

考試科目	文學作品分析	所別	英國語文學系	考試時間	4月20日上午8:20 星期日 下午10:00
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國立政治大學圖書館

III. The following passage is taken from Edward W. Said's *Orientalism*. Carefully analyze what the author says about Orientalism and continue with an expression of your personal view on what the author says. 30%

There is . . . the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more skeptical, thinker might have had different views on the matter. . . In a quite constant way, Orientalism depends for its strategy on this flexible *positional* superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand. And why should it have been otherwise, especially during the period of extraordinary European ascendancy from the late Renaissance to the present? The scientist, the scholar, the missionary, the trader, or the soldier was in, or thought about, the Orient because he *could be there*, or could think about it, with very little resistance on the Orient's part. Under the general heading of knowledge of the Orient, and within the umbrella of Western hegemony over the Orient during the period from the end of the eighteenth century, there emerged a complex Orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe, for instances of economic and sociological theories of development, revolution, cultural personality, national or religious character. Additionally, the imaginative examination of things Oriental was based more or less exclusively upon a sovereign Western consciousness out of whose unchallenged centrality an Oriental world emerged, first according to general ideas about who or what was an Oriental, then according to a detailed logic governed not simply by empirical reality but by a battery of desires, repression, investments, and projections.

IV. The following poems, "The Night Wind," by Emily Bronte (1840), and "Wind" by Ted Hughes (1957), are both a study of the attitudes and feelings expressed by human beings in reaction to wind. Compare the poems. Analyze the different ways in which the poets have treated their subject matters, and consider the relations and attitudes that are shown to exist between human beings and natural elements. 20%

(1) "The Night Wind" by Emily Bronte

In summer's mellow midnight,
A cloudless moon shone through
Our open parlour window
And rosetrees wet with dew.

I sat in silent musing,
The soft wind waved my hair:
It told me Heaven was glorious,
And sleeping Earth was fair.

I needed not its breathing
To bring such thoughts to me,
But still it whispered lowly,
'How dark the woods will be!

'The thick leaves in my murmur
Are rustling like a dream,
And all their myriad voices
Instinct with spirit seem.'

I said, 'Go, gentle singer,
Thy wooing voice is kind,
But do not think its music

Has power to reach my mind.

'Play with the scented flower,
The young tree's supple bough,
And leave my human feelings
In their own course to flow.'

The wanderer would not leave me,
Its kiss grew warmer still-
'O come,' it sighed so sweetly,
'I'll win thee 'gainst thy will.

'Have we not been from childhood friends?
Have I not loved thee long?
As long as thou hast loved the night
Whose silence wakes my song.

'And when thy heart is laid at rest,
Beneath the church-yard stone,
I shall have time enough to mourn
And thou to be alone.'

-Emily Bronte

備 考 試 題 隨 卷 繳 交

考試科目	文學作品分析	所別	英國語文學系	考試時間	4月20日 上午第1節 星期日 下午
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(2) "Wind" by Ted Hughes

This house has been far out at sea all night,
The woods crashing through darkness, the booming hills,
Winds stampeding the fields under the window
Floundering black astride and blinding wet

Till day rose; then under an orange sky
The hills had new places, and wind wielded
Blade-light, luminous black and emerald,
Flexing the lens of a mad eye.

At noon I scaled along the house-side as far as
The coal-house door. I dared once to look up -
Through the brunt wind that dented the balls of my eyes
The tent of the hills drummed and strained its guyrope.

The fields quivering, the skyline a grimace,
At any second to bang and vanish with a flap;
The wind flung a magpie away and a black-
Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note
That any second would shatter it. Now deep
In chairs, in front of the great fire, we grip
Our hearts and cannot entertain book, thought,

Or each other. We watch the fire blazing,
And feel the roots of the house move, but sit on,
Seeing the window tremble to come in,
Hearing the stones cry out under the horizons.

-Ted Hughes

備 考 試 題 隨 卷 繳 交

考試科目	英文作文	所別	英語學 911	考試時間	4月19日 上午 9:00 - 11:00 星期六
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Part A: Write a 300-word comment on the following statement, and inform your comment with relevant theoretical approaches. (50%)

An important figure in *Jane Eyre* who plausibly sustains a feminist interpretation is that of Bertha Mason, Rochester's first wife. An example of such a view can be found in Gubar and Gilbert's *The Mad Woman in the Attic*, where it is suggested that Bertha's madness permits her to throw off the submissive functions thought appropriate to her sex. On the other hand, critics have pointed out that Bertha, a woman depicted as totally lacking in any traces of civilization and given over to physical passion, a she-savage, is used as a racially inferior foil/double to Jane's exemplary white femininity. Thus although the novel pioneers proto-feminist calls for equality and independence of women, this is predicated on a deliberate distinction between first-world and third-world women and a self-serving exploitation of the traditionally constructed image of the racial other.

Part B: Write an essay of about 400 words (50%)

Use two adjectives, two adjective phrases, or two adjective clauses to describe our society. Define them and compare or contrast our society to one other society. Include also in your essay one of the following rhetorical patterns: examples, classification, or cause and effect. The essay will be graded according to its clarity, unity, and coherence.

考試科目	英美文學	所別	英語系 711	考試時間	4月19日 上午 15:20-17:00 星期六 (下) 午第 2 節
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國立政治大學圖書館

Part One: British Literature 60%

1. Select any two of the following: Chaucer, Spenser, Shakespeare, and Milton. Discuss Evil and Good characteristics as displayed by the characters. Compare and contrast the portrayal of Evil in at least two works by each of the authors. Focus on characters, motivations, actions, and consequences. Be complete and be specific. Use examples. 20%

2. Most critics of Charles Dickens note that his works are often comments on the economy of his day. For instance, in his classic tale, *The Christmas Carol*, Scrooge's disparagement of, and disinterest in, the welfare of the poor is consistent with the political and economic thinking of his time, while some note his "reclamation" shows what Dickens thought should be done about it. Discuss three works by Dickens in terms of their portrayal of the socioeconomic conditions of his time and how Dickens presents his views and opinions of possible solutions to the sociological ills of his days. Be complete and specific with liberal use of examples from the texts. 20%

3. Discuss sexuality in T.S. Eliot's *The Wasteland* and D.H. Lawrence's *Lady Chatterley's Lover*. Demonstrate how the two writers differ in their ideas about sexuality (such as Eliot's emphasis on the necessary spiritual element and Lawrence's stress on the redemptive value of the physical alone). Be complete and specific with liberal use of examples from the texts. 20%

Part Two American Literature

1. Discuss briefly the following terms. 9%
 - a. Puritanism
 - b. Deism
 - c. Transcendentalism

2. Write a coherent essay in which you discuss the changes in the concept of the American self in the early nineteenth century. You may want to locate your discussion within specific works by Emerson, Thoreau, Hawthorne, and Whitman. 16%

3. Choose any TWO twentieth-century poets, and then compare and contrast their attitudes toward God or religion. 15%

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- I. "The words or acts of a character in a play may carry a meaning unperceived by himself but understood by the audience." This situation is called a "dramatic irony." Give *two* dramatic ironies from any plays you have read. Explain why you find them as such. 20%
- II. Read the following short fiction and answer the three questions. 30%
- What is the "theme" of this short fiction?
 - Discuss passages 5 & 6 in relation to the theme of the short fiction.
 - Point out as many ironies as you can find in this short fiction.

1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

2 It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

3 She did not hear the story as many women have heard the same, with a paralysed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

4 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

5 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

6 There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

7 She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

8 She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

9 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

考試科目	文學作品分析	所別	英語系	考試時間	4月20日上午第1節 星期日下午
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10 Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

11 When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "Free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

12 She did not stop to ask if it were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

13 She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

14 There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending her in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

15 And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being.

16 "Free! Body and soul free!"

17 Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg, open the door—you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

18 "Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

19 Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

20 She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

21 Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry, at Richards' quick motion to screen him from the view of his wife.

22 But Richards was too late.

23 When the doctors came they said she had died of heart disease—of joy that kills.