

注意：考試開始鈴響前，不得翻閱試題，
並不得書寫、畫記、作答。


國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系
甲組(中國文學組)

科目代碼：3904

考試科目：英文

—作答注意事項—

1. 請核對答案卷(卡)上之准考證號、科目名稱是否正確。
2. 考試開始後，請於作答前先翻閱整份試題，是否有污損或試題印刷不清，得舉手請監試人員處理，但不得要求解釋題意。
3. 考生限在答案卷上標記「由此開始作答」區內作答，且不可書寫姓名、准考證號或與作答無關之其他文字或符號。
4. 答案卷用盡不得要求加頁。
5. 答案卷可用任何書寫工具作答，惟為方便閱卷辨識，請儘量使用藍色或黑色書寫；答案卡限用 2B 鉛筆畫記；如畫記不清(含未依範例畫記)致光學閱讀機無法辨識答案者，其後果一律由考生自行負責。
6. 其他應考規則、違規處理及扣分方式，請自行詳閱准考證明上「國立清華大學試場規則及違規處理辦法」，無法因本試題封面作答注意事項中未列明而稱未知悉。

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共 7 頁，第 1 頁 *請在【答案卷 1】作答

- 一、文章摘要（15%）：請仔細閱讀以下文章，根據其內容以中文撰寫摘要，字數約 150-200 個字。

Modern Chinese Literature

Back in the mid-1930s, when Edgar Snow was gathering material for his *Living China: Modern Chinese Short Stories* (1937), he had to allow that “even if contemporary China has produced no great literature, there must be much of scientific and sociological interest, and for utilitarian purposes alone it ought to be made available to us.”

If Snow were to do the selections today, he would not need to make any such allowances, for the kind of fiction and, for that matter, poetry that has emerged from China since the early 1980s needs no apologies. The new generation of writers, though no less concerned about the salvation of the country than their predecessors, have identified their own genius by severing ties with the critical-realist mode so fashionable during the 1920s and 1930s. The Chinese writers of the post-Mao era have entered a brave new world of narrative possibilities that enables them to circumvent political taboos and illuminate the realities of China through forms and techniques as diverse as parable, farce, modernism, avant-gardism, and, more recently, magical realism.

Modern Chinese literature is very much a barometer of the social, political, and historical conditions of its times. China's defeat in the Opium War (1839-1842) has generally been regarded by historians as the beginning of the end of imperial China. For the Chinese, who thought of their nation as the Middle Kingdom, the humiliation of being vanquished by British gunboats turned out to be more than a shattering experience. They began to realize, perhaps for the first time in their history, that their country was backward not only in science and technology but in social and political institutions as well. Confucianism, insofar as it was identified as China's state religion, coterminous with the concepts of altruism, compassion, and benevolence, was bankrupt precisely because it was perceived to be the very source of backwardness and resistance to change.

(.....) It is generally agreed that modern Chinese literature begins with Lu Xun.

Appropriately, he called his first collection of stories, written between 1918 and 1923, *Call to Arms*. Burning with a zeal to expose the evils of feudal society, Lu Xun introduced an iconoclastic fervor that came to characterize the defiant spirit of May Fourth writers in “a

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共 7 頁，第 2 頁 *請在【答案卷】作答

nation afflicted with a spiritual disease and therefore unable to strengthen itself or change its set way of inhumanity," in the words of C. T. Hsia.

Smarting from the fiasco of the failed Boxer Uprising (1900), leading Chinese intellectuals of the May Fourth era were more convinced of the superior nature of Western civilization than were their late-Qing counterparts. They believed that China stood no chance of rejuvenation unless its hopelessly archaic political systems and social institutions were completely overhauled. Indeed, confidence in the health of traditional Chinese culture had sunk so low that drastic calls for Westernization, such as the Latinization of the Chinese language, were made issues of the day.

In the writings of the May Fourth period, modern China is modern only because it is coeval with the modern world, for it is still plagued by the bugbears of poverty, ignorance, lethargy, cowardice, selfishness, hypocrisy, cruelty, superstition, and corruption. By looking China's problems squarely in the eye, May Fourth writers defined the character of modern Chinese writing by their engaged spirit and an openness to trenchant self-criticism.

Not all Republican-era writers, to be sure, were interested in addressing the immediate concerns of the day – to the benefit of thematic diversity. Such diversity can be seen by comparing the respective thematic concerns of representative writers. For example, in the first period we have in Wen Yiduo a poet so despairing of China's stagnation that he likens it to "Dead Water" (1926). Dai Wangshu's stirring poem "Written on a Prison Wall" (1942) evokes the patriotic sentiments of his ancient predecessor Qu Yuan (340?-278 B.C.). In contrast, Xu Zhimo's love protestations and Li Jinfa's enigmatic ruminations strike us as otherworldly for their self-regarding propensities.

A similar variety of themes can be found in early fiction. While most of the May Fourth writers after Lu Xun tie feudalism to cannibalism and devote themselves one way or another to the cause of national salvation, Xu Dishan, as is evident in "The Merchant's Wife" [missing], appears to be more concerned with the salvation of the heroine's soul than with the glaring inequities that reduce her to her present misery. Shen Congwen, on the other hand, tests the possibilities of happiness for the woman after whom the story "Xiaoxiao" (1929) is named. She is situated in a patriarchal society governed by the rules of expediency and the impulse of charity, a natural order free from established moral dogmas and assumptions.

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共__7__頁，第__3__頁 *請在【答案卷】作答

Writers of the first period are relatively free to indulge in personal interpretations of reality. Since the establishment of the People's Republic in 1949, however, writers have been denied the luxury of such individualist expression. Their perception of reality must conform to prescriptions laid down by Mao Zedong in his "Talks at the Yan'an Forum on Literature and Art" in 1942. People are divided into separate classes as antagonistic groups in society, according to Mao, and there will be no genuine love of humanity until classes are eliminated all over the world. Mao made it imperative that literature function in the service of politics.

二、翻譯（15%）：請將以下的英文短文翻譯為現代白話中文。

Preface to *The Columbia Anthology of Traditional Chinese Literature*

The primary purpose of this anthology is to provide a broad selection of expertly translated texts from the widest possible variety of sources while staying within the limits of a portable one volume text. My aim throughout has been to give a sense of the full range of Chinese literature. The editorial principles I have employed do not restrict literature to belles-lettres in the narrowest sense. For the purposes of this anthology, literature is construed very broadly as vivid or imaginative writing. Literature may be driven by a lyrical impulse or generated by a narrative intent; it may even be chiefly descriptive or expository. A text may be concerned with any subject matter or be written in virtually any genre or form; so long as it has esthetic merit or genuine emotional appeal (apart from its original purpose), it is capable of being considered literature. This anthology demonstrates that many different types of written texts might be regarded as literature.

The conception of "Chinese literature" has up until now been rather narrow and prescriptive; the canon needs to be enlarged. To a certain extent, then, this is meant to be an iconoclastic anthology. As we free ourselves from the customary constraints imposed by the concept of "classical," we discover an enormous number of interesting texts available for consideration. Throughout history, the tradition was constantly being reshaped in response to a host of literary and nonliterary factors, and, in retrospective fashion, will go on being remade in response to similar factors. Chinese literature, like Chinese culture as a whole, is not a seamless, monotonous fabric. Anthologists and literary historians who emphasize only standard genres and elite writers are responsible for perpetuating a false image of what

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共 7 頁，第 4 頁 *請在【答案卷】作答

Chinese literature might be for our own age.

It is sometimes thought, for instance, that Chinese literature is almost exclusively puritanical, but China has a long tradition of pornographic literature as explicit as any in the world. I have decided not to include the most egregious types of pornography but have chosen a few examples that display unusual irony or wit. With the pornography as with all other types of literature included here, I have not bowdlerized or prettified.

三、閱讀測驗（20%）：請選出適合題意的答案，每題 5 分。

Peter Bol, Review of Jo-shui Chen's *Liu Tsung-yüan and Intellectual Change in T'ang China, 773-819*

Jo-shui Chen's study of Liu Zongyuan (in Wade-Giles, Liu Tsung-yüan) is an "appreciation of Liu's life and thought," rather than an intellectual biography, intended to illuminate the nature of this Tang "Confucian revival" (p.5). It ranges widely, giving due attention to Liu's extensive interests, from Buddhist philosophy to literary style, and it is well informed, drawing on an impressive amount of Chinese and Japanese secondary scholarship. It is also a frustrating book; although the author gives ample material for developing new interpretations and opens doors to a new style of intellectual history, he too frequently backs away from pursuing questions and arguments into fresh terrain.

Chen's thesis is that Liu Zongyuan is important he represents a larger transition from the "literary" concerns of Tang to the "intellectual" concerns that would mark the Song, and in this sense defines the nature of the late-eighth century "Confucian revival." At the same time Chen argues that Liu was more mainstream than Han Yu and Li Ao because he maintained a general distinction between Confucianism as "outer" and Buddhism and Taoism as "inner" and his Confucianism was more a matter of government than of self-cultivation.

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共__7__頁，第__5__頁 *請在【答案卷】作答

Whether or not the case is proven, Chen's thesis itself has potential methodological significance in three ways. First, it transcends the history of philosophy. To treat intellectual change in terms of a transition from the literary to the intellectual implies that both philosophy and literature can figure in intellectual culture. One of the weaknesses of the study of China's intellectual history has been a certain lack of attention to the ways in which non-philosophical activities of the political elite, such as ritual, historiography, literary composition, and classical exegesis, provided semi-autonomous areas of expertise in which individuals could engage in the debates over values that redefined traditions. Second, when Chen contrasts the revival with the general practice of the previous century, he implies that "Confucianism" is historically contingent. What it means depends upon who defines it. We cannot measure the Confucianism of historical figures by asking whether what they say agrees with Confucius or Mencius. A discussion of the "Confucianism" of a particular moment requires determining what the term meant to various social groups at the time. The third methodological implication of Chen's thesis is that we can discover the significance of an historical figure by relating him to those he learns from, those he speaks to, and the social milieu. A study of an individual cannot, in fact, remain a mere individual study if it is to make a claim to that person's historical significance. Such a position suggests that even the intellectual culture of the elite was divided and factionalized. This more complex picture serves us better, in thinking about periods of intellectual and cultural change, than one in which philosophy is the only source of social values, intellectual traditions have historically-transcendent meanings, and the intellectual culture of a social group can be reduced to a single view.

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共 7 頁，第 6 頁 *請在【答案卷】作答

1. What is the primary purpose of Jo-shui Chen's study of Liu Zongyuan?

- a) To provide a comprehensive biography of Liu Zongyuan
- b) To analyze Liu Zongyuan's contributions to Buddhist philosophy
- c) To understand the nature of the Tang "Confucian revival"
- d) To critique the existing scholarship on Liu Zongyuan

2. According to the passage, how does Chen distinguish Liu Zongyuan from other figures of the "Confucian revival" like Han Yu and Li Ao?

- a) Liu Zongyuan was more radical in his rejection of Buddhism and Taoism.
- b) Liu Zongyuan placed greater emphasis on self-cultivation and personal morality.
- c) Liu Zongyuan's Confucianism was more concerned with government and social order.
- d) Liu Zongyuan was more influential in shaping the intellectual culture of the Song dynasty.

國立清華大學 114 學年度碩士班考試入學試題

系所班組別：中國文學系碩士班 甲組（中國文學組）

考試科目（代碼）：英文（3904）

共__7__頁，第__7__頁 *請在【答案卷】作答

3. Which of the following is NOT one of the methodological implications of Chen's thesis, as discussed in the passage?

- a) Recognizing the importance of non-philosophical activities like literature and ritual in intellectual history.
- b) Understanding that "Confucianism" is a dynamic and historically contingent concept.
- c) Emphasizing the importance of individual figures in shaping intellectual traditions.
- d) Acknowledging the diversity and complexity of intellectual culture within elite groups.

4. What is the author's overall assessment of Chen's study?

- a) It is a comprehensive and groundbreaking work that significantly advances our understanding of Liu Zongyuan.
- b) It is a valuable contribution but suffers from a lack of in-depth analysis and a reluctance to pursue new interpretations.
- c) It is a flawed work that misrepresents Liu Zongyuan's thought and overemphasizes his role in the "Confucian revival."
- d) It is a significant work that has had a profound impact on the study of Chinese intellectual history.