

國立清華大學 104 學年度碩士班考試入學試題

系所班組別：台灣文學研究所

考試科目（代碼）：英文（3202）

共__4__頁*請在【答案卷、卡】作答

Part I: Please read the two essays below and choose the proper answer for each question (50%)

Essay I

Born in 1940, Taiwanese writer Yang Qingchu 楊青矗 became a prominent figure in the 1970s, known for his short stories of factory workers of both genders. He was born in the countryside of Tainan County and later moved with his family to Kaohsiung, the largest industrial city in Southern Taiwan, where he finished junior and senior high school at night while working during the day. He had no formal training as a writer and continued to work in the factory even after becoming a well-known writer.

Yang was famous beyond the island of Taiwan. As early as 1978, his work was translated into English and introduced to Western readers by American sociologist Thomas Gold. In his introduction to the English collection of Yang's short stories, Gold speaks highly of its faithfulness in recording and reflecting Taiwan's struggles in moving toward a modern society. As Gold puts it, "When we consider his work as a whole, it is more proper to say that he is a writer of modernization, and his works embody in themselves Taiwan's transition from an agricultural colony of Japan to a modernizing industrial society, and can tell us more about this process than volumes of social science monographs." As a sociologist, Gold was intrigued by Yang's work because it crystalizes the vivid experiences the Taiwanese lived through in the midst of rapid social change.

Interestingly, four out of the five stories that have been selected for the translation are love stories from the so-called "romance" genre favored by many Taiwanese writers. Why would Yang Qingchu choose this genre for stories of factory workers and the lower class, and how would these love stories reflect the trials and tribulations of daily life amid Taiwan's modernization? These questions have inspired this research project and will be the focus of investigation for this paper.

The scholarship on Yang Qingchu's fiction has focused on social, economic, and political issues such as class conflict, social change, economic inequality, gender hegemony, and labor alienation. Against this backdrop, this paper first pinpoints

“love” as the locus of his stories; but in contrast to popular romance, where love conquers all, Yang’s love stories reveal the economic characteristics of love, sex, and marriage, thereby subverting the romance formulas that often revere the myth of romantic love. Second, based on the Marxist theory of reflection, the paper attempts to provide an interpretation framework that requires a rethinking of three theoretical issues and enables a rereading of Yang’s short stories. In what follows, I will articulate these three issues in sequence.

1. () What could the main purpose of this essay? (a) it serves as an introduction to a research project. (b) It reviews the research on Taiwanese literature (c) it investigates the modernization and industrial revolution in Taiwan (d) it highlights the importance of writers in industrial revolution.
2. () Which of the following statements can be inferred from this essay? (a) Most of Yang Qingchu’s work is love stories (b) Yang Qingchu’s love stories reflect social transformation in Taiwan (c) Thomas Gold is a literary critic (d) Yang Qingchu’s love stories are autobiographic.
3. () Which word is closest in meaning to intrigued in the second paragraph? (a) interested (b) offended (c) satisfied (d) isolated
4. () Which of the following statements is incorrect? (a) Yang Qingchu’s love stories are different from popular romances (b) The methodology this research project relies on is primarily Marxism (c) Yang Qingchu has received no formal training as a writer (d) Thomas Gold is attracted to Yang Qingchu’s fiction only because of its writing skills.
5. () What is the main issue this essay is trying to deal with? (a) to explain why Yang Qingchu became a prominent writer (b) to acknowledge Yang Qingchu’s fame in the West (c) to examine why Yang Qingchu writes love stories in order to reflect social reality (d) to promote Marxist approaches to Taiwanese literature.

Essay II

As the Kuomintang (KMT 國民黨) established its political hegemony in postwar Taiwan, literature as an institution was endowed with an ideological function: leftist and realist literature from the May Fourth movement were banned, while traditional Chinese literature, which included lyrical poetry as a major component, was actively promoted. With no clear political agenda, the literature in the Chinese lyrical tradition was felt to enable readers to escape reality and reflect instead on the universal themes of birth, aging, illness, and death. Its promotion by the KMT led to the Chinese lyrical tradition becoming the basis on which the production of modern literature and film in Taiwan is embedded, its structure of feeling. From the boom in lyrical prose by

women writers in the 1950s to the sentimentalism expressed in contemporary documentaries, this structure of feeling manifests itself in a variety of media and cultural forms. Not accidentally, the distinguished Taiwanese director Hou Hsiao-hsien has acknowledged his indebtedness to traditional Chinese aesthetics; sinologist Chen Shixiang's static tragedy may thus provide a fruitful approach to understanding his films.

According to Chen, static tragedy lacks the antagonism and dynamic conflict typical of Greek tragedy, but embodies a kind of cosmic sorrow that humans feel when they confront nature's grand scale and notice the unstoppable passage of time. Chen's article has inspired much scholarly attention in Taiwan and has led to a reexamination of the lyrical tradition of Chinese literature. Zhang Shuxiang in particular discusses several aspects of the tradition: motivation to write poetry, the ontology of the lyrical subject, the function of literature, literary expression and form, and the aesthetic effect on readers, in an attempt to synthesize and elaborate on Chen's static tragedy. Zhang asserts the passage of time as the core of static tragedy, exploring the way by which the poet and reader alike can conquer the finitude and mortality of individual life through a collective feeling of universal human destiny. As one generation passes on its sorrow to the next generation through writing and reading, individual sorrow can be conceived of as cosmic, allowing all human beings to experience and connect with one another over time.

6. () Which of the following is Not one of the characteristics of Chinese static tragedy, according to this essay? (a) The passage of time is the core (b) it entails a collective feeling of universal human destiny (c) It involves a conflict between a hero and his fate (d) It allows all human beings to experience and connect with one another over time
7. () Which of the following statements is correct, according to this essay? (a) KMT promoted the May Fourth Movement literature in Taiwan (b) The boom in lyrical prose by women writers in the 1950s results in the popularization of classical Chinese poetry (c) The sentimentalism expressed in contemporary Taiwanese documentaries is partly due to the lyrical tradition (d) Hou Hsiao-hsien's film is indebted to Western films.
8. () The underlined word finitude refers to (a) the unstoppable passage of time. (b) collective feeling of human history (c) nature's grand scale (d) limitation of human life.
9. () What is the main purpose of this essay? (a) to promote the theory of classical Chinese poetry and aesthetics (b) to contextualize Hou Hsiao-hsien's film and justify the application of Chinese static tragedy to his films (c) to criticize the

cultural policy of the KMT in Taiwan (d) to make fun of Chinese static tragedy and its theoretical legacy.

10. () What is the synonym of sorrow? (a) sadness (b) happiness (c) stupidity (d) craziness

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

1. In spite of its apparent love theme, “The Dance Party” is in fact an allegory, reflecting the difficulty of forming a coalition of female workers in a circumscribed labor market.
2. The ability to manage a household that was highly valued in an agricultural society is now depreciated.
3. The mother mentions her second daughter and her early death because she was the second baby girl and never taken care of seriously by the members of the family.
4. This incident conveys the unfair treatment of daughters in a traditional patriarchal family.
5. In the end, the humanities can only be defended by stressing how indispensable they are; and this means insisting on their vital role in the whole business of academic learning.