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| 考試科目 | 文學作品分析<br>61114 | 系所別 | 英國語文學系/文學組 | 考試時間 | 2月18日(六)第4節 |
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1. The power of human imagination has been celebrated in literature. Read the poem by Emily Dickinson and answer the following questions. How does the speaker in the poem account for the size of the brain? What literary strategies are used in the poem to achieve that goal? How valid are the comparisons made in the poem? What do you think is the main argument of the poem and how effective is it? (25%)

The Brain—is wider than the Sky—  
For—put them side by side—  
The one the other will contain  
With ease—and You—beside—

The Brain is deeper than the sea—  
For—hold them—Blue to Blue—  
The one the other will absorb—  
As sponges—Buckets—do—

The Brain is just the weight of God—  
For—Heft them—Pound for Pound—  
And they will differ—if they do—  
As Syllable from Sound—

2. Can literary works transcend time and space, or are they always conditioned and confined within a specific cultural moment or social-geographical context? Do a close reading of Percy Bysshe Shelley's "Ozymandias" and use the poem as an example to expound your ideas about the role art/literature plays across histories and places. (25%)

I met a traveller from an antique land,  
Who said—"Two vast and trunkless legs of stone  
Stand in the desert. . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!

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Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away.”

3. In the beginning of Jorge Luis Borges’s “The Garden of Forking Paths,” a third-person narrator mentions the delay of a British artillery attack on a German site in Liddell Hart’s *History of World War I*. He then proceeds to include a report dictated by Dr. Yu Tsun, former professor English at the *Hohschule* at Tsingtao. At the end of his report (also the story), Yu Tsun shoots and kills Stephen Albert, a Sinologist who helps solve the mystery of Yu Tsun’s ancestor Ts’ui Pen’s labyrinth. The following passage is the exchange of their views on the labyrinth before the shooting.

I proposed several solutions—all unsatisfactory. We discussed them. Finally Stephen Albert said to me: “In a riddle whose answer is chess, what is the only prohibited word?”

I thought a moment and replied, “The word *chess*.”

“Precisely,” said Albert. “*The Garden of Forking Paths* is an enormous riddle, or parable, whose theme is time; this recondite cause prohibits its mention. To omit a word always, to resort to inept metaphors and obvious periphrases, is perhaps the most emphatic way of stressing it. That is the tortuous method preferred, in each of the meandering of his indefatigable novel, by the oblique Ts’ui Pen... it is clear to me that not once does he employ the word ‘time.’ The explanation is obvious: *The Garden of Forking Paths* is an incomplete, but not false, image of the universe as Ts’ui Pen conceived it. In contrast to Newton and Schopenhauer, your ancestor did not believe in a uniform, absolute time. He believed in an infinite series of times, in a growing, dizzying net of divergent, convergent, and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces *all* possibilities of time. We do not exist in the majority of these times; in some you exist, and not I; in others I, and not you; in others, both of us. In the present one, which a favorable fate has granted me, you have arrived at my house; in another, while crossing the garden, you found me dead; in still another, I utter these same words, but I am a mistake, a ghost.”

“In every one,” I pronounced, not without a tremble to my voice, “I am grateful to you and revere you for your re-creation of the garden of Ts’ui Pen.”

“Not in all,” he murmured with a smile. “Time forks perpetually toward innumerable futures. In one of them I am your enemy.”

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Please identify the irony in the conversation between the two characters and analyze the relationship between the narrative techniques and the theme of the short story. (25%)

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| 備 註 | 一、作答於試題上者，不予計分。<br>二、試題請隨卷繳交。 |
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考試科目 文學作品分析

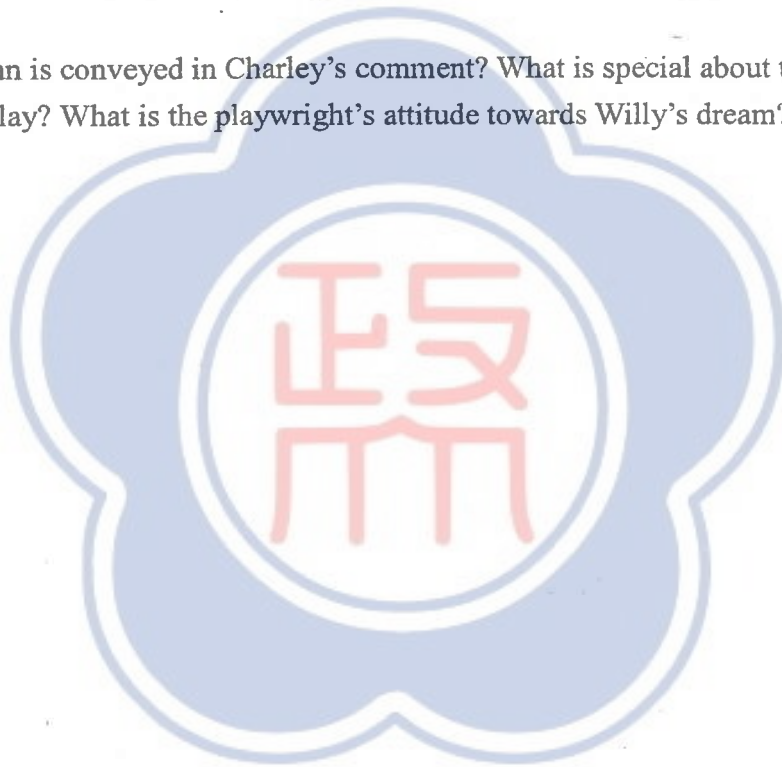
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4. In the Requiem of *Death of a Salesman* by Arthur Miller, Charley comments on Willy Loman at his funeral.

Nobody dast blame this man. You don't understand: Willy was a salesman, there is no rock bottom to the life. He don't put a bolt to a nut, he don't tell the law or give you medicine. He's a man way out there in the blue, riding on a smile and a shoeshine. And when they start not smiling back—that's an earthquake. And then you get yourself a couple of spots on your hat, and you're finished. Nobody dast blame this man. A salesman is got to dream, boy. It comes with the territory.

What image of salesman is conveyed in Charley's comment? What is special about this symbol of salesman and Willy's dream in this play? What is the playwright's attitude towards Willy's dream? (25%)



備註

一、作答於試題上者，不予計分。  
二、試題請隨卷繳交。