

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 112 學年度碩士班考試入學試題

系所班組別：台灣文學研究所

科目代碼：3702

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。

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*請在【答案卷、卡】作答

Part I: Please translate the following sentences into Chinese (50%)

1. “What is literature?” has been a persisting question for centuries, and there is no satisfactory answer till now.
2. It has been taken for granted that postmodernism succeeds modernism as the mainstream writing style.
3. In addition to revealing Taiwan’s ambivalent role, this short story depicts the oppressive character of patriarchy and the female protagonist’s sinister cooperation with it.
4. Some literary historians locate the beginning of Taiwanese modernist literature as far back as the 1920s, but most argue that the typical modernist novels prevailed only in the 1960s and 1970s.
5. As a term for prostitutes working in military brothels, “comfort women” especially refers to those working and being forced to work for the Japanese military during World War II.

Part II: Please translate the following paragraph into Chinese (20%)

The film of Tsai Ming-liang represents the bleak landscape of urban life, but his use of props, the design of space and the unfolding of plot and its seemingly “happy ending” all contribute to a sense of humor that intrigues and amazes the audience. His film is often themed on the sexual and emotional desires, the need of care, and the longing for a place of one’s own.

Part III: Please read the passages below and answer the questions (30%)

Before he made *Café Lumière* in Japan, Hou Hsiao-hsien did not himself believe in the possibility of making a good film in a foreign country because he felt knowing every detail of a place was the precondition for representing its “authentic” ambience. Invited by the Museum of Orsay to shoot his second foreign film, Hou again took on the challenge of familiarizing the unfamiliar and domesticated the strangeness of Paris and French culture by resorting to previous works as mediators. As a result, American writer Adam Gopnik’s book *Paris to the Moon* and Lamorisse’s 1956 short film *The Red Balloon* mediate and facilitate the making of *Flight of the Red Balloon* half a

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century later.

Centered on the life of a middle-class French family, Hou's story of the red balloon is seen through the eyes of a Chinese student of cinema, Song Fang, who is from Beijing. The protagonist, Suzanne (Juliette Binoche), is a divorced mother who works dubbing marionettes in a theater and lives alone with her beloved son, Simon, for whom she hires Song as a nanny. Also sharing Suzanne's two-story apartment is her tenant, Marc, who has not paid rent for a long time, thus forcing Suzanne into a difficult dilemma. Suzanne wants to be rid of her deadbeat tenant so that her daughter, Louise, can move in downstairs, but Louise is living with her grandfather in Brussels and shows no interest in returning.

In Hou's *Flight*, Song is an outsider who quietly observes the French family while looking after Simon. Occasionally accompanied by Simon, Song tours the city of Paris and makes her own short film, entitled *The Red Balloon*. Metaphorically speaking, Song and the red balloon that appears every now and then in the film stand for each other. In terms of film narrative, just as Song wanders around to shoot her own film, so does the red balloon, sometimes free to roam in the sky and sometimes transfigured into an image on the façade of a building, leading the camera to navigate the city and showing the audience the urban landscape of Paris in long shots. Both Song and the red balloon substitute for Hou's bystander point of view, revealing the life of a French family and the landscape of Paris, the capital of France.

As an international student living a long time in Paris, Song presumably differs from an occasional tourist in terms of her emotional investment and intellectual expectations. But at her first appearance in the film, Song reveals certain tourist characteristics. After being introduced by Suzanne to Simone, Song accompanies Simon to a bakery. On their way, Song finds the image of a red balloon on the sidewall of a building interesting and stops to shoot the scene with her digital camera. As a resident of Paris, Simon is waiting, bored, on the sidewalk; once Song notices this, she switches the focus to Simon and videotapes him all the way to a café, where he then plays pinball by himself. This sequence no doubt refers to Lamorisse's short film, in which a boy and a red balloon, for the most part, constitute the cast. Not only is Song engaged in a typical tourist activity, she is also motivated to document all walks of local life with their cameras. When one takes photographs, it is not possible to intervene and participate in what is being photographed; a cameraperson is doomed

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to be a distant observer. Because of Hou's bystander perspective, Song, as a substitute for the director, often quietly observes the life of Suzanne's family, through which the camera constructs a sense of Frenchness for the global audiences.

1. What could be the main purpose of this essay? (A) introduce Hou Hsiao-hsien's career (B) introduce Hou's second foreign film (C) affirm Hou's interest in French culture (D) explain why Song Fang appears in the film
2. The word precondition in the first paragraph is closest in meaning to (A) necessary condition (B) preparation (C) conformation (D) confirmation
3. Which of the following statements is incorrect, according to the article? (A) Song sometimes behaves like a tourist (B) Song is a professional filmmaker (C) Suzanne works in a theater (D) Song often quietly observes things around her without intervention
4. How many people live in Suzanne's apartment? (A) 1 (B) 2 (C) 3 (D) 4
5. The word navigate in the passage is closest in meaning to (A) negate (B) negotiate (C) sail (D) travel
6. What kind of job does Song do in France? (A) a tourist (B) a tourist guide (C) a nanny (D) a student