

ORIENTAL STUDIES TRIPOS Part II

Chinese Studies

Thursday 5 June 2008 13.30 – 16.30

C.12 ASPECTS OF TRADITIONAL CHINESE CULTURE
The development of Chinese Fiction

*Candidates must attempt **both** passages for translation and choose **one** essay question.*

*All questions are of **equal** value.*

*Copies of a **Chinese-Chinese** dictionary will be provided.*

*Write your number **not** your name on the cover sheet of **each** Section booklet.*

STATIONERY REQUIREMENTS

*20 Page Answer Book x 1
Rough Work Pad*

SPECIAL REQUIREMENTS

*Copies of a **Chinese-Chinese**
dictionary will be provided.*

<p>You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator.</p>
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Candidates must attempt both questions in Part 1, and one question in Part 2.

Part 1.

Translate the following passages into English, excluding any notes.

1. SEEN

任氏傳

沈既濟

任氏，女妖也。有韋使君者，名崑，第九，信安王緯之外孫。少落拓，好飲酒。其從父妹婿曰鄭六，不記其名。早習武藝，亦好酒色。貧無家，托身於妻族，與崑相得。遊處不間。天寶九年夏六月，崑與鄭子偕行於長安陌中，將會飲於新昌里。至宣平之南，鄭子辭有故，請間去，繼至飲所。崑乘白馬而東。鄭子乘驢而南，入升平之北門。偶值三婦人行於道中，中有白衣者，容色姝麗。鄭子見之驚悅，策其驢，忽先之，忽後之，將挑而未敢。白衣時時盼睐，意有所受。鄭子戲之曰：『美艷若此，而徒行，何也？』白衣笑曰：『有乘不解相假，不徒行何爲？』鄭子曰：『劣乘不足以代佳人之步，今輒以相奉。某得步從，足矣。』相視大笑。同行者更相眩誘，稍已狎暱。鄭子隨之東，至樂遊園，已昏黑矣。見一宅，土垣車門，室宇甚嚴。白衣將入，顧曰：『願少踟躕。』而入。女奴從者一人，留於門屏間，問其姓第。鄭子既告，亦問之。對曰：『姓任氏，第二十。』少頃，延入。鄭子繫驢於門，置帽於鞍。始見婦人年三十餘，與之承迎，即任氏姊也。列燭置膳，舉酒數觴。任氏更妝而出，酣飲極歡。夜久而寢，其妍姿美質，歌笑態度，舉措皆艷，殆非人世所有。將曉，任氏曰：『可去矣。某兄弟名系教坊，職屬南衙，晨興將出，不可淹留。』乃約後期而去。

2. UNSEEN

侯適

隋開皇初，廣都孝廉侯適入城，至劍門外，忽見四廣石，皆大如斗。適愛之，收藏於書籠，負之以驢。因歇鞍取看，皆化為金。適至城貨之，得錢百萬，市美妾十餘人，大開第宅，又近甸置良田別墅。後乘春景出遊，盡載妓妾隨從。下車，陳設酒餚。忽有一老翁，負大笈至，坐於席末。適怒而詬之，命蒼頭扶出。叟不動，亦不嗔恚，但引滿啖炙而笑云：“吾此來，求君償債耳。君昔將我金去，不記憶乎？”盡取適妓妾十餘人，投之書笈，亦不覺笈中之窄，負之而趨，走若飛鳥。適令蒼頭馳逐之，斯須已失所在。自後適家日貧，卻復昔日生計。十餘年，卻歸蜀。到劍門，又見前者老翁，攜所將之妾遊行，僮從極多，見適皆大笑，問之不言，逼之，又失所在。訪劍門前後，並無此人，竟不能測也。（出《玄怪錄》）

Part 2.

Candidates should attempt one of the following essay questions.

3. What literary devices do *chuanqi* authors employ to create a sense of verisimilitude in their stories?
4. What is the role of the 'supernatural feminine' in Tang *chuanqi*?
5. What are the differences between the two subgenres of Chinese classical narrative, the *zhiguai* and *chuanqi*, and where do you see commonalities between the texts and their communicative contexts?

END OF PAPER