

AET2
Asian and Middle Eastern Studies Tripos, Part II

Friday 9 June 2017 9 to 12.00 pm

Paper C17

Modern Chinese literature

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

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):

洋鬼子怎样就骗了钱去，老通宝不很明白。但他很相信老陈老爷的话一定不错。并且他自己也明明看到自从镇上有了洋纱，洋布，洋油，——这一类洋货，而且河里更有了小火轮船以后，他自己田里生出来的东西就一天一天不值钱，而镇上的东西却一天一天贵起来。他父亲留下来的一分家产就这么变小，变做没有，而且现在负了债。老通宝恨洋鬼子不是没有理由的！他这坚定的主张，在村坊上很有名。五年前，有人告诉他：朝代又改了，新朝代是要“打倒”洋鬼子的。老通宝不相信。为的他上镇去看见那新到的喊着“打倒洋鬼子”的年青人们都穿了洋鬼子衣服。他想来这伙年青人一定私通洋鬼子，却故意来骗乡下人。后来果然就不喊“打倒洋鬼子”了，而且镇上的东西更加一天一天贵起来，派到乡下人身上的捐税也更加多起来。老通宝深信这都是串通了洋鬼子干的。

然而更使老通宝去年几乎气成病的，是茧子也是洋种的卖得好价钱；洋种的茧子，一担要贵上十多块钱。素来和儿媳总还和睦的老通宝，在这件事上可就吵了架。儿媳四大娘去年就要养洋种的蚕。小儿子跟他嫂嫂是一路，那阿四虽然嘴里不多说，心里也是要洋种的。老通宝拗不过他们，末了只好让步。现在他家里有的五张蚕种，就是土种四张，洋种一张。

“世界真是越变越坏！过几年他们连桑叶都要洋种了！我活得厌了！”

Accessed at <http://www.millionbook.com/mj/m/maodun/dpxs/003.htm>

b) Please identify the source text and comment briefly on the challenges encountered by the main characters (5 marks).

2. Translate into English (20 marks):

周瓚：口语写作在上世纪八十年代提出时，它的针对性很明确，那时是仿朦胧诗、寻根文学流行的时代，用口语写作的诗歌的确为文坛吹来一阵清新之风。而这两年来流行的“口语诗”，在写作观念的确立上，不能和上世纪八十年代的口语诗等同。某种意义上讲，如今的口语诗针对的是某个假想敌，某种艺术偏见或极端之见。往好的方面说，是极端的口语实验；往坏处说，就是降低了写作起点，简化了写作难度，有点儿像上世纪五十年代末的新民歌运动的观念。说到底，文学思潮的更迭的确有某种因果盛衰的辩证关系，一旦针对性不甚明确，反叛就显得可疑，不真切。我觉得，口语是任何诗歌写作者都要关注的语言资源，而且，目前现代汉语本身的发展也很混乱，我们的文化每天都在生产大量的时尚言语、专业术语，而诗歌写作者既需要汲取日常生活言语，同时也要有清理这些言语的责任。对我个人来说，什么流行，我就警惕什么。

Passage excerpted from “当代汉语诗歌关键词（一）”.

Accessed at <http://www.poemlife.com/libshow-759.htm>

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

- a) Explain ‘the modern Chinese intellectual’s problematic of self’ with reference to relevant works of literature from the Republican era.
- b) Is it more helpful to consider the development of modern Chinese poetry in temporal or in spatial terms?
- c) Explore representations of sickness (physical, psychological and/or environmental) in modern Chinese literature.

(TURN OVER)

- d) Was it ever possible to write truly apolitical literature in twentieth-century China?
- e) How successful were fiction and poetry of the late 1970s and 1980s in moving beyond the ideologies of the Cultural Revolution?
- f) What issues might be illuminated by applying the phrase 'going global' (*zouxiang shijie*) to Chinese-language (or Sinophone) literature?

END OF PAPER