

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：歷史研究所
甲組

科目代碼：3501

考試科目：國文與英文

—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。

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壹、國文

閱讀以下兩段文字並回答其後的問題：

一、(35 分)

大凡讀書須是熟讀熟讀了自精熟精熟後理自見得如喫果子一般劈頭方咬開未見滋味便喫了須是細嚼教爛則滋味自出方始識得這箇是甜是苦是甘是辛始為知味又云園夫灌園善灌之夫隨其蔬果株株而灌之少閒灌溉既足則泥水相和而物得其潤自然生長不善灌者忙急而治之擔一擔之水澆滿園之蔬人見其治園矣而物未嘗沾足也

1. 請抄錄本段文字並做句讀。
2. 本段文字用了哪幾個比喻？作者用這些比喻，所欲達成的論述目的是甚麼？

二、(40 分)

臣按秦漢以來有納粟補官之令然多為邊計及歲荒爾非以為己私也夫尊為天子富有四海之內尺地莫非其有一民莫非其臣凡在黎甿者孰非天子之所有藏在民家者孰非國家之所儲奚必斂於府庫之中然後為己富哉彼桑弘羊王安石之徒競商賈刀錐之利將以富國君子以之為盜臣史書昭然在人耳目千萬世如一日焉可不畏哉可不念哉

1. 請抄錄本段文字並做句讀。
2. 作者提及桑弘羊和王安石，他對兩人的評價是正面的還是負面的？你如何判斷是正面還是負面的？
3. 本段文字討論的主題是甚麼？作者的基本立場是甚麼？他如何論證以支持其立場？

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*請在【答案卷】作答

貳、英文

1. Please read the passage below and answer the following questions in English. (Source: Chapter 5 of *The Work of Art in the Age of Its Technological Reproducibility*, from Benjamin, Walter – *Selected Writings*, Volume 3, 1935-1938, Cambridge, Massachusetts, Harvard University Press, 2002, pp.105-106.) (25 points)

The uniqueness of the work of art is identical to its embeddedness in the context of tradition. Of course, this tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for instance, existed in a traditional context for the Greeks (who made it an object of worship) that was different from the context in which it existed for medieval clerics (who viewed it as a sinister idol). But what was equally evident to both was its uniqueness – that is, its aura. Originally, the embeddedness of an artwork in the context of tradition found expression in a cult. As we know, the earliest artworks originated in the service of rituals—first magical, then religious. And it is highly significant that the artwork's auratic mode of existence is never entirely severed from its ritual function. In other words: the unique value of the "authentic" work of art always has its basis in ritual. This ritualistic basis, however mediated it may be, is still recognizable as secularized ritual in even the most profane forms of the cult of beauty. The secular worship of beauty, which developed during the Renaissance and prevailed for three centuries, clearly displayed that ritualistic basis in its subsequent decline and in the first severe crisis which befell it. For when, with the advent of the first truly revolutionary means of reproduction (namely photography, which emerged at the same time as socialism), art felt the approach of that crisis which a century later has become unmistakable, it reacted with the doctrine of *l'art pour l'art* – that is, with a theology of art. This in turn gave rise to a negative theology, in the form of an idea of "pure" art, which rejects not only any social function but any definition in terms of a representational content. (In poetry, Mallarmé was the first to adopt this standpoint.)

No investigation of the work of art in the age of its technological reproducibility can overlook these connections. They lead to a crucial insight: for

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the first time in world history, technological reproducibility emancipates the work of art from its parasitic subservience to ritual. To an ever-increasing degree, the work reproduced becomes the reproduction of a work designed for reproducibility. From a photographic plate, for example, one can make any number of prints; to ask for the “authentic” print makes no sense. But as soon as the criterion of authenticity ceases to be applied to artistic production, the whole social function of art is revolutionized. Instead of being founded on ritual, it is based on a different practice: politics.

Question 1: What does Benjamin mean by “aura?”

Question 2: Can a work of art be understood without examining its social and cultural context?

2. Please translate the essay below into Chinese. (Source: *The Economist*, Vol. 453, Iss. 9428, December 21, 2024, p.42.) (25 points)

Chinese pancakes, pepper-beef stir-fry, fish with pickled mustard greens: to the average diner in China, these must sound like normal food orders. But to the staff at some restaurants they represent something else. These are code words that customers can use to signal that they would like a free meal. Such charitable schemes are becoming more common, as the Chinese economy sags. And restaurant owners report that an increasing number of people are using the code words.

Huang Ming has offered free bowls of noodles or dumplings since he opened his restaurant in the south-western city of Chengdu eight years ago. Back then, he says, only a few free bowls were claimed each month. Now his restaurant hands out dozens, usually to people in their 20s and 30s, says Mr Huang. China’s youth-unemployment rate has been over 16% since July.

Most of the restaurant owners offering free meals appear motivated by compassion. Mr Huang recalls his own experience nearly a decade ago. Hungry and struggling, he walked into a restaurant he could not afford and left with a

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full stomach. The cost of such kindness tends to be manageable. And today there is also a marketing benefit. Users of Dianping, a restaurant-review app, and Xiaohongshu, China's answer to Instagram, share photos of signs advertising free meals. Commenters often vow to frequent benevolent eateries.

Most people in China do not need a free meal, but many are spending less on food. Young people are going to canteens for senior citizens, where they can buy tasty dishes at discounted prices. Cheap food courts beneath malls and office buildings have become lively lunch spots. Some eateries promote inexpensive options called "poor man's meals". Users of delivery platforms are making their orders more affordable by choosing an option that allows them to share costs with other users nearby.

The food industry, like other sectors of the economy, has suffered from the public's thriftiness. National restaurant chains report lower average spending per customer. Beijing's big food and beverage companies saw their profits fall by 88.8% year on year in the first half of 2024, according to city statistics. Mr Huang says his restaurant may have to close because of declining revenues. That danger will not stop him from offering free meals, though.

3. Does our society need capital punishment? Please discuss the positive and negative impacts on crime and society. (25%)

(完)