

英譯中 (每題 25 分, 不用抄題)

1. One of the books that I have most wanted to see translated into English is *A Thousand Moons on a Thousand Rivers*, which is an innocent, almost naive love story set in a Taiwan that has faded away. The book was an instant best-seller when it was published in 1981. The Chinese-language edition has already gone through more than sixty printings, and its readers span all age groups. The middle-aged feel a sense of nostalgia when they read about the romances and family relationships described in the novel. The younger generation, living in this age of sexual liberation, harbor a kind of suspicious yearning for the "till death do us part" love depicted in the book.

"Foreword" by Pang-yuan Chi

2. In the novel *A Hundred Years of Solitude* by Marquez there is the statement, "If a man has not experienced the burial beneath the earth of a stricken loved one, then he is unlikely to be a man of that locality."

Regarding the relationship of men and their locale, apart from the desired recognition of what they share in common, the consciousness of history is certainly an important link, and the diachronic reality that lies in the successive periods will often feed back and gradually influence the synchronic "collective unconscious."

Literature is a flower that unfolds in the soil and rainfall of geography and history, and no matter whether it describes the external world or expresses the inner soul, it has to go through consciousness to manifest its gorgeous colors.

"Literature Brings About the Revival of Our Stricken Loved Ones"
by K'uei-hsien Li

3. One of the fundamental characteristics of Taiwan literature is its concern with reality. After undergoing Japanese colonial rule and postwar developments, Taiwanese writers are deeply rooted in their soil, and have written about the pleasure, anger, sorrow, and joy of the people on this land. Resisting powers, defending their villages and native soil, criticizing the dark sides of the old society, and seeking for a just society—all of these have consistently been the important themes of literary expression. From the veteran writers Lai Ho, Yang K'uei, and Wu Cho-liu to Chung Chao-cheng, Li Ch'iao, Tung-fang Pai, and Sung Tse-lai . . . the list can go on and on. These numerous writers have shaped the course for Taiwan literature. We can clearly point out that the axis of this literature has illustrated the fundamental concept—literature originates from the land and people. The Taiwanese writers' belief in the "unity of body and land" can be observed clearly enough with but the slightest glance at the history of Taiwan literature.

"Literature Originates From The Land and People" by Tui-ming Lin

4. EACH AGE TENDS TO FIND IN SOME ONE OF THE LITERARY GENRES THE norm of all literary art. The 17th century, we have seen, found the highest poetry to be embodied in the epic. The later 18th century saw in the lyric the "most poetic kind of poetry,"¹ for men's interests had shifted, with the burgeoning Romantic movement, from an externally known world to the knowing and expressive self. Georg Wilhelm Hegel illustrates the new emphasis, not only in his philosophy of history, which is the story of spirit expressing itself through successive partial revelations until it finally achieves complete self-consciousness, but in his history of art as well.

"Literary Criticism: A Short History" by W.K. Wimsatt, Jr., and C. Brooks.