

- I. (50%) Interpret the following poem by Matthew Arnold. Adopt any approach you think appropriate, but make sure what you write is grammatically correct and well-organized.

To Marguerite—Continued

Yes! in the sea of life enisled,
 With echoing straits between us thrown,
 Dotting the shoreless watery wild,
 We mortal millions live *alone*.
 The islands feel the enclasping flow,
 And then their endless bounds they know.

But when the moon their hollows lights,
 And they are swept by balms of spring,
 And in their glens, on starry nights,
 The nightingales divinely sing,
 And lovely notes, from shore to shore,
 Across the sounds and channels pour—

Oh! then a longing like despair
 Is to their farthest caverns sent;
 For surely once, they feel, we were
 Parts of a single continent!
 Now round us spreads the watery plain—
 Oh might our margins meet again!

Who ordered that their longing's fire
 Should be, as soon as kindled, cooled?
 Who renders vain their deep desire?—
 A God, a God their severance ruled!
 And bade betwixt their shores to be
 The unplumbed, salt, estranging sea.

* *enisled*: separated from one another like islands

* *betwixt*: between

試科目	文學作品分析	所別	英語所	考試時間	星期	月	日	上午第
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II. (50%) In reference to the following excerpt, write an argumentative essay in which you support an opinion for or against the importance of originality in literature.

It is . . . far from easy to tell just what originality means when applied to literature. Usually, one thinks of it as referring to the creation of something entirely fresh and novel; the very word is related to origin. As a term of praise, it came into vogue quite late, with the pre-romantics of the late eighteenth century and the romantics of the nineteenth, the very peopl. . . who admired genius, inspiration, and spontaneity more than craftsmanship and "the labor of the file." . . .

Before the romantics, however, originality was not really a term of approbation. To call someone "an original," up to the eighteenth century, was to call him an oddity, an eccentric, and usually an uncouth one at that. The dominant view of literature . . . was that it is a form of imitation, and frequently this idea of imitation was interpreted much more narrowly than as a recreation of life; it meant following the model of earlier writers, either in subject matter or in form or in both. Writers took a positive pride in working within the established genres and conventions.

I. Identify the authors of the following works. (10%)

1. Childe Harold's Pilgrimage
2. The Bridge
3. Lord Jim
4. She Stoops to Conquer
5. A Room of One's Own
6. The Invisible Man
7. Samson Agonistes
8. The Gilded Age
9. An Essay on Man
10. M Butterfly

II. Define, each in about 1-3 sentences, ANY FIVE of the following terms, and give the title of one representative work for each. (15%)

1. epiphany
2. the Over-Soul
3. imagism
4. writerly texts
5. heroic drama
6. ode
7. gothic novel

III. Answer ANY THREE of the following five questions. (45%)

1. Discuss Shakespeare as an "original" dramatist (e.g. how he makes use of his sources, how he mixes genres, his metadramatic tendencies). Cite specific examples.
2. Compare the ways in which Wordsworth and Coleridge achieve the natural-supernatural effect in their poems.

試科目	英美文學	所別	英國語文系	考試時間	四月八日 (上) 下午 星期日
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3. Discuss Jane Eyre as a feminist or anti-feminist novel.
4. Discuss Samuel Beckett as a modernist dramatist.
5. Compare and contrast the following two passages in terms of their authors, periods, and themes.
 - A. Whan that April with his showres soote
The droughte of March hath perced to the roote,
And bathed every veine in swich licour,
Of which vertu engendred is the flowr;
 - B. April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

IV. Answer both questions. (30%)

1. Discuss ONE of the following two topics. (15%)
 - A. Write a coherent essay expounding the general characteristics of American poetry in the 17th century. In your discussion, be sure to cite the works of one female poet and the works of one male poet to support your argument.
 - B. Both Nathaniel Hawthorne and Edgar Allan Poe wrote in the "romance" tradition. First discuss the general characteristics of the American romance of the 19th century. Then compare and contrast the two writers by focusing on the differences in their conceptions of the function of literature and the role of a writer. In your discussion be sure to use specific works of each writer to support your argument. (IMPORTANT: DO NOT USE HAWTHORNE'S "YOUNG GOODMAN BROWN" AS AN EXAMPLE.)
2. What is metafiction or metatheatre? Give a brief definition of EITHER ONE. (DO NOT DISCUSS BOTH!) Then analyze a specific work by an American or British writer to illustrate the stylistic characteristics of EITHER metafiction OR metatheatre. (15%)

I. Summarize each of the following passages with ONE single sentence. Try to make your sentence simple and short without losing the original meaning. 40%

1. It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look for the red handkerchief, blackened, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite inefficacious.
2. What could one write to such a man, who had obviously run off the rails, a man one could be sorry for but could not help. Should one advise him to come home, to transplant himself and take up his old friendships again--there was nothing to hinder him--and in general to rely on the help of his friends? But that was as good as telling him, and the more kindly the more offensively, that all his efforts hitherto had miscarried, that he should finally give up, come back home, be gaped at by everyone as a returned prodigal, that only his friends knew what was what and that he himself was just a big child who should do what his successful and home-keeping friends prescribed.
3. Sometimes, too, just as Eve was created from a rib of Adam, so a woman would come into existence while I was sleeping, conceived from some strain in the position of my limbs. Formed by the appetite that I was on the point of gratifying, she it was, I imagined, who offered me that gratification. My body, conscious that its own warmth was permeating hers, would strive to become one with her, and I would awake.
4. It is not expected of critics as it is of poets that they should help us to make sense of our lives; they are bound only to attempt the lesser feat of making sense of the ways we try to make sense of our lives.

II. Let's suppose you could expect a life to come, and you could become anything but a human being. Now use your imagination as well as your reason to write a description of the life you choose to lead after this one, making clear, above all, what realm of existence you are contemplating, what it is you want to be, how you would live the new life, and the reason why you choose it. 60%