

淡江大學九十三年學年度碩士班招生考試試題

系別：英文學系

科目：英 國 文 學

准帶項目請打「○」否則打「×」
簡單型計算機
X

本試題共 4 頁

本試題雙面印製

**Part I: Short answers (60 points @ 20 points each: 10 points for textual analysis; 5 point for the main literary term examined and 5 points for the use of additional literary terms in the textual reading):** Choose ONE from each group of citations (**three in total**) and write a critical analysis for each in clear, understandable prose. The analysis should employ at least one main literary term and one additional supportive term, tackling the formal and/or thematic significance of the citation. To provide adequate textual reading should take two to three long paragraphs (five to six sentences in each). Remember to make it very clear what literary terms you are focusing on by underlining them in your answers. You may find the following list of literary terms useful for your analysis and, if pertinent, you may also use terms that are not provided here.

Some literary terms to consider: alliteration, analogy, caesura, chiasmus, couplet, enjambment (run-on line), epiphany, iambic pentameter, irony, metaphor, satire, simile, soliloquy, sonnet, stream of consciousness, understatement, and so forth.

**Group 1**

Under the cloud-murk he moved toward it  
until it shone above him, a sheer keep  
of fortified gold. Nor was that the first time  
he had scouted the grounds of Hrothgar's dwelling—  
although never in his life, before or since,  
did he find harder fortune or hall-defenders....  
Then his rage boiled over, he ripped open  
the mouth of the building, maddening for blood,  
pacing the length of the patterned floor  
with his loathsome tread, while a baleful light  
flame more than light, flared from his eyes.  
.... Mighty and canny,  
Hygelac's kinsman was keenly watching  
for the first move of the monster would make....  
And now the timbers trembled and sang  
A hall-session that harrowed every Dane  
Inside the stockade: stumbling in fury,  
The two contenders crashed through the building.

Group 2  
...  
Beowulf, 714ff

When, in disgrace, with Fortune and men's eyes  
I all alone beweep my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself and curse my fate,  
Wishing me like to one more rich in hope,  
Featured like him, like him with friends possessed,  
Desiring this man's art and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state  
Like to the lark at break of day arising  
From sullen earth sings hymns at heaven's gate;  
For thy sweet love remembered such wealth brings  
That then I scorn to change my state with kings.

William Shakespeare

... Farewell happy fields  
Where joy for ever dwells: Hail horrors, hail  
Infernal world, and thou profoundest Hell

淡江大學九十三年學年度碩士班招生考試試題

系別：英文學系

科目：英 國 文 學

准帶項目請打「○」否則打「×」
簡單型計算機
X

本試題共 4 頁

2

Receive thy new possessor: one who brings  
A mind not to be changed by place or time.  
The mind is its own place, and in itself  
Can make a Heav'n of Hell, a Hell of Heav'n.      John Milton, *Paradise Lost*, I.249-55

I tell you, hopeless grief is passionless;  
That only men incredulous of despair,  
Half-taught in anguish, through the midnight air  
Beat upward to God's throne in loud access  
Of shrieking and reproach. Full desertness,  
In souls as countries, lieth silent-bare  
Under the blanching, vertical eye-glare  
Of the absolute Heavens. Deep-hearted man, express  
Grief for thy Dead in silence like to death--  
Most like a monumental statue set  
In everlasting watch and moveless woe  
Till itself crumble to the dust beneath.  
Touch it; the marble eyelids are not wet:  
If it could weep, it could arise and go.      Elizabeth Barrett Browning, "Grief"

Group 2

And alle these were bournden [bound] in oo [one] volume.  
And every night and day was his custome,  
Whan he hadde leiser and vacacioun [free time]  
From other worldly occupacioun,  
To redden [read] in this book of wikked wives [wicked women].  
He knew of hem [them] mo [more] legendes and lives  
Than been of goode wives in the Bible.  
For trusteth [trust] wel, it is an impossible [impossibility]  
That any clerk [cleric, a member of the clergy] wol speke [speak] good of wives,  
But [unless] if it be of holy saintes lives....  
By God, if wommen [women] hadden written stories,  
As clerkes han [have] within hir oratories [their chapels],  
They wolde han written of men more wikkednesse  
Than al [all] the merk [sex] of Adam may redresse.  
Geoffrey Chaucer "The Wife of Bath's Prologue," 687ff

I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed.... That the remaining hundred thousand may at a year old be offered in sale to the persons of quality and fortune through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.      Jonathan Swift, "A Modest Proposal"

For the understanding, like the eye, judging of objects only by its own sight, cannot but be pleased with what it discovers, having less regret for what has escaped it, because it is unknown. Thus he who has raised himself above the alms-basket, and, not content to live lazily on scraps of begged opinions, sets his own thoughts on work to find and follow truth,

淡江大學九十三年學年度碩士班招生考試試題

系別：英文學系

科目：英 國 文 學

准帶項目請打「○」否則打「×」
簡單型計算機
X

本試題共 4 頁

3

will (whatever he lights on) not miss the hunter's satisfaction; every moment of his pursuit will reward his pains with some delight, and he will have reason to think his time not ill-spent, even when he cannot much boast of any great acquisition.

John Locke  
from "The Epistle to the Reader," *An Essay Concerning Human Understanding*

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and trembling all day long, and where the piston of the steam engine worked monotonously up and down like the head of an elephant in a state of melancholy madness.

Charles Dickens, *Hard Times*

Group 3

It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet... I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, how delineate the wretch whom with such infinite pains and care I had endeavoured to form? ... I had selected his features as beautiful. Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shriveled complexion, and straight black lips.

Mary Wollstonecraft Shelley, *Frankenstein, or the Modern Prometheus*

Laura came.

There lay a young man, fast asleep—sleeping so soundly, so deeply, that he was far, far away from them both. Oh, so remote, so peaceful. He was dreaming... He was given up to his dream. What did garden parties and baskets and lace frocks matter to him? He was far from all those things. He was wonderful, beautiful. While they were laughing and while the band was playing, this marvel had come to the lane. Happy ... happy ... All is well, said that sleeping face. This is just as it should be. I am content.

But all the same you had to cry, and she couldn't go out of the room without saying something to him. Laura gave a loud childish sob.

'Forgive my hat,' she said.

Katherine Mansfield, "The Garden Party"

It was fascinating to watch her, moving about, that old lady, crossing the room, coming to the window.... She pulled the blind now. The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! the old lady had put out her light! the whole house was dark now with this going on, she repeated, and the words came to her, Fear no more the heat of the sun. She must go back to them. But what an extraordinary night! She felt somehow very like him—the young man who had killed himself. She felt glad that he had done it; thrown it away. The clock was striking. The leaden circles dissolved in the air. He made her feel the beauty; made her feel the fun. But she must go back. She must assemble. She must find Sally and Peter. And she came in from the little room.

"But where is Clarissa?" said Peter. He was sitting on the sofa with Sally....

Virginia Woolf, *Mrs. Dalloway*

'My nerves are bad tonight. Yes, bad. Stay with me.  
Speak to me. Why do you never speak. Speak.  
"What are you thinking of? What thinking? What?  
'I never know what you are thinking. Think.'

I think we are in rats' alley  
Where the dead men lost their bones.

'What is that noise?  
The wind under the door.  
'What is that noise now? What is the wind doing?'  
Nothing again nothing. T. S. Eliot, *The Waste Land*

**Part II: Essay (40 points):** Choose ONE of the following topics, and write a thorough and coherent response. Give multiple and specific examples from the relevant texts to illustrate your points.

Consider two adjacent English literary periods and examine how the latter evolves as critiques of that which went before it while, in many ways, it also draws on the principles of the previous period. You may choose any pair from medieval/pre-modern, renaissance/early-modern, all the way to modern, post-modern/post-colonial periods. Alternatively, instead of thinking about literary periods, you may also consider the development of literary movements, such as from neoclassicism to romanticism, or from modernism to post-modernism of the global/emergent literature. Discuss both the continuity (20 points) and the changes (20 points).