

考試科目	文學作品分析	所別	英國語文學系	考試時間	4月22日 上午 第 1 節 星期日 甲
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Though I must go, endure not yet  
A breach, but an expansion,  
Like gold to airy thinness beat.

If they be two, they are two so  
As stiff twin compasses are two,  
Thy soul the fixed foot, makes no show  
To move, but doth, if th' other do.

And though it in the center sit,  
Yet when the other far doth roam,  
It leans, and hearkens after it,  
And grows erect, as that comes home.

Such wilt thou be to me, who must  
Like th' other foot, obliquely run;  
Thy firmness makes my circle just,  
And makes me end, where I begun.

--John Donne [1572-1631]

#### MEETING AT NIGHT

The gray sea and the long black land:  
And the yellow half-moon large and low;  
And the startled little waves that leap  
In fiery ringlets from their sleep,  
As I gain the cove with pushing prow,  
And quench its speed in the slushy sand.

Then a mile of warm sea-scented beach;  
Three fields to cross till a farm appears;  
A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match,  
And a voice less loud, through its joys and fears,  
Than the two hearts beating each to each!

#### PARTING AT MORNING

Round the cape of a sudden came the sea,  
And the sun looked over the mountain's rim:  
And straight was a path of gold for him,  
And the need of a world of men for me.

--Robert Browning [1812-1889]

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					星期 下

3. Read the following passage. Carefully analyze what the author says about literary criticism and continue with an expression of your personal view on what the author says. (25%)

In any event, while we may grant the basic position that literature is primarily art, it must be affirmed also that art does not exist in a vacuum. It is a creation by someone at some time in history, and it is intended to speak to other human beings about some idea or issue that has human relevance. Any work of art for that matter will always be more meaningful to knowledgeable people than to uninformed ones. Its greatness comes from the fact that when the wisest, most cultivated, most sensitive minds bring all of their information, experience, and feeling to contemplate it, they are moved and impressed by its beauty, by its unique kind of knowledge, and even by its nonaesthetic values. It is surely dangerous to assume that a work of art must always be judged or looked at or taught as if it were disembodied from all experience except the strictly aesthetic. Many literary classics are admittedly autobiographical, propagandistic, or topical (that is, related to contemporary events).

4. The following extracts express, in different ways, a similar theme. Compare the passages, commenting on the techniques used by each writer to bring out the theme of loneliness. (25%)

Extracts from *The Heart of the Matter*, by Graham Greene (1948) and *The Battle Lost and Won*, Volume Two of *The Levant Trilogy* by Olivia Manning (1978)

(a)

*The Heart of the Matter*

Wilson sat on the balcony of the Bedford Hotel with his bald pink knees thrust against the ironwork. It was Sunday and the Cathedral bell clanged for matins. On the other side of Bond Street, in the windows of the High School, sat the young negresses in dark blue gym smocks engaged in the interminable task of trying to wave their wirespring hair. Wilson stroked his very young moustache and dreamed, waiting for his gin-and-bitters.

Sitting there, facing Bond Street, he had his face turned to the sea. His pallor showed how recently he had emerged from it into the port: so did his lack of interest in the schoolgirls opposite. He was like the lagging finger of the barometer, still pointing to Fair long after its companion had moved to Stormy. Below him the black clerks moved churchward, but their wives in brilliant afternoon dresses of blue and cerise aroused no interest in Wilson. He was alone on the balcony except for one bearded Indian in a turban who had already tried to tell his fortune: this was not the hour or the day for white men — they would be at the beach five miles away, but Wilson had no car. He felt almost intolerably lonely. On either side of the school the tin roofs sloped toward the sea, and the corrugated iron above his head clanged and clattered as a vulture alighted.

GRAHAM GREENE

國立政治大學圖書館

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(b)

*The Levant Trilogy*

Simon Boulderstone, coming into Cairo on leave, passed the pyramids at Giza when they were hazed over by mid-day heat. The first time he had seen them, he had been struck with wonder, but now there was no wonder left in the world. His brother, Hugo, had been killed. That very morning, in the dark, early hours, Hugo had bled to death in no-man's-land.

Simon had stopped a lorry on the coast road east of Alamein and, alone in the back, had cried himself to sleep. Now that he would have to face the two men in front, he tried to wipe away the marks of tears but did not do it very well. The lorry stopped outside the Mena House. The driver, coming round to speak to Simon, stared at him, then said, 'You've caught the sun, sir,' as though they had not, all of them, been broiled by sun during the long summer months.

'You want anywhere in particular, sir?'

'A cheap hotel, if you know of one.'

The driver suggested the International, and Simon said, 'Glad if you'd drop me there.' They drove on through the suburbs into the centre of Cairo where the lorry stopped again. They were at a modern Midan, a meeting place of three small streets where the old houses were being pulled down and replaced by concrete blocks. One of the blocks was the International and it had the unadorned air of cheapness.

Throwing down his kit, Simon thanked the two men then jumped down himself. Standing on the pavement, in the dazzling light, he seemed to be in a trance, and the driver asked him: 'You all right, sir?'

Simon nodded and the lorry went on. Left alone in the middle of the Midan, he stared at a palm tree that rose from a bed of ashy sand. As he observed it, he began to feel an extraordinary poignancy about it so for a few minutes he could not move, but, forgetting Hugo, he centred his misery on this solitary palm. From its height and the length of its fronds, he could guess it was an old tree that had grown in other, more spacious days. Now, seeing it hemmed in by buildings like a bird in too small a cage, he ached with pity for it though the tree itself conveyed no sense of deprivation. A human being in a similar case would have been bemoaning his misfortune, but the tree, swaying in the hot wind, spread itself as though rejoicing in such air and light as came to it.

OLIVIA MANNING

國立政治大學圖書館

考試科目	英文件文	所別	英國語文學系 碩士班	考試時間	4 月 1 日 星期六	日	下午 2:30	節	3:00
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國立政治大學圖書館

**I. Revision 25%**

Some of the following sentences are awkward, unclear and incomplete; some are grammatically incorrect. Please revise them into good English. Be careful with grammar, diction, and sentence structure.

1. For generations, family have been talking and re-talking many stories, which becoming legends many many years.
2. My family has been especially active in the personal anecdotes for spreading out, including several that have gone down for many generations.
3. He no longer wanted fame or to have a fortune; he only wanted peace and to have quiet.
4. Traveled through the world, he learned about different places and that people are different, too.
5. Many instructors need students to give them thesis statements to approve some two or three weeks before the paper should be handed at the right time.

**II. Paraphrase 40%**

Restate in your own words the thought and meaning of the following passages. Be sure to preserve the tone of the original and avoid plagiarism.

Original: "Except for identical twins, each person's heredity is unique" (Fred Hein 294).

Paraphrase: Fred Hein explains that heredity is special and distinct for each of us, unless a person is one of identical twins.

1. "Knowledge in the form of an informational commodity indispensable to productive power is already, and will continue to be, a major—perhaps *the* major—stake in the worldwide competition for power. It is conceivable that the nation-states will one day fight for control of information, just as they battled in the past for control over territory, and afterwards for control of access to and exploitation of raw materials and cheap labor. A new field is opened for industrial and commercial strategies on the one hand, and political and military strategies on the other" (Lyotard, *The Postmodern Condition: A Report on Knowledge*). 20%

\*stake: that which is waged in a game, race or contest

\*conceivable: capable of being imaginable

\*exploitation: utilization for profit

備 考 試 題 隨 卷 繳 交

考試科目	中文	所別	英國語言學碩士班	考試時間	4月21日 星期六 下午 1:20 - 3:20
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國立政治大學圖書館

2. "The confession is a ritual of discourse in which the speaking subject is also the subject of the statement; it is also a ritual that unfolds within a power relationship, for one does not confess without the presence (or virtual presence) of a partner who is not simply the interlocutor but the authority who requires the confession, prescribes and appreciates it, and intervenes in order to judge, punish, forgive, console, and reconcile; a ritual in which the truth is corroborated by the obstacles and resistances it has had to surmount in order to be formulated, and finally, a ritual in which the expression alone, independently of its external consequences, produces intrinsic modifications in the person who articulates it; it exonerates, redeems, and purifies him; it unburdens him of his wrongs, liberates him, and promises him salvation." (Foucault, *The History of Sexuality*). 20%

- \*interlocutor: a person who takes part in a conversation or dialogue
- \*corroborate: verify or substantiate
- \*intrinsic: belonging to a thing by its nature
- \*exonerate: free from blame

**III. Summary and critique 35%**

Read the passages below and summarize the passage in no more than 50 words. Then write a critique of the following passage.

"Words have basic inalienable meanings, departure from which is either conscious metaphor or inexcusable vulgarity," claimed the novelist Evelyn Waugh. Words, according to this view point, are precision instruments which should be used with care and accuracy. Supposedly, educated people will know exactly which word to use because in the course of their education they will have learnt precisely what each word means. If this point of view is correct, then the semantic entries in one's mental lexicon will be fairly cut and dried, and failure to achieve this ideal state will be due either to lack of education or to mental laziness. The overall assumption is that there exists, somewhere, a basic meaning for each word, which individuals should strive to attain. We can label this the 'fixed meaning' assumption.

There is, however, an alternative viewpoint, which argues that words cannot be assigned a firm meaning. . . Instead, they flutter around elusively like live butterflies. . . This alternative view point can be called the 'fuzzy meaning' assumption. If it is correct, then it may be extremely difficult to characterize the entries in a person's mental lexicon.

—From Jean Aitchison "Words in the Mind"

備 考 試 題 隨 卷 繳 交

考試科目	英美文學	所別	英語系	考試時間	4月21日 星期六 下午第2節
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Part One English Literature

I. Discuss briefly the following terms: 24%

1. the Medieval dream vision
2. decorum
3. primitivism in Romantic poetry
4. the theatre of the absurd

II. In his "Preface to Shakespeare," Samuel Johnson writes as Shakespeare's faults:

"To the unities of time and place he has shown no regard." Comment on Johnson's criticism, focusing your attention on the following questions: 16%

1. What are "unities of time and place"?
2. Why would Johnson have such a criticism on Shakespeare?
3. What do you think of Johnson's criticism?

III. Answer either 1 or 2: 20%

1. Discuss the development of the English essay from the Renaissance down to the Victorian age. Use major essayists and their works as examples to substantiate your discussion.
2. Both the modernist novel and the postmodernist novel are innovative, but they are innovative in different ways. Use some British novels as examples to illustrate the differences between the two in terms of their innovations in content and form.

Part Two American Literature

Answer TWO of the following questions. 40%

1. Compare and contrast Jonathan Edwards (1703-1758) with Benjamin Franklin (1706-1790). How do they differ from each other in religious beliefs? Does the fact that they were contemporaries seem startling to you? Explain.
2. Some of the traditional themes of poetry -- death, love, God and nature -- still fascinate modern poets. Choose ONE 20<sup>th</sup>-century American poet and write a close analysis of his/her works that deal with the aforementioned themes.
3. Chopin, Wharton, Cather, Stein, Walker and Morrison are all renowned American woman writers. Choose a work of fiction by any of these writers for close analysis.

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1. Realism and naturalism are modes of dramatic expression, interrelated but not identical. The breadth and uncertainty of these terms account for the diversity of forms and concepts in the theatre. Please analyze any play listed below in terms of its technique, its viewpoint, and its specific development in a larger historical perspective to illustrate your discussion of dramatic realism/naturalism. (25%)  
Henrik Ibsen's *A Doll's House*; George Bernard Shaw's *Man and Superman*; Anton Chekhov's *The Cherry Orchard*; Eugene O'Neill's *Long Day's Journey into Night*.
2. 'A Valediction: Forbidding Mourning', 'Meeting at Night' and 'Parting at Morning' (considered as one poem) all in one way or another treat the subject of (25%) love. Please analyze and rank them according to their poetic accomplishment.

**A VALEDICTION: FORBIDDING MOURNING**

As virtuous men pass mildly away,  
And whisper to their souls to go,  
While some of their sad friends do say,  
The breath goes now, and some say, no;

So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move,  
'Twere profanation of our joys  
To tell the laity our love.

Moving of th' earth brings harms and fears,  
Men reckon what it did and meant,  
But trepidation of the spheres,  
Though greater far, is innocent.

Dull sublunary lovers' love  
(Whose soul is sense) cannot admit  
Absence, because it doth remove  
Those things which elemented it.

But we by a love so much refined,  
That our selves know not what it is,  
Inter-assurèd of the mind,  
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,