

國立中興大學

108 學年度

碩士班考試入學招生

試 題

學系：台灣文學與跨國文化研究所

科目名稱：英文

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**本科目不得使用計算機**

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請以中文翻譯以下英文文章，共兩題，各 50%。

一、

With the new awareness that Taiwan was not unique in its assimilation and resistance of literary modernism, I then became intrigued by another thorny issue. That is, suppose similar dynamics underlie incidences of modernist aesthetic movements in the non-West, what can we say about these movements' correlations with the advancement of modernity, which in turn is tied to the temporal progression of societal modernization in different places? This question lends itself easily to a particular neo-Marxist interpretive scheme as propagated by Fredric Jameson, one that links the aesthetic forms of realism, modernism, and postmodernism to three consecutive stages of the capitalist development: bourgeois capitalism, high capitalism, and postindustrial capitalism. Although by now people have been well alerted to its troubling deterministic overtone and underlying Eurocentric point of view, at the time this theory was widely cited by Chinese scholars of literature. The rise of globalization discourse since the 1990s has compelled us to revisit the same issues these propositions purported to deal with. In his 1988 lectures, Anthony Giddens suggested that, while initially originating in Europe, modernity had an inherent globalizing tendency that might take several hundred years to run its course. Evidently, the last couple of decades saw such a dramatic acceleration of this process that the need to re-examine the relationship between the modernist literary trends in the non-West and their modernities, variously labeled as “derivative,” “belated,” “translated,” and “alternative,” is presenting itself with renewed urgency.

Adapted from Yvonne Sung-sheng Chang, “Contexts of Taiwan Studies in the U.S. Academe.” In Chin-Chuan Cheng, I-Chun Wang, and Steven Totosy de Zepetnek, eds., *Cultural Discourse in Taiwan* (Kaohsiung: National Sun Yat-sen University, 2009) 10-29.

二、

The five years between 1932 and 1937, during which time “A Flower in the Rainy Night” was written, represent a golden period for Taiwanese popular song. A number of songs from this time narrate the stories of broken-hearted young women who have been discarded by their heartless lovers. According to folk musician, former political prisoner, and legislator Qiu Chuizhen, the young girl's bitter fate told in the lyrics of “A Flower in the Rainy Night” mirrors that of the Taiwanese people under colonial rule. Popular songs from this period offer evidence of early expressions of the notion of Taiwan as a feminized victim. Self-perception of effeminacy on the part of colonized peoples has been well-documented (see Sinha 1995). In the case of Taiwan, this is perhaps linked to the fact that Taiwan has perpetually been a nation without a state. As Jan Jindy Pettman notes, nations are typically imagined as female, while states are male (1998:157). As female, the nation is under threat and sexual danger. Invasion and colonization are viewed as heterosexual rape. This concept of Taiwan as a feminized victim, a woman who has suffered multiple rapes, persists in the present.

From Nancy Guy, “Feeling a Shared History through Song: ‘A Flower in the Rainy Night’ as a Key Cultural Symbol in Taiwan,” *TDR: The Drama Review*, 52.4 (Winter 2008), pp. 64-81.