



AET2

Asian and Middle Eastern Studies Tripos, Part II

Friday 03 June 2016 9 to 12.00 pm

Paper C17

Modern Chinese literature

Answer *all* questions.

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

STATIONERY REQUIREMENTS

20 page answer booklet

Rough Work Pad

SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION

Xiandai Hanyu cidian dictionary

You may not start to read the questions printed on the subsequent pages of this question paper until instructed to do so.

1. Answer both parts of the question (total of **20 marks**):

a) Translate into English (**15 marks**):

祥子的生活多半仗着这种残存的仪式与规矩。有结婚的，他替人家打着旗伞；有出殡的，他替人家举着花圈挽联；他不喜，也不哭，他只为那十几个铜子，陪着人家游街。穿上杠房或喜轿铺所预备的绿衣或蓝袍，戴上那不合适的黑帽，他暂时能把一身的破布遮住，稍微体面一些。遇上那大户人家办事，教一千人等都剃头穿靴子，他便有了机会使头上脚下都干净利落一回。脏病使他迈不开步，正好举着面旗，或两条挽联，在马路边上缓缓的蹭。

可是，连作这点事，他也不算个好手。他的黄金时代已经过去了，既没从洋车上成家立业，什么事都随着他的希望变成了“那么回事”。

Accessed at: <http://www.dushu369.com/zhongguomingzhu/HTML/35681.html>

b) Please identify the source text and comment briefly on the fate of the protagonist (**5 marks**).

2. Translate into English (20 marks):

《倾城之恋》这样一个故事，就是有情人终成眷属，某种意义上就是一个市民社会的通俗爱情故事。它一发表就受到许多好评，后来又有张爱玲本人改变成话剧上演，在沦陷区的上海产生过不小的影响。但这部小说受到过傅雷的批评，傅雷是大翻译家，接受的是法国古典文学的熏陶和影响，是个具有强烈的悲剧意识的人，他认为有情人终成眷属不成艺术，认为悲剧是要对心灵进行考验，要有大彻大悟，大悲大灾。从他的眼光看来，《金锁记》才是一个有尖锐的人性压抑与人性冲突的作品，这才悲剧。而《倾城之恋》这样的作品，“好似六朝的骈体，虽然珠光宝气，内里却空空洞洞，既没有真正的欢畅，也没有刻骨的悲哀。”

CHEN SIHE, *Zhongguo xiandangdai wenxue mingpian shiwu jiang*, Beijing: Peking University Press, 2003 p. 362.

(TURN OVER)

3) Please answer **two** of the following essay questions. Each question is worth **30 marks**.

- a) Compare and contrast the contributions of Lin Shu and Liang Qichao to the development of modern Chinese literature.
- b) What were some of the concerns addressed in May Fourth literature? Illustrate your answer with reference to two texts by different writers.
- c) How does the figure of the rickshaw-puller function in literature of the 1920 and 1930s?
- d) How can the popularity of Zhang Henshui's *Fate in Tears and Laughter* be accounted for?
- e) To what would you attribute the success of the so-called "pretty women writers"?
- f) What does Jason McGrath mean by the concept of "post-socialist modernity"? How did it affect literary and cultural production?

END OF PAPER