

國 立 清 華 大 學 命 題 紙

96 學年度 台灣文學研究所 系 (所) _____ 組碩士班入學考試

科目 英文 科目代碼 3803 共 2 頁第 1 頁 *請在【答案卷卡】內作答

請把畫底線的部分翻成中文

(1) Throughout the 1970s, the hsiang-t'u spirit of returning to the island's cultural roots manifested itself not only in the Taiwanese literature of the period but in many other arts as well. The world of painting, for example, was swept by a movement away from formalized academic painting—whether based on classical Chinese training or influenced by Western styles and techniques—toward plein air paintings that captured the experiences, energies, and textures of daily Taiwanese life. (2)At the same time, folk art and local motifs enjoyed renewed attention, as art journals and galleries sought out and actively promoted native folk artists and craftsmen such as the painter Hong T'ong and the wood sculptor Chu Ming. (from June Yip, *Envisioning Taiwan*)

(3) In films prior to the emergence of the Taiwan New Cinema, American music generally represented an advanced, fantastic Western world. The central characters of the films adapted from Qiong Yao's romantic melodramas of the 1970s are often portrayed as Americanized youth with harmless, rebellious temperaments. (from Emilie Yueh-yu Heh, "Elvis Allow Me to Introduce Myself: American Music and the Neocolonialism in Taiwan Cinema")

As the only non-Western imperial and colonial power which invaded geographically contiguous Asian regions, Japan resorted to an ideology of pan-Asianism to camouflage its imperial ambitions. (4) The idea of the Great East Asian Co-Prosperity Sphere, promulgated in this period, was a claim for an Asian solidarity based in an inherent "Asian" bond that would be able to counter Western evil. The Advocacy of a cultural and racial commonality between Japan and other Asian nations naturally conferred upon Japan a mission to rid Asia of Western imperial domination and to itself civilize other Asians instead. (5) Undoubtedly such a conception of its mission was highly motivated by Japanese anti-Western sentiment in response to the Western racist refusal to allow Japan to become a member of the imperial club. The assertion of Japanese cultural commonality with other Asian countries was necessary for any confirmation of Japan's superior position in the region, a confirmation that would sustain Japan's bid for the same status as that of Western imperial powers. At the same time, Japan's mission *civilatarice* in the region paradoxically confirmed its subordination to the West,(6) since the country's claim of superiority over other Asians was based upon its experience of a quick, successful Westernization. (7)Only submission to Western cultural power made it at all possible for Japan to differentiate itself from other "backward" Asian. (from Koichi, Iwabuchi, *Recentring Globalization*)

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What is a myth, today? I shall give at the outset a first, very simple answer, which is perfectly consistent with etymology: myth is a type of speech. Of course, it is not any type: (8) language needs special conditions in order to become myth: we shall see them in a minute. But what must be firmly established as the start is that myth is a system of communication, that it is a message. (9) This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form. (from Roland Barthes, "Myth Today")

I will begin with the rather mundane observation that for all their supposed concrete referentiality, (10) the global and the local are terms that derive their meanings from one another, rather than from reference to any specifically describable spatiality. The term global used as a signifier for certain processes (economic, political, social and cultural) obviously does not refer to the globe as a representation of the whole world conceived geometrically. (from Arif Dirlik, "Place-Based Imagination")