回日本。空海帶回來的製麵技術，加上香川優良的小麥品質，經年累月之下，終於將香川打造成烏龍麵聖地，最後成為香川代表名物。

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在這日本最小的縣香川竟有高達八、九百家的烏龍麵店，形成了「讚岐烏龍王國」的美稱。

加上瀨戶內海和讚岐平野孕育著豐富的飲食文化，大海與平原的雙重奏，奏出了飲食的鮮活與生猛。讚岐烏龍麵搭配「讚岐三畜」：讚岐牛、讚岐豬、讚岐雞。品質優良，味道可口。烏龍麵的配菜有好吃的炸明蝦、炸蔬菜。被稱為天婦羅的油炸食物具有讚岐獨有的味道，使用新鮮的魚肉末，風味佳。用新鮮小沙丁魚和小魚，鯛魚和比目魚、龍蝦等。

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我下榻的琴參閣旅館部推薦我村上春樹書裡沒吃過的烏龍麵店，他沒說原因，只說著他是出生在此的在地人，要我相信他推薦的。

於是我先去了善通寺市的「長田in香?香」，滋味甚鮮。後來又連續吃了幾家，包括琴平閣旅館最好的主廚手工煮的烏龍麵，每一家麵感與醬味極好，這讓喜歡吃簡單麵食的我有幸福感。

但每餐都吃也會麻痺，就像一個多情者密集交往過多的戀人後，忽然全都不想了。在吃過這麼多家後，我終於明白村上寫的：「所謂烏龍麵這食物之中，一定含有某種可以消磨耗盡人類知之慾望的什麼要素吧。」

我把一年份的烏龍麵額度都在這幾天裡吃完，確實最後就會消磨慾望。

回味味道時，我們啟動的是儲藏在腦部的記憶，讚岐這地方的人，就這樣和烏龍麵分不開了。任何從香川離開的遊子，總是不斷地把外人帶回他的原鄉，因為他們知道誰都抵擋不了讚岐烏龍麵的原味與美味誘惑。

香川是空海大師與烏龍麵、瀨戶內海與櫻花所組成的美麗山城，但怎麼形容都沒有「烏龍麵之城」迷人。

