



AET2

Asian and Middle Eastern Studies Tripos, Part II

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**This is a three hour examination**

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**Paper C17**

**Modern Chinese literature**

*Answer **all** questions in sections 1 and 2 and two questions from section 3.*

*The word limit for the two essays in section 3 is 1200 words.*

*Write your number **not** your name as well as the paper code (C17) on each page of your submission.*

**SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION**

*Student declaration form*

**SUBMISSION REQUIREMENTS**

*Type your answers and upload them in a document, such as a Word document or PDF.*

*Files should be saved as C17\_[your number].*

*Upload a completed student declaration form as a separate file*

**RESOURCES PERMITTED FOR THIS EXAMINATION**

*You may use any dictionary you have available to you for this exam.*

**The exam will begin as soon as you open the file containing the questions. Once begun you will have three hours to complete the exam.**

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

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

九年了。——她痛苦地回忆着。

那时，她是强抑着对自己“叛徒”妈妈的愤恨，怀着极度矛盾的心理，没有毕业就报名上山下乡的。她怎么也想象不到，革命多年的妈妈，竟会是一个从敌人的狗洞里爬出来的戴瑜式的人物。而戴瑜，她看过《青春之歌》——那是一副多么丑恶的嘴脸啊！

她希望这也许是假的，听爸爸生前说，妈妈曾经在战场上冒着生命危险在炮火下抢救过伤员，怎么可能在敌人的监狱里叛变自首呢？

自从妈妈定为叛徒以后，她开始失去了最要好的同学和朋友；家也搬进了一间暗黑的小屋；同时，因为妈妈，她的红卫兵也被撤了，而且受到了从未有过的歧视和冷遇。所以，她心里更恨她，恨她历史上的软弱和可耻。虽然，她也想到妈妈对她的深情。从她记事的时候起，妈妈和爸爸像爱掌上的明珠一样溺爱着她这个独生女。可是现在，这却像是一条难看的癞疮疤依附在她洁白的脸上，使她蒙受了莫大的耻辱。她必须按照心内心外的声音，批判自己小资产阶级的思想感情，彻底和她划清阶级界线。她需要立即离开她，越远越快越好。

在离开上海的火车上，那时她还是一个十六岁的小姑娘——瓜子型的脸，扎着两根短短的小辫。在所有上山下乡的同学中，她那带着浓烈的童年的稚气的脸蛋，与她那瘦小的杨柳般的身腰装配在一起，显得格外地年幼和脆弱。

Accessed at <https://www.pinshiwen.com/yuexie/xdwx/2019060886918.html>

**b) Please identify the source text and comment briefly on the portrayal of family relationships in this text (in English). (5 marks).**

## 2. Translate into English (20 marks):

萧红和我认识的时候，是在一九三八年春初。那时山西还很冷，很久生活在军旅之中，习惯于粗犷的我。骤睹着她的苍白的脸，紧紧闭着的嘴唇，敏捷的动作和神经质的笑声，使我觉得很特别，而唤起许多回忆，但她的说话是很自然而真率的。我很奇怪作为一个作家的她，为什么会那样少于世故，大概女人都容易保有纯洁和幻想，或者也就同时显得有些稚嫩和软弱的缘故吧。但我们都很亲切，彼此并不感觉到有什么孤僻的性格。我们尽情地在一块儿唱歌，每夜谈到很晚才睡觉。当然我们之中在思想上，在感情上，在性格上都不是没有差异，然而彼此都能理解，并不会因为不同意见或不同嗜好而争吵，而揶揄。接着是她随同我们一道去西安，我们在西安住完了一个春天。我们痛饮过，我们也同度过风雨之夕，我们也互相倾诉。然而现在想来，我们谈得是多么地少啊！我们似乎从没有一次谈到过自己，尤其是我。然而我却以为她从没有一句话是失去了自己的，因为我们实在都太真实，太爱在朋友的面前赤裸自己的精神，因为我们又实在觉得是很亲近的。但我仍会觉得我们是谈得太少的，因为，像这样的能无妨嫌、无拘束、不须警惕着谈话的对手是太少了啊！

Ding Ling, "Fengyu zhong yi Xiao Hong."

Accessed at <https://www.lz13.cn/meiwen/169203.html>

3. Please answer **TWO** of the following essay questions in English, making sure to refer to specific literary texts and authors in your answers. Each question is worth **30 marks**.

- a) Explore the tension between renaissance and revolution in the development of modern Chinese literature since the early twentieth century.
- b) How would you explain the existence of certain revisionist tendencies in scholarship on modern Chinese literature?

- c) What might account for the differing official reception of Scar Literature and Misty Poetry in Reform Era China?
- d) What can we learn from different usages of the word “xin” (new) in discourse on modern Chinese literature?
- e) “All fiction can be considered, in one way or another, metafiction, or fiction about fiction.” Discuss, with reference to texts we have read for class.
- f) Explain the importance of Realism to the development of modern Chinese literature from the Republican to the post-Mao era.

**END OF PAPER**