

【試題說明：請將以下兩個英文段落翻譯成中文。】

LAO SHÊ [老舍] and Mao Tun [茅盾], the two major novelists of the second decade, offer in many ways an interesting contrast. Mao Tun uses an ornate literary vocabulary; Lao Shê at his best writes a pure Peking vernacular. Using the time-honored test of Northern and Southern literary sensibilities, we may say that Lao Shê represents the North, individualist, forthright, humorous, and Mao Tun, the more feminine South, romantic, sensuous, melancholic. Mao Tun is distinguished for his gallery of heroines; Lao Shê's protagonists are nearly always men; whenever possible, he eschews romantic subject matter. Mao Tun records the passive feminine response to the chaotic events of contemporary Chinese history; more concerned with individual destinies than social forces, Lao Shê shows his heroes in action. While Mao Tun very early turned to Communism as the only solution for China's problems, Lao Shê remains until his novel *Camel Hsiang-tzu* [駱駝祥子] (1937) the staunch believer in a simpler patriotic injunction that each Chinese should perform his chosen duty to the best of his ability in order to rid China of her stagnation and corruption.

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The tragedy of Hsiang-tzu is not merely due to the conspiracy of circumstances that combine to thwart him; the implied meaning is that even if the hero had surmounted all the difficulties enumerated in the novel, he would surely have encountered another set which would have defeated him. In the absence of a healthy environment, the kind of individualistic striving in which Hsiang-tzu is engaged is not only of no avail--it is finally destructive of one's body and soul.

(258 words, selected from *A History of Modern Chinese Fiction*, written by C.T. Hsia.)