

I. 中譯英 50%

太上曰：禍福無門，惟人自召。善惡之報，如影隨形。是以天地有司過之神，依人所犯輕重，以奪人算。貝祿則貧耗，多往憂患，人皆惡之，刑禍隨之，言慶遊之，惡星受之，算盡則死。……宜罰人之凶，樂人之善，濟人之急，救人之危，見人之得，如己之得，見人之失，如己之失。

II. 英譯中 50%

THE date at which the following events are assumed to have occurred may be set down as between 1840 and 1850, when the old watering-place called 'Hudmouth' still retained sufficient afterglow from its Georgian gaiety and prestige to lend it an absorbing attractiveness to the romantic and imaginative soul of a lonely dweller inland.

Under the general name of 'Egdon Heath,' which has been given to the sombre scene of the story, are united or typified heaths of various real names, to the number of at least a dozen; these being virtually one in character and aspect, though their original unity, or partial unity, is now somewhat disguised by intrusive strips and slices brought under the plough with varying degrees of success or planted to woodland.

It is pleasant to dream that some spot in the extensive tract whose south-western quarter is here described, may be the heath of that traditional King of Wessex—Lear.

中國文化大學八十七學年度碩士班入學考試

所(組)別：英國語文學研究所

考試科目：英文作文

You might have heard complaints about the English department providing too many literature courses, which are believed impractical in terms of the acquisition of the English language. In your opinion, do you think the English department should change its policy by providing more language drill courses at the cost of literary training? Express your opinions in the form of argumentation.

Your composition will be evaluated in the following aspects:

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|------------------------|------|
| Contents | 30% |
| Organization | 30% |
| Grammar and mechanics | 20% |
| Coherence and cohesion | 20% |
| Total | 100% |

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I. Identification. 2% x 15 = 30%

Identify EITHER the author/title OR the significance of the following citations.

1. We have listened too long to the courtly muses of Europe: The spirit of the American freeman is already suspected to be timid imitative tame. Public and private avarice makes the air we breathe thick and fat.
2. Out, out brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
3. It had sprung in that twilight of the cold April when, pale, ill, wasted, but all beautiful, and perhaps even then recoverable, she had risen from her chair to stand before him and let him imaginable guess. It had sprung as he didn't guess; it had sprung as she hopelessly turned from him, and the mark, by the time he left her, had fallen where it was to fall. He had justified his fear and achieved his fate; he had failed, with the last exactitude, of all he was to fail of; and a moan now rose to his lips as he remembered she had prayed he might's know. This horror of waking—this was knowledge, knowledge under the breath of which the very tears in his eyes seemed to freeze.
4. So spake the apostate angel, though in pain,
Vaulting aloud, but racked with deep despair;
And thus him answered soon his bold compeer:
"O Prince! O Chief of many throned powers
That led the embattled seraphim to war
Under thy conduct, and, in dreadful deeds
Fearless, endangered heaven's perpetual King,
And put to proof his high supremacy,
Whether upheld by strength, or chance, or fate!
5. Time present and time past
Are both perhaps present in time future
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
6. Now, never losing sight of the object's supremacy, or perfection, at all points, I asked myself—"Of all melancholy topics, what, according to the universal understanding of mankind, is the most melancholy?" "Death"—was the obvious reply. "And when," I said, "is this most melancholy of topics most poetical?" From what I have already explained at some length, the answer, here also, is obvious—"When it most closely allies to Beauty."
7. She lifted the bouquet from the ground, and then, as if inwardly ashamed at having stepped aside from her maidenly reserve to respond to a stranger's greeting, passed swiftly homeward through the garden. But few as the moments were, it seemed to Giovanni, when she was on the point of vanishing beneath the sculptured portal, that his beautiful bouquet was already beginning to wither in her grasp. It was an idle thought: there could be no possibility of distinguishing a faded flower from a fresh one at so great a distance.
8. Whoever you are I have always depended on the kindness of strangers.
9. *Sir Gawain and the Green Knight*
10. *Everyman*

I. *Hero and Leander*

12. She dreams a little, and she feels the dark
 Entroachment of that of catastrophe,
 As a calm darkness among water-lights.
 The pungent oranges and bright, green wings
 Seen things in some procession of the dead,
 Winding across wide water, without sound.
 The day is like wide water, without sound,
 Stilled for the passing of her dreaming feet
 Over the seas, to silent Palestine,
 Dominion of the blood and sepulchre.
13. Away! Away! For I will fly to thee,
 Not charioted by Bacchus and his pards,
 But on the viewless wings of Poesy,
 Through the dull brain perplexed and retarding,
 Already with thee! Tender is the night,
 And haply the Queen-Moon is on her throne,
 Cluster'd around by all her starry Fays.
14. The darkness drops again; but now I know
 That twenty centuries of stony sleep
 Were vexed to nightmare by a rocking cradle,
 And what rough beast, its hour come round at last,
 Slouches towards Bethlehem to be born?
15. The impalpable sustenance of me from all things at all hours of the day.
 The simple, compact, well-join'd scheme, myself disintegrated, every one disintegrated
 Yet part of the scheme,
 The similitudes of the past and those of the future,
 The glories strung like beads on my smallest sights and hearings, on the walk in the street
 And the passage over the river,
 The current rushing so swiftly and swimming with me far away.
 The others that are to follow me, the ties between me and them,
 The certainty of others, the life, love, sight, hearing of others.

II. Essay: 70%

1. In Twentieth-century literature and theory, the issue of subjectivity has been a central concern. Discuss how three representative figures depict the issue. Be sure to mention the techniques as well as the themes. (10%)
2. Compare and contrast the characterization of TWO pairs of woman protagonists of any literary works you read. Your discussion may cover any genre, including fiction, poetry, drama or even film, you find interesting. Part of your options might be Marianne/Elinor of *Sense and Sensibility*; May/Ellen of *The Age of Innocence*; Mrs. Ramsay/Lily Briscoe of *To the Lighthouse*; Laura/Lauda of "The Glass Menagerie," Ije/Eveline of "Fried Green Tomatoes," or Joan/Waverly of "The Joy Luck Club." (10%)
3. How does feminism play a role in either contemporary Anglo-American writers or commonwealth literature? (15%)
4. "Postmodern" is a label applied to a number of works in the past forty years. What exactly is the "postmodern" text? How does it differ from its predecessors? One way of answering such question is to describe the typical features of the postmodern works. Be sure to provide examples, such as *The Real Life of Sebastian Knight*, *The Crying of Lot 49*, *Whistlejacket*, *The Names*, to illustrate your explanation. (15%)
5. Explain the history of literary criticism charts the shifting currents of literary thought from Plato to the present. The discussion shall include the major literary critics and their representative works that might reveal the shaping force of social and political ideas on literary taste and criticism. (20%)

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