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並不得書寫、畫記、作答。

國立清華大學 115 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：3804

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. 提早交卷者不可攜出試題，請將試題連同答案卷(卡)交予監考人員，攜出將以違規論處。當節考試結束後試題將置於講台，可自行取回，本試場不負保管責任。
7. 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。

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一、閱讀測驗（20%）：請選最合適的答案，每題 5 分。

"The pre-Qin period (c. 6th century – 221 BCE) was the 'Classical Age' of Chinese philosophy, characterized by a fundamental shift from a tribal, religious worldview to a sophisticated, humanistic ethical system. At the heart of this transformation was the divergent understanding of the Tao 道 (Way). For Confucius (551–479 BCE), the Tao was essentially humanistic and social. It was the 'Way of the Ancient Kings,' a moral order manifested through Li 禮 (propriety/ritual) and Ren 仁 (human-heartedness). To Confucius, the universe was a moral realm, and human beings fulfilled their destiny by actively participating in social structures and refining their character through education.

In stark contrast, the Taoist school, represented by the Laozi 老子 and the Zhuangzi 莊子, radicalized the concept of Tao by stripping it of its social and moral attributes. In the Laozi, the Tao is described as 'nameless,' the 'ancestor of all things,' and an ontological reality that existed before Heaven and Earth. Taoism introduced the principle of Wu-wei 無為 (non-action or taking no unnatural action), suggesting that the source of human suffering and social chaos was precisely the 'artificial' moralizing and ritualizing that the Confucians championed. While Confucius sought to build a 'Great Harmony' through active cultivation and the rectification of names, the Taoists argued for a return to the 'uncarved block' 樸 (pu)—a state of primitive simplicity and spontaneous alignment with the natural flow of the universe.

This dialectic between 'being' and 'non-being,' and between 'social action' and 'natural spontaneity,' defined the intellectual landscape of the Warring States. Later thinkers like Mencius 孟子 and Xunzi 荀子 attempted to provide more rigorous psychological and metaphysical defenses for the Confucian Tao, while Zhuangzi pushed Taoism toward a philosophy of absolute spiritual freedom and perspectivism. This fundamental polarity—the social responsibility of the Confucian and the naturalistic escapism of the Taoist—created a permanent dualism in the Chinese soul, which Wing-tsit Chan describes as 'Confucian in the office, Taoist in the woods.'"

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1. According to the passage, how did the Confucian interpretation of the "Tao" differ from the Taoist interpretation?

- A) Confucianism saw the Tao as a metaphysical "nothingness," while Taoists saw it as a set of social rules.
- B) Confucianism viewed the Tao as a moral and social order, whereas Taoism viewed it as a natural, nameless ontological reality.
- C) Confucianism rejected the concept of the Tao entirely in favor of legalistic codes.
- D) Both schools agreed that the Tao was based strictly on the "rectification of names."

2. What does the Taoist concept of "Wu-wei" (non-action) imply about the cause of social chaos, according to the text?

- A) Chaos is caused by a lack of strict laws and severe punishments.
- B) Chaos is caused by the absence of ritual and proper education.
- C) Chaos results from human attempts to interfere with the natural flow through artificial morality and rituals.
- D) Chaos is an inevitable part of the "Great Harmony" that cannot be avoided.

3. What is the significance of the "uncarved block" (pu) in Taoist thought as mentioned in the passage?

- A) It represents a person who has been fully refined by Confucian education.
- B) It symbolizes a state of primitive simplicity and spontaneous alignment with the universe.
- C) It refers to the strict hierarchy of the "Ancient Kings."
- D) It is a metaphor for the physical world being an illusion.

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4. How does the passage characterize the long-term impact of the tension between Confucianism and Taoism on Chinese culture?

- A) It led to the total elimination of Taoism by the time of the Han dynasty.
- B) It created a dualistic "soul" where individuals balanced social responsibility with naturalistic escapism.
- C) It caused a permanent intellectual stagnancy because the two schools refused to interact.
- D) It resulted in a philosophy that ignored the existence of a universal "Tao."

二、文章摘要（15%）：請閱讀以下文章，根據其內容以中文撰寫 200-250 字的摘要。

Liu Zaifu: Selected Critical Essays, Reviewed by Carlos Rojas

Liu Zaifu was born in 1941, one year before Erich Auerbach began working on what would become his magnum opus, *Mimesis: The Representation of Reality in Western Literature*. The dates of the latter work's composition—May 1942-April 1945—were significant enough that Auerbach saw fit to have them printed on the verso of the book's title page. Not only did the composition period of *Mimesis* closely coincide with World War II, the work was also written in Istanbul, Turkey, where Auerbach had been forced to relocate in 1935, after being dismissed from his academic post in Marburg, Germany as a result of Nazi policies.

Although Auerbach adjusted quickly to his new post in Istanbul, the new setting was nevertheless far from ideal. For instance, Auerbach observes in the epilogue to *Mimesis* that

the book was written during the war and at Istanbul, where the libraries are not well equipped for European studies. International communications were impeded; I had to dispense with almost all periodicals, with almost all the more recent investigations, and in some cases with reliable critical editions of my texts.

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At the same time, however, Auerbach also notes that there is a way in which these same restrictions and impediments may have also been enabling:

The lack of technical literature and periodicals may also serve to explain that my book has no notes. Aside from the texts, I quote comparatively little, and that little it was easy to include in the body of the book. On the other hand it is quite possible that the book owes its existence to just this lack of a rich and specialized library. If it had been possible for me to acquaint myself with all the work that has been done on so many subjects, I might never have reached the point of writing.

Auerbach suggests, accordingly, that it was the unusual constraints under which he was having to work (in exile from Nazi Germany, with limited access to relevant scholarly resources) that became one of the enabling conditions for his landmark project. Moreover, it was precisely from his position at Europe's outer margins (Istanbul straddles the Bosphorus Strait, which forms part of the continental boundary between Europe and Asia) that he was able to compose one of the twentieth century's most influential analyses of the European literary tradition.

In June 1989, just over half a century after Auerbach fled Germany, Liu Zaifu fled China in the aftermath of the government's June Fourth crackdown on pro-democracy demonstrators in Tiananmen Square. Although Liu was not directly involved with the protests, many of the protesters took inspiration from his earlier writings, and consequently the government treated him as one of the instigators. Liu exited China via Hong Kong and ultimately arrived in the United States, where he was initially based at the University of Chicago before relocating to the University of Colorado at Boulder.

Although Auerbach's and Liu's positions are not exactly parallel, they do have many suggestive similarities. Both were literature scholars who were forced into exile for political reasons when they were in their forties, and who continued to pursue high-profile research projects while in exile. Like Auerbach, Liu was already prominently positioned before leaving China, being the Director of Literature at China's National Academy of Social Sciences, and after arriving in the US he has remained one of the most prominent public intellectuals of the global Chinese diaspora.

Liu Zaifu turns eighty this year, and several other significant Chinese-language publications either by or about him have recently been released, including Liu's five-

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volume memoir, *Five Autobiographical Accounts* (五史自傳); a collective festschrift honoring Liu alongside Leo Ou-fan Lee and the late C. T. Hsia, titled *Three Directions of Contemporary Humanities: C. T. Hsia, Leo Ou-fan Lee, Liu Zaifu* (當代人文的三個方向: 夏志清, 李歐梵, 劉再復; 2020, edited by David Der-wei Wang, Ji Jin, and Liu Jianmei), and an individual festschrift titled *The Pure-Heart Son of Literature* (文學赤子; 2021, also edited by Wang, Ji, and Liu).

While the preceding volumes and collections are all in Chinese, *Selected Critical Essays* (2021) features English translations of thirteen essays from throughout Liu's career. The essays are grouped into three parts: "Literary History," "Cultural Criticism and Literary Theory," and "Modern and Contemporary Chinese Writers."

The three essays in Part 1 were all published after 1989, beginning with "Literary History as Paradox," which Liu Zaifu completed in June of 1990, less than a year after leaving China, and then published in October 1990, in the inaugural issue of the influential Hong Kong journal *Twenty-First Century* (二十一世紀), which was founded shortly after the June Fourth crackdown to provide overseas Chinese intellectuals like Liu Zaifu with a public forum.

Of the five essays in Part 2, two were first published in 1988 and 1989, on the eve of the June Fourth crackdown, including one, "On the Stylistic Revolution of Literary Criticism in the 1980s," which was first published in the March 1989 issue of the Chinese journal *Literary Review* (文學評論), just weeks before students began assembling in Tiananmen Square immediately following the death of Hu Yaobang on April 15.

Finally, all five essays in Part 3 were published after 1989, with the earliest, "Lu Xun and Chinese/Foreign Culture," having first appeared in a 1990 volume that Liu Zaifu co-authored with Lin Gang 林崗, and the latest, "A Comparative Study of Gao Xingjian and Mo Yan," having been first presented in oral form at a conference in Hong Kong in 2013 and published the following year.

Drawing on Liu Zaifu's own self-description, Liu Jianmei (who is Liu Zaifu's daughter) and Howard Choy, in their introduction to the volume, note that although in general terms Liu Zaifu's intellectual career can be divided into three stages—that of a "Chinese scholar," an "exile," and a "cosmopolitan"—the year 1989 nevertheless marked a critical turning point in his career: "While attempting to name his historical experience, he acutely notes that his spiritual propensities before and after his exile are implicitly opposite: one is to move forward, paying attention to the modern

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(xiandai 現代) and courageously participating in social reform, the other is to move backward, returning to the classical (gudian 古典) and a childlike heart, withdrawing from the hustle and bustle of political struggle". The result is a fascinating glimpse of Liu's intellectual trajectory, including both his exploration of what China might become, as well as his extensive efforts to reexamine what China has already been. From an editorial perspective, the selection of essays and the quality of the translations are very good, and both the volume's preface (authored by David Der-wei Wang) and introduction (authored by the volume's co-editors) are excellent. The translators and editors have included in-line Chinese characters for all proper names, titles of texts, and some specialized terminology, and have also added bibliographic footnotes where needed. Each chapter opens with an abstract and list of keywords—which is conventional for articles appearing in Chinese-language journals, but which is more unusual for an English-language collection of essays.

One of the volume's editorial quirks is that although all the chapters include footnotes with a combination of bibliographic information and explanatory notes, in most cases there is no specification of whether the notes were present in the original article or have been added by the translators or editors. The only exception is the first chapter, in which twenty-one of the twenty-five footnotes carry a notation indicating that they were added by the translator. Moreover, while some of these notes include basic bibliographic references or useful supplementary information, a surprisingly large number focus on minor textual irregularities in the original article (including missing characters, miswritten characters, and slight inaccuracies in citations from other works).

None of the other translators makes a similar attempt to highlight these sorts of minor errors in the original text, and it seems particularly odd here—given that the essay in question was composed in June of 1990, less than a year after Liu Zaifu fled China and at what one can only assume must have been one of the most tumultuous periods in his life. On the other hand, one benefit of this unusual emphasis on the translator's role in correcting seemingly minor infelicities in the original text is that it underscores the extraordinarily challenging circumstances under which the original essay (and, indeed, Liu Zaifu's entire post-1989 literary project) was composed. Like Auerbach, however, Liu Zaifu was able to surmount these challenges and generate an impressive body of work that significantly enhances our appreciation of Chinese literature and thought. The present volume offers English-language readers a small sampling of this

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formidable body of work.

三、翻譯（15%）：請把以下英文段落翻譯為流暢通曉的中文。

Guo Songfen suffered from a serious bout of depression between 1988 and 1989. In the early to mid-1990s, he became deeply infatuated with *This Life, This World* (1959), a collection of essays by the erudite and ostentatiously self-aggrandizing former husband of Eileen Chang (1920-1995), Hu Lancheng (1906-1981). Hu's brief sojourn in Taiwan during the late 1970s made him an enormously revered, key inspiration for several baby-boom-generation writers, notably Chu T'ien-wen and Chu T'ien-hsin. Traces of Hu's fanciful renditions of imaginary Chinese landscapes and his idiosyncratic fetishization of "Chinese women" are discernible in Guo's final two works of fiction, "Tonight, Stars Are Bright" (1997) and "Nine Fallen Flowers" (2005). Featuring historical figures of Republican China, plotlines in these two stories are fairly obscure and fragmentary. Figuring prominently instead is Guo's enchanting linguistic texture, melding classical Chinese lyricism with modernistic intensity, as well as an enigmatic narrative agent that traverses easily between the interior and exterior.

Guo's deeply ingrained fascination with emblems of cultural China was presaged in the novella *Moon Seal*: while attending a party at a friend's house, Wenhui finds herself instantly captivated by the hallowed aura of an old plum bonsai, a gift to the host from some Chinese mainlanders, among them Sister Yang, whose irresistible attractiveness is explicitly attributed to her embodiment of "Chineseness." The mesmerizing ambience conjured up by the exquisitely poetic, sensuously affective images of "China" found in Guo's last two stories, however, are further removed from the referential world. They are more properly viewed as masterful explorations of the potential of the Chinese language as an artistic medium. This particular aestheticizing strategy is strongly reminiscent of *Retribution: The Jiling Chronicles* (1986) by Li Yongping, a baby-boom-generation modernist. Hailing from a liminal space and temporally out of sync with the trends in Taiwan's literary field, Guo presents us with such a first-rate literary corpus that we are compelled to think deeper and harder about the intricacy and connectedness of literary genealogy. (Sung-Sheng Yvonne Chang, "Literary Representation of the White Terror and Rupture in Mid-Twentieth-Century Taiwan")