

科目	英美文學	所別	英語	考試時間	月 日	星期
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## American Literature

國立政治大學圖書館

A. Cite the text(s) of American literature to explain the following terms. 10%

1. Imagism
2. romance
3. persona
4. Naturalism
5. dramatic monologue

B. Please choose **three** questions to answer. 30%

1. Make a comment on the following statement: "In American literature, late nineteenth poets no longer tried to see in nature the benevolence that comforted Ralph Waldo Emerson and Henry David Thoreau."
2. Explain the anti-romanticism trend in the late nineteenth-century and the early twentieth-century American literature. What was its impact on the later versions of American realism?
3. One of the most extraordinary developments in the twentieth century American literature is the Southern Renaissance. Give one or two examples to explain its manifestations in drama or fiction.
4. Literary critics have now reached the consensus that gender leaves its traces in literary texts and on literary history, and that feminist literary criticism plays a crucial part in the revision of literary studies. Please cite specific texts to discuss the feminist revision of literary "canon" that readers of American literature have witnessed since the 1970s.

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國立政治大學圖書館

1. Please rewrite the following paragraph, both grammatically and rhetorically. (15%)

Being surprised to find that time is passing fast while the end of the vacation came, students never consider to have played enough. There is really no cure for the vacation syndromes but time. So students often need to spend several days, even weeks to adapt their studying life again. And what almost every student would do after a vacation is to figure the days to the next vacation.

2. Make comments on the writing of the following paragraph. (15%)

(1) Body language varies from culture to culture. (2) To say yes, Americans nod their heads up and down. (3) Japanese and Italians use the same nod to say no. (4) Body language is an important skill for international managers. (5) The significance of subtle messages of body language can be understood even by very young children. (6) Needless to say, misunderstandings because of differences in gestures are common.

3. Write an essay of at least 150 words that illustrates the needs of newly graduated university students in Taiwan. (35%)

4. Write an essay of at least 150 words comparing the literary work in English that you like best with the one you like least. Note: your score for this question will be based on your composition, not on your opinions, so don't worry about criticizing a respected work of literature. (35%)

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Work on any two of the following. (50% for each) (每題 50 分)

國立政治大學圖書館

1. Analyze the concept of love in the following dialogue. In what way does the man "love" the woman? How does the woman **respond** to his love?

**Man:** What does it matter what has happened? We are young enough to be able to forget all those things. (*He catches her hand*) Mary, Mary, I am pleading for your love. With labour, Mary, humanity is above everything; we are the Leaders in the fight for a new life. I want to forget Bentham, I want to forget that you left me—even for a while.

**Woman:** Oh, Jerry, Jerry, you haven't the bitter word of scorn for me after all.

**Man:** (*Passionately*) Scorn! I love you, love you, Mary!

**Woman:** (*rising, and looking him in the eyes*) Even though . . .

**Man:** Even though you threw me over for another man; even though you gave me many a bitter word!

**Woman:** Yes, yes, I know; but you love me, even though . . . even though . . . I'm . . . goin' . . . goin' . . . (*He looks at her questioningly, and fear gathers in his eyes*) Ah, I was thinkin' so. . . . You don't know everything!

**Man:** (*Poignantly*) Surely to God, Mary, you don't mean that . . . that . . . that . . .

**Woman:** Now you know all, Jerry; now you know all!

**Man:** My God, Mary, have you fallen as low as that?

**Woman:** Yes, Jerry, as you say, I have fallen as low as that.

**Man:** I didn't mean it that way, Mary . . . it came on me so sudden, that I didn't mind what I was sayin' . . . . I never expected this—your mother never told me. . . . I'm sorry . . . God knows, I'm sorry for you, Mary.

**Woman:** Let us say no more, Jerry; I don't blame you for thinkin' it's terrible. . . . I suppose it is. . . . Everybody'll think the same . . . it's only as I expected—your humanity is just as narrow as the humanity of the others.

2. Explicate any one of the following.

A.

**A Vision**

I lost the love of heaven above  
I spurned the lust of earth below  
I felt the sweets of fancied love  
And hell itself my only foe

I lost earth's joys but felt the glow  
Of heaven's flame abound in me  
Till loveliness and I did grow  
The bard of immortality

I loved but woman fell away  
I hid me from her faded fame  
I snatched the sun's eternal ray  
And wrote till earth was but a name

考試科目 Course	文學作品分析	開課系級 Dept. & Class	中文研究所	日期 Date, Period	4月27日 第3節	試題編號 Course No.	282
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國立政治大學圖書館  
 In every language upon earth  
 On every shore, o'er every sea,  
 I gave my name immortal birth,  
 And kept my spirit with the free

B. **Flower in the Crannied Wall**

Flower in the crannied wall,  
 I pluck you out of the crannies,  
 I hold you here, root and all, in my hand,  
 Little flower—but if I could understand  
 What you are, root and all, and all in all,  
 I should know what God and man is.

\*cranny 裂縫，裂隙

3. Discuss the roles of "Borges" and "I" in the following passage.

The other one, the one called Borges, is the one things happen to. I walk through the streets of Buenos Aires and stop for a moment, perhaps mechanically now, to look at the arch of an entrance hall and the grillwork on the gate; I know of Borges from the mail and see his name on a list of professors or in a biographical dictionary. I like hourglasses, maps, eighteenth-century typography, the taste of coffee and the prose of Stevenson; he shares these preferences, but in a vain way that turns them into the attributes of an actor. It would be an exaggeration to say that ours is a hostile relationship; I live, let myself go on living, so that Borges may contrive his literature, and this literature justifies me. It is no effort for me to confess that he has achieved some valid pages, but those pages cannot save me, perhaps because what is good belongs to no one, not even to him, but rather to the language and to tradition. Besides, I am destined to perish, definitively, and only some instant of myself can survive in him. Little by little, I am giving over everything to him, though I am quite aware of his perverse custom of falsifying and magnifying things.

Spinoza knew that all things long to persist in their being; the stone eternally wants to be a stone and the tiger a tiger. I shall remain in Borges, not in myself (if it is true that I am someone), but I recognize myself less in his books than in many others or in the laborious strumming of a guitar. Years ago I tried to free myself from him and went from the mythologies of the suburbs to the games with time and infinity, but those games belong to Borges now and I shall have to imagine other things. Thus my life is a flight and I lose everything and everything belongs to oblivion, or to him.

I do not know which of us has written this page.

**English Literature** 國立政治大學圖書館

I. Answer **BOTH** of the following essay questions: 15% X 2 = 30%

1. If drama is a literary genre that best reflects the social, political, religious, intellectual, and ideological concepts of its time, how does each of the following plays reflect its respective period: "The Second Shepherds' Play," "Everyman," "Doctor Faustus," "The Merchant of Venice," "The Way of the World," "She Stoops to Conquer," "The Importance of Being Earnest," and "Happy Days"? In your answer, you must use at least **FIVE** of the above plays to illustrate your point.
2. Cite one eighteenth century, one nineteenth century, and one twentieth century example to illustrate the development of the English novel.

II. Briefly explain **TEN** of the following: 3% X 10 = 30%

1. framed narrative
2. "strangeness in beauty"
3. "large loose baggy monsters"
4. T. S. Eliot
5. *Vanity Fair*
6. "Lycidas"
7. "a woman must have money and a room of her own if she is to write fiction"
8. fabliau
9. stream of consciousness
10. Psalmanazar
11. *Rob Roy*
12. "Man for the field and woman for the hearth:  
Man for the sword and for the needle she:  
Man with the head and woman with the heart:  
Man to command and woman to obey."