

國立中山大學八十八學年度碩博士班招生考試試題

科目：英文閱讀與作文（外文所）

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I. Reading Comprehension: Read the following articles and answer the questions.

50%

The Greek myth of Narcissus is directly concerned with a fact of human experience, as the word Narcissus indicates. It is from the Greek word narcosis, or numbness. The youth Narcissus mistook his own reflection in the water for another person. This extension of himself by mirror numbed his perceptions until he became the servomechanism of his own extended or repeated image. The nymph Echo tried to win his love with fragments of his own speech, but in vain. He was numb. He had adapted to his extension of himself and had become a closed system.

Now the point of this myth is the fact that men at once become fascinated by any extension of themselves in any material other than themselves. There have been cynics who insisted that men fall deepest in love with women who give them back their own image. Be that as it may, the wisdom of the Narcissus myth does not convey any idea that Narcissus fell in love with anything he regarded as himself. Obviously he would have had very different feelings about the image had he known it was an extension or repetition of himself. It is, perhaps, indicative of the bias of our intensely technological and, therefore, narcotic culture that we have long interpreted the Narcissus story to mean that he fell in love with himself, that he imagined the reflection to be Narcissus!

1. The author thinks that a man would be most fascinated by someone who ...
 - a) is very beautiful.
 - b) has unusual interests.
 - c) is very much like himself.
 - d) loves him very much.
2. Narcissus was a closed system because ...
 - a) he could only perceive the extension of himself.
 - b) he slept all the time.
 - c) his life became a famous myth.
 - d) his name is from the Greek word narcosis.
3. When he says "narcotic culture," the author means that our society ...
 - a) is evil.
 - b) takes drugs.
 - c) is in a state of numbness.
 - d) is similar to the ancient Greek society.
4. The nymph Echo could not win love from Narcissus because she ...
 - a) was too vain.
 - b) was using his own speech.
 - c) could not adapt herself to his image.
 - d) could not break into his closed system.
5. Our society has believed that, in the myth, Narcissus thought the reflection was ...
 - a) himself.
 - b) narcosis.
 - c) another man.
 - d) a lovely woman.

Webster's dictionary calls a casserole a mold made painstakingly of rice or mashed potato, or pastry, filled and baked with vegetables or meats in various sauces. Also, it is an open, deep-sided bowl in which foods are baked and served. The "Larousse Gastronomique" calls a casserole a dish made of two or more elements, rice, spaghetti, etc., in combinations with meat or fish plus a sauce or gravy, and often a variety of vegetables. This one-dish meal can be prepared in advance, cooked, and served in a decorative casserole bowl. There are basic rules for casserole cooking that should be instinctive, but they can be learned by the most unskilled beginners. Naturally, such rules are used along with the cook's own taste, but they have little to do with personal prejudices. Never use foods that may look or taste dull as can happen to a remnant left too long in the back of the refrigerator or overnight, uncovered. A good casserole will have clear-cut textures and flavor, and old reheated food will not survive in the slow baking it should be given. There shouldn't be a pointless mixture of flavors and textures just to use up leftovers. The ingredients must be firm or completely fresh. Crispness can be added with thinly sliced vegetables or nuts, according to the cook's

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judgment. It is hard to say which is worse, a casserole made of a dozen indistinguishable hints of exhausted flavors or one that is mushy like baby-food. One ingredient must dominate, so that the dish is plainly made, say, of chicken, or shrimp, or lamb. The starch backbone of the dish must be fresh. Prepare what holds it together just before the whole is assembled. Rice, if correctly cooked and stored, will hold its texture for a few days, but most kinds of starches do not improve with age.

6. A casserole is a one-dish meal or ...
- a) a mushy baby-food.
 - b) a mixture of nuts and vegetables.
 - c) a bowl in which food is cooked and served.
 - d) a kind of starch food.
7. Vegetables or nuts can be used in a casserole for ...
- a) holding it together, as a backbone.
 - b) a mixture of textures and flavors.
 - c) the dominant ingredient.
 - d) giving crispness to the dish.
8. An unskilled beginner would ...
- a) have a difficult time learning to make a casserole.
 - b) make a casserole by instinct.
 - c) be able to learn the rules for making a casserole.
 - d) use his own tastes in making a casserole.
9. When the food you have is not completely fresh, you can improve the casserole by ...
- a) using a pointless mixtures of flavors.
 - b) adding thinly sliced vegetables and nuts.
 - c) using a remnant from the back of the refrigerator.
 - d) adding rice.
10. How is rice used in a casserole?
- a) It gives crispness to the casserole.
 - b) It gives texture to the casserole.
 - c) It makes the casserole mushy like baby-food.
 - d) It is the starch backbone of the casserole.

There is a custom in one tiny Swiss village of "buying" African natives for the purpose of converting them to Christianity. There stands in the church all year round a small box with a slot for money and into this box the villagers drop their francs. The village "bought" last year six or eight African natives.

I tried not to think of these so lately baptized kinsmen, of the price paid for them, or the peculiar price they themselves would pay, and said nothing about my father, who having taken his own conversion too literally never, at bottom, forgave the white world (which he described as heathen) for having saddled him with a Christ in whom, to judge at least from their treatment of him, they themselves no longer believed. I thought of white men arriving for the first time in an African village, strangers there, as I am a stranger here, and tried to imagine the astounded populace touching their hair and marveling at the color of their skin. But there is a great difference between being the first white man to be seen by Africans and being the first black man to be seen by whites. The white man takes the astonishment as tribute, for he arrives to conquer and to convert the natives, whose inferiority in relation to himself is not even to be questioned; whereas I, without a thought of conquest, find myself among a people whose culture controls me, has even, in a sense, created me, people who have cost me more in anguish and rage than they will ever know, who yet do not even know of my existence. The astonishment with which I might have greeted them, should they have stumbled into my African village a few hundred years ago, might have rejoiced their hearts, but the astonishment with which they greet me today can only poison mine.

11. The Swiss villages collect francs in order to ...
- a) buy African slaves.
 - b) convert African natives.
 - c) fix up their local church.
 - d) make payments to the poor natives.

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12. The author feels that by "buying" the Africans, the Swiss villagers are showing ...

- a) their belief in the superiority of the white man's culture.
- b) a real understanding for the Africans' position.
- c) real concern for the Africans.
- d) a true lack of prejudice.

13. The African's astonishment upon first seeing the white man ...

- a) pleases the white man.
- b) confuses the white man.
- c) subdues the white man.
- d) frightens the white man.

14. The author thinks that ...

- a) the white man is worried about the well-being of the African.
- b) the white man views the African as a threat.
- c) the African feels he is inferior to the white man.
- d) the white man is not aware of the African's presence in his society.

15. The author thinks that the custom of "buying" African natives is ...

- a) very costly for the natives.
- b) mutually beneficial.
- c) a good thing for the natives.
- d) a very Christian idea.

If art seeks to divorce itself from meaningful and associative images, if it holds material alone as its objective, then I think that the material itself ought to have the greatest possible plasticity, the greatest potentialities for the development of shapes and the creating of relationships. For that reason I think that the sculpture which has been created with a view to being form alone has been a great deal more successful and interesting than has been the painting in that vein. The sculptor sets out with two pre-existing advantages: one, that he must have craftsmanship, and the other, that he works in the round. He does not have to simulate depth nor create illusions of depth because he works in volume—in three-dimensional form.

Thus Noguchi, working in marble, is able to develop relationships in three dimensions rather than two and yet retain both simplicity and unity. He has at his disposal the advantages of light and space, and the natural translucence and glow of marble, all of which he exploits and reveals with great elegance.

Henry Moore is one of the great contemporary imaginers who has brought new materials and new concepts into sculptural form. He discovers the naturally heroic character of bronze and exploits feelingly the graining and fine surfaces of wood. Undoubtedly his most remarkable feat has been the surrounding of open space and his use of such space as a sculptural material. But beauty and craft and idea are still paramount with Moore, and he never obliterates these qualities in the shock of the new.

16. The author says that a painter is hindered because he must ...

- a) work in a single medium.
- b) use uninteresting materials.
- c) create an illusion of three dimensions.
- d) compensate for lack of craftsmanship.

17. What is notable about the works of Noguchi?

- a) They are more elegant than those of Moore.
- b) They show simple unified relations.
- c) They are usually round in shape.
- d) They are often exploited.

18. Why, according to the passage, is marble good for sculpture?

- a) It is three-dimensional.
- b) It is readily available.
- c) It has simplicity and unity.
- d) It has translucent and glowing qualities.

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19. In the author's opinion, Henry Moore's greatest sculpturing feat has been . . .
- a) to create three-dimensional paintings.
 - b) to have a feeling for the materials he uses.
 - c) to incorporate empty space into his work.
 - d) to use marble to all its advantages.
20. The author says that he prefers an art work of sculpture to one of painting on the condition that . . .
- a) form alone is most important.
 - b) there are three dimensions.
 - c) the artist is a craftsman.
 - d) the sculptor is famous.

When a violin bow is drawn it causes the string to vibrate at a wave length determined by the properties of the string, including its tension and length. This vibration has little effect on the surrounding air because the surface area of the string is very small. Hence little sound is produced directly, but the string, via the bridge, imparts its vibration to the sound box. Thus the wood of the violin begins to vibrate, as well as the air within it. This produces the music. However, there is an enormous difference in the degree to which violins respond to such vibrations, or "resonate."

The great violins have a peculiar property in common. Their two most important resonances lie close to the tuned pitch of their two middle strings. One of the resonances is that of the air within the sound box of the violin. The pitch of this resonance can be heard by blowing across the "F" holes. One can similarly determine the resonance of air in an empty bottle by blowing across its mouth. Partially fill the bottle and the pitch is changed. In the great violins, this pitch lies close to that of the D string. If the air volume in a poor violin is changed to bring its pitch to this level, there is marked improvement. The other resonance is that of the violin's wooden body. This should lie near the pitch of the A string. In tests on a large number of stringed instruments it was found that almost all the good violins conformed to these resonance requirements. However, none of the violas and cellos did so. This seemed a clue to why the cello and viola lacked the brilliance and loudness of the violin.

21. The sound box receives the vibrations through the . . .
- a) bridge.
 - b) bow.
 - c) wooden body.
 - d) "F" holes.
22. The string's vibrations would produce little music if there were no . . .
- a) pitch.
 - b) tension.
 - c) surface area.
 - d) sound box.
23. A poor violin can be improved by changing the . . .
- a) tensile strength of the strings.
 - b) length of the strings.
 - c) air volume in its sound box.
 - d) size of the "F" holes.
24. In a good violin, the pitch of the resonance within the sound box is the same as the pitch of the . . .
- a) D string.
 - b) great violas and cellos.
 - c) wooden body.
 - d) empty bottle.
25. The cello and viola lack the brilliance and loudness of the violin probably because . . .
- a) their middle strings don't stay in tune.
 - b) their resonances are not near the pitch of their two middle strings.
 - c) most of the sound stays within their large bodies.
 - d) their wood is too thick to vibrate properly.

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II. Composition: It is reported that biotechnology may be so advanced one day that we can clone not just animals, as can be found in the now famous Dolly, but also human beings. It is also speculated that we might even be able to order designer babies. Write an essay to discuss whether these and other similar possibilities are a blessing or an anathema to humanity and what impacts they may have on individuals. 50%

I. Translate the following English text into Chinese: [50%]

Exile is one of the saddest fates. In premodern times banishment was a particularly dreadful punishment since it not only meant years of aimless wandering away from family and familiar places, but also meant being a sort of permanent outcast, someone who never felt at home, and was always at odds with the environment, inconsolable about the past, bitter about the present and the future. There has always been an association between the idea of exile and the terrors of being a leper, a social and moral untouchable. During the twentieth century, exile has been transformed from the exquisite, and sometimes exclusive, punishment of special individuals--like the great Latin poet Ovid, who was banished from Rome to a remote town on the Black Sea--into a cruel punishment of whole communities and peoples, often the inadvertent result of impersonal forces such as war, famine, and disease.

(From Edward W. Said: "Intellectual
Exile: Expatriates and Marginals")

II. Translate the following Chinese text into English: [50%]

余教授走進客廳裡，在一張破沙發上坐了下來，微微喘著氣。他用手在他右腿的關節上，使勁的揉搓了幾下。每逢這種陰溼天，他那隻撞傷過的右腿，便隱隱作痛起來，下午他太太到隔壁蕭教授家去打麻將以前，還囑咐過他：

「別忘了，把于善堂那張膏藥貼起來。」

「晚上早點回來好嗎？」他要求他太太，「吳柱國要來。」

「吳柱國又有甚麼不得了？你一個人陪他還不夠？」他太太用手絹子包起一紮鈔票，說著便走出大門去了。

(摘自白先勇：〈冬夜〉)

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科目： 英文文學 外國語文學系碩士班

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You are to answer **three** questions to complete this examination: you must write on *two* questions from Parts One to Three (that means you can skip only one question in the first three parts), and you must write on *one* question from Part Four (that means you can skip two questions in the fourth part).

Part One: English Literature 1400-1700 (33%)

Contemporary theorists such as new historicists, cultural materialists, and Foucauldian and Marxist critics strongly disagree whether or not literary texts can ever successfully contest social and political power and domination. You are *not* expected to know the intricacies of this controversy, but in the following poem, do you think that Sir Philip Sidney (1554-1586) tries either to praise or to subvert Queen Elizabeth, or both, if we take Sidney's relation to Stella, Lady Penelope Rich, a married aristocrat who had five illegitimate children, as analogous to his relation to the Queen? What Medieval and Renaissance social practice does the poem dramatize? How does Sidney present this practice here (by what literary and formal strategies)? How does the poem define authority and power? What are the social and political implications of the speaker's conduct in the poem? If you were Queen Elizabeth, how would you respond to this poem? Would you thank Sidney for a clever complement, or would you exile, imprison, torture, or execute him? You could, of course, do more than one of these things, but nonetheless you must justify your action.

In martial sports I had my cunning tried,
And yet to break more staves¹ did me address;
While with the people's shouts I must confess,
Youth, luck and praise even filled my veins with pride.
When Cupid, having me his slave descried²
In Mars's livery, prancing in the press,³
"What now, Sir Fool," said he, "I would no less;⁴
Look here, I say," I looked, and Stella spied,
Who hard by made a window send forth light.
My heart then quaked, then dazzled were mine eyes,
One hand forgot to rule,⁵ th' other to fight.
Nor trumpets' sound I heard, nor friendly cries;
My foe came on, and beat the air for me,⁶
Till that her blush taught me my shame to see.
(M. H. Abrams, gen. ed. *The Norton Anthology of English Literature*.
6th ed. Vol. 1. New York: Norton, 1993. 467)

¹ Lances.

² Discerned.

³ Through. "Livery": the uniform that identifies the servants belonging to a nobleman's household; here, to Mars, god of war.

⁴ I.e., I want no less [service from you].

⁵ Govern the horse.

⁶ Struck the empty air instead of me.

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Part Two: English Literature 1700-1900 (33%)

In the manner of Mary Wollstonecraft, the author of *A Vindication of the Rights of Woman* (1792), comment on Lord Byron's "She Walks in Beauty" (1814/1815), which is cited full-length below:

1

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

2

One shade the more, one ray the less,
Half impair'd the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.

3

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

Part Three: English Literature after 1900 (33%)

Erich Auerbach comments on the distinctive characteristics of the modern novel as "multipersonal representation of consciousness, time strata, disintegration of the continuity of exterior events, shifting of narrative view-point (all of which are interrelated and difficult to separate)." All these characteristics seem to be symptomatic of the confusion and helplessness of our world, reflecting "a certain atmosphere of universal doom"; nevertheless, we may still find in this reflection new images of "the wealth of reality and depth of life in every moment" that concern the elementary things of humanity. Discuss this with illustrative analysis of the novels by Joseph Conrad, James Joyce, or Virginia Woolf.

2

Part Four: American Literature (34%)

1. In what ways and to what extent does eighteenth-century American writing make discursively available in the public sphere the relatively unique situation of a new nation that imagines its inception as an effect of linguistic action?

2. Discuss as fully as possible how nineteenth-century American writers dramatize competing commitments to sociality and the individual consciousness as a form of dialogicality that transforms the terms of debate not only about society and selfhood but about the cultural politics and the poetics of the age as well.

3. In what sense is twentieth-century American literature characterized by a tendency toward introspection and subversion? Do you think that this tendency, in turn, accelerates the proliferation of parodic and carnivalesque writings of the age? Give as many reasons and examples as you can to support your argument.