

科目：英國文學史 適用：外文所文學組

編號：131

考生注意：

1. 依次序作答，只要標明題號，不必抄題。
2. 答案必須寫在答案卷上，否則不予計分。
3. 限用藍、黑色筆作答；試題須隨卷繳回。

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1. Multiple Choice (50%, 5 % each)

1. Identify the source of the following passage:

- (A) Maurice.
- (B) Martha Quest.
- (C) Orlando.
- (D) Frankenstein.

No human being, since the world began, has ever looked more ravishing. His form combined in one the strength of a man and a woman's grace. As he stood there, the silver trumpets prolonged their note, as if reluctant to leave the lovely sight which their blast had called forth—and Chastity, Purity, and Modesty, inspired, no doubt, by Curiosity, peeped in at the door and threw a garment like a towel at the naked form which, unfortunately, fell short by several inches.

2. What does the speaker of the following passage mean?

- (A) Only his song can reach her heart.
- (B) His song is so shrill that it may pierce her heart.
- (C) His song will never move her heart.
- (D) His song can touch her heart sooner than others'.

As to be heard where ear is none,
As lead to grave in marble stone,
My song may pierce her heart as soon.

3. According to the passage below, what can you know about the woman under description?

- (A) She likes reading.
- (B) She likes to collect roses.
- (C) She is immortal.
- (D) She is repressed.

... cheeks, in which was yet a rose —
Of perished summers, like a rose in a book,
Kept more for ruth than pleasure, — if past bloom,
Past fading also.

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4. What happened to the protagonist in the following passage when she was twelve years old?

- (A) She saw the church for the first time.
- (B) She saw what a lord is like for the first time.
- (C) She got married for the first time.
- (D) She had her first sexual experience.

Experience, though noon auctoritee
Were in this world, is right ynough for me
To speke of wo that is in mariage:
For lordinges, sith I twelf yeer was of age—
Thanked be God that is eterne on live—
Housbondes at chirche dore I have had five
(If I so ofte mighte han wedded be),
And alle were worthy men in hir degree.

5. Please identify the source of the following passage:

- (A) Heart of Darkness.
- (B) A Passage to India.
- (C) Robinson Crusoe.
- (D) Gulliver's Travel.

Upon the whole, the behavior of these animals was so orderly and rational, so acute and judicious, that I at last concluded, they must needs be magicians, who had thus metamorphosed themselves upon some design; and seeing a stranger in the way, were resolved to divert themselves with him; or perhaps were really amazed at the sight of a man so very different in habit, feature, and complexion from those who might probably live in so remote a climate.

6. According to the speaker of the following speech, where is hell?

- (A) Hell is not located under the ground, but above it.
- (B) Wherever he is, he is in hell.
- (C) Different hells are located in different places.
- (D) Hell is the place where God used to live.

Why this is hell, nor am I out of it,
Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells
In being deprived of everlasting bliss?

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7. Which of the following is NOT the possible reason that the creature in the passage turns back to the cave?

- (A) She does not like to see the light.
- (B) She likes to be alone.
- (C) She does not want to fight with the intruder.
- (D) She forgot to bring her kids out with her.

This dam upstart, out of her den effraide,
And rushèd forth, hurling her hideous taile
About her cursèd head, whose folds displaid
Were stretcht now forth at length without entraile.
She lookt about, and seeing one in mayle
Armèd to point, sought backe to turn againe;
For light she hated as the deadly bale,
Ay wont in desert darkness to remain,
Where plaine none might her see, nor she see any plaine.

8. Who is the speaker in the following passage addressing to?

- (A) God.
- (B) Devil.
- (C) Death.
- (D) Fortune.

From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou are slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?

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9. Please identify the source of the following passage:

- (A) A Passage to India.
- (B) Jane Eyre.
- (C) Orlando.
- (D) The Woman in White.

She had always suffered from faintness, and the cave had become too full, because all their retinue followed them. Crammed with villagers and servants, the circular chamber began to smell. She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad. She tried to regain the entrance tunnel, but an influx of villagers swept her back.

10. According to the following passage, if the person that the "one that is ever kind" talked to yesterday is patient, what will happen to him?

- (A) He will find a new love.
- (B) He will know that his beloved is not as pretty as he thinks.
- (C) He will win back the heart of his beloved.
- (D) He will be wise enough not to love an aging woman.

One that is ever kind said yesterday:

"Your well-beloved's hair has threads of grey,
And little shadows come about her eyes;
Time can but make it easier to be wise
Though now it seem impossible, and so
All that you need is patience."

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第 5 頁II. Essay Question: Choose ONE (A or B) (50%)

- (A) Compare the ending of John Milton's Paradise Lost and the beginning of William Wordsworth's The Prelude. Discuss the difference and the similarity between these two exiles. Support your reading with textual evidence.

They looking back, all th' eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and fiery arms:
Some natural tears they dropped, but wipe them soon;
The world was all before them, where to choose
Their place of rest, and Providence their guide:
They hand in hand with wand'ring steps and slow,
Through Eden took their solitary way.

— John Milton, Paradise Lost

O there is blessing in this gentle breeze,
A visitant that, while he fans my cheek,
Doth seem half-conscious of the joy he brings
From the green fields, and from yon azure sky.
Whate'er his mission, the soft breeze can come
To none more grateful than to me; escaped
From the vast City, where I long have pined
A discontented Sojourner—Now free,
Free as a bird to settle where I will.
What dwelling shall receive me? in what vale
Shall be my harbour? underneath what grove
Shall I take up my home? And what clear stream
Shall with its murmur lull me to rest?
The earth is all before me; with a heart
Joyous, nor scared at its own liberty,
I look about; and should the chosen guide
Be nothing better than a wandering cloud,
I cannot miss my way.

— William Wordsworth, The Prelude

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(B) Read the description of the Egyptian queen, Cleopatra, in William Shakespeare's Antony and Cleopatra and that of the enslaved African princess, Imoinda (Clemene), in Aphra Behn's Oroonoko.

- a. Discuss the difference and the similarity between the portrayals of the two characters.
- b. Compare the ways in which both descriptions function to reinforce the Otherness of them.

Support your reading with textual evidence.

The barge she sat in, like a burnished throne,
 Burned on the water. The poop was beaten gold;
 Purple the sails, and so perfumèd that—
 The winds were lovesick with them. The oars were silver,
 Which to the tune of flutes kept stroke, and made
 The water which they beat to follow faster,
 As amorous of their strokes. For her person,
 It beggared all description: she did lie
 In her pavilion—cloth-of-gold, of tissue—
 O'erpicturing that Venus where we see
 The fancy outwork nature. On each side her
 Stood pretty dimpled boys, like smiling Cupids,
 With divers-coloured fans, whose wind did seem
 To glow the delicate cheeks which they did cool,
 And what they undid did.

— William Shakespeare, Antony and Cleopatra

I had forgot to tell you that those who are nobly born of that country are so delicately cut and rased¹ all over the forepart of the trunk of their bodies, that it looks as if it were japanned,² the works being raised like high point round the edges of the flowers. Some are only carved with a little flower or bird at the sides of the temples, as was Caesar; and those who are so carved over the body resemble our ancient Picts,³ that are figured in the chronicles, but these carvings are more delicate.

— Aphra Behn, Oroonoko

1. Incised. The carving is likened to figured-lacquerwork in the Japanese style and to elaborate "high point" lace.
2. Varnished with any material that gives a hard black gloss.
3. A North British people appearing in histories of England and Scotland.