

國立清華大學 107 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（3502）

共 5 頁第 1 頁*請在【答案卷、卡】作答

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

1. The story of the novel's emergence can be told differently depending on what you think a novel actually is.
2. Centered on the life of a middle-class French family, the film is seen through the eyes of a Chinese student of cinema from Beijing.
3. When one takes photographs, it is not possible to intervene and participate in what is being photographed.
4. One of the three main features that constitute realism is the serious treatment of the everyday lives of the ordinary, un-aristocratic masses.
5. Unlike the trading of commodities, the exchange of gifts consolidates and reinforces a relationship and thus lays the foundation for building a community.

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

Essay I

Among Hou Hsiao-hsien's film works, *Café Lumière* (2003) and *Flight of the Red Balloon (Le voyage du ballon rouge)*(2007) have common features in terms of production and content, despite other apparent differences. As a filmmaker of worldwide renown, Hou was invited to produce these two transnational films with funding from overseas sources. The funding was offered in an age of "place wars," in which each place anxiously competes for economic survival with other places in the world to make businessmen and tourists aware of its distinct advantages and attractions. The foreign investors appear motivated to promote their own national cultures, enhance the visibility of specific cities, and increase the cultural capital of a particular cinematic tradition. In return for the funding, the director may have agreed to these unstated purposes covertly or overtly, and thus filmed on location because this was the least onerous requirement placed on him. In Hou's case, *Café Lumière* is not only set in Tokyo, but all the characters speak Japanese, and *Flight of the Red*

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Balloon is set in Paris and stars the famous French actress Juliette Binoche; the film could thus be simplistically classified as a French film. Both films lack significant Taiwanese elements even though they were directed by Hou Hsiao-hsien and for the most part produced by a Taiwanese film crew.

From the perspective of transnational film studies, this article intends to examine three issues related to transnational art house film production. First, as both films appear non-Taiwanese, Hou ingeniously employs the devices of intertextuality, allusion, and *mise en abyme* as well as the use of surrogate characters who represent his identity as Taiwanese, Chinese or Oriental, so as to make the films transnational rather than national. Second, like many directors facing the challenge of being an outsider, a visitor or even just a tourist in Tokyo or Paris, Hou uses earlier canonical opuses as mediators to represent the foreign, distant, and unfamiliar places. This makes it important to look at the earlier films or artworks that pertain to Tokyo and Paris as a pre-visit narrative or to consider their influence on Hou's interpretation of the real-world cities. Third, standing for Hou's presence behind the scenes, these surrogate characters inherit certain tourist characteristics that lead the audience to navigate the streets of Tokyo and Paris, while still reducing the complexity of power relations embedded in society into a flattened, impressionistic, and picturesque representation. This article seeks to provide a framework for the study of this kind of transnational film and to closely but critically analyze Hou's two recent films: *Café Lumière* and *Flight of the Red Balloon*.

1. () What could be the main purpose of this essay? (a) it serves as an introduction to a research project. (b) It reviews the previous research on Taiwanese cinema (c) it investigates the reasons for Hou Hsiao-hsien's popularity in the West (d) it concludes a research paper.
2. () Which of the following statements can be inferred from this essay? (a) Most of Hou Hsiao-hsien's films have been shot outside Taiwan (b) Hou Hsiao-hsien had been to Japan and France before he made *Café Lumière* and *Flight of the Red Balloon* (c) Hou Hsiao-hsien is well-known to the Western audiences (d) Hou Hsiao-hsien knows very little of Japanese and French societies.

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共 5 頁第 3 頁*請在【答案卷、卡】作答

3. () Which word is closest in meaning to reducing in the second paragraph? (a) overwhelming (b) simplifying (c) satisfying (d) complicating
4. () Which of the following statements is incorrect, according to the article? (a) *Café Lumière* and *Flight of the Red Balloon* are transnational rather than national films (b) Everyone including Hou Hsiao-hsien has some sort of idea about Paris before he or she visits there (c) *Café Lumière* and *Flight of the Red Balloon* don't look like typical Taiwanese films even though they are made by Taiwanese director Hou Hsiao-hsien (d) Hou Hsiao-hsien were required to shoot a few scenes in Taiwan when making these two films.
5. () What is the main issue this essay is trying to deal with? (a) to explain why Hou Hsiao-hsien became a prominent filmmaker (b) to acknowledge Hou Hsiao-hsien's fame in the West (c) to examine the ways foreign funding affects Hou's filmmaking (d) to promote tourism in France and Japan.

Essay II

Funded and invited by Shochiku Studios, Hou Hsiao-hsien produced his first foreign-language film, *Café Lumière*, in 2003 as homage to Japanese film master Ozu Yasujiro for the centennial of his birth. Scholars agree that *Café Lumière* was never meant to be an imitation of *Tokyo Story* (1953) or any other Ozu film; instead, it reformulates and recreates a new Tokyo story of its own with Hou's cinematic signature and authorial style. But as a film entirely set in Japan and in Japanese, the question remains: what are the ways by which Hou ingeniously inserts the surrogate for his identity as Taiwanese so as to make his Japanese film transnational rather than national? The heroine, Yoko, a half-Taiwanese and half-Japanese writer, has just returned from Taiwan to her apartment in Tokyo, and continues her research project on the Taiwanese musician Jiang Wen-ye (1910-1983), who had studied music in Japan and won a major award at the Olympic Competition in Berlin in 1936 for his musical work *Formosan Dance*. Jiang was recognized for his talent as a composer during his time, but has been long forgotten by contemporary Taiwanese and Japanese audiences. Throughout her research, Yoko tours Tokyo as if for the first time and, like a Benjaminian flaneur and an urban archeologist, restores a historical sense that has

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disappeared due to urbanization and modernization and uncovers a hidden history of Japan-Taiwan relations.

In the search for traces of Jiang's life in Tokyo, not only is Yoko's hybrid identity brought to light, but her relationship with a Taiwanese man and her pregnancy is also revealed to her parents in the countryside, to her close friend Hajime, owner of a second-hand bookshop, and to the audience. In a later scene, Yoko's interview with Jiang Wen-ye's wife, who is apparently Japanese, also foregrounds an age-old example of interethnic and border-crossing marriage. In fact, Yo Hitoto, a singer to whom Hou assigns the role of Yoko, is herself half-Japanese and half-Taiwanese. All these transnational marriages and hybrid descendants are not intended as trivial tidbits, but to stand for the hybrid nature of *Café Lumière* as a transnational film. Just as Jiang foregrounded his identity in the title of his musical piece *Formosan Dance*, so Hou intentionally highlights in his Japanese film a Taiwanese presence, comprising, for example, the hybrid Yoko and her unborn baby, traces of Jiang's past life and even a voice message in Chinese left on Yoko's home phone. On the other hand, just as with the musical piece that Jiang composed in Japan, so Hou's *Café Lumière* could never be produced without Ozu's film classics and the investment from Shochiku Studios. From the colonial period to the new millennium, from *Formosan Dance* to *Café Lumière*, Hou not only pays homage to Ozu but also celebrates the ongoing cooperation between Japan and Taiwan.

6. () Which of the following is incorrect about Jiang Wen-ye? (a) He is a Taiwanese (b) He studied music in Japan (c) *Café Lumière* stars Jiang Wen-ye (d) Jiang Wen-ye had a Japanese wife.
7. () Which of the following statements is correct, according to this essay? (a) (b) Yo Hitoto, who plays the role of Yoko, is born in Taiwan (c) Hou Hsiao-hsien and his film crew composed the musical piece *Formosan Dance* (d) Hou Hsiao-hsien's film *Café Lumière* pays homage to Ozu.
8. () The underlined word it in the first paragraph refers to (a) Hou Hsiao-hsien (b) *Café Lumière* (c) *Tokyo Story* (d) Ozu Yasujiro.

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9. () Which is not the purpose of this essay? (a) to introduce the production of *Café Lumière* (b) to foreground Ozu's significance for Hou Hsiao-hsien's *Café Lumière* (c) to criticize Hou Hsiao-hsien's imitation of Ozu's *Toyko Story* (d) to suggest the symbolic meaning of Yoko's hybrid identity as the cooperation between Japan and Taiwan.
10. () What is the synonym of descendants? (a) offspring (b) correspondents (c) dependents (d) couples.