

**Group A**

**Section I: Passage Analysis (20%; 10% each)**

Please choose TWO from the following four passages (ONE from Part I and ONE from Part II) to identify the title of the work, conduct a close textual analysis, and discuss their significance in relation to the concerns and ideologies of their own times.

**Part I:**

1. Thus I, wretched with care, removed from my homeland, far from dear kinsmen, have had to fasten with fetters the thoughts of my heart—ever since the time, many years ago, that I covered my gold-friend in the darkness of the earth; and from there I crossed the woven waves, winter-sad, downcast for want of a hall, sought a giver of treasure—a place, far or near, where I might find one in a mead-hall who should know of my people, or would comfort me friendless, receive me with gladness. He who has experienced it knows how cruel a companion sorrow is to the man who has no beloved protectors. Exile's path awaits him, not twisted gold—frozen thoughts in his heart-case, no joy of earth. He recalls the hall-warriors and the taking of treasure, how in youth his gold-friend made him accustomed to feasting. All delight has gone.

2. Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st;

Nor shall death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st:

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

**Part II:**

3. That day I oft remember, when from sleep

I first awak't, and found my self repos'd

Under a shade of flours, much wondring where

And what I was, whence thither brought, and how.  
Not distant far from thence a murmuring sound  
Of waters issu'd from a Cave and spread  
Into a liquid Plain, then stood unmov'd  
Pure as th' expanse of Heav'n; I thither went  
With unexperienc't thought, and laid me downe  
On the green bank, to look into the cleer  
Smooth Lake, that to me seemd another Skie.  
As I bent down to look, just opposite,  
A Shape within the watry gleam appeard  
Bending to look on me, I started back,  
It started back, but pleas'd I soon returnd,  
Pleas'd it returnd as soon with answering looks  
Of sympathie and love; there I had fixt  
Mine eyes till now, and pin'd with vain desire,  
Had not a voice thus warnd me, What thou seest,  
What there thou seest fair Creature is thy self,  
With thee it came and goes: but follow me,  
And I will bring thee where no shadow staies  
Thy coming, and thy soft imbraces, hee  
Whose image thou art, him thou shalt enjoy  
Inseparablie thine, to him shalt beare  
Multitudes like thy self, and thence be call'd  
Mother of human Race.

4. We had two courses, of three dishes each. In the first course, there was a shoulder of mutton cut into an equilateral triangle, a piece of beef into a rhomboides, and a pudding into a cycloid. The second course was two ducks trussed up in the form of fiddles; sausages and puddings resembling flutes and hautboys, and a breast of veal in the shape of a harp. The servants cut our bread into cones, cylinders, parallelograms, and several other mathematical figures.

**Section II: Essay (30%)**

Answer ONE of the following essay questions. Please read the instruction carefully and organize your essay in a well-written manner. In addition to an introduction and a conclusion, your essay should contain at least two body paragraphs, each controlled by a topic sentence. Please pay attention to grammar, diction, sentence construction, and the legibility of your handwriting. To ensure

utmost fairness, if you write more than ONE essay, only the first will be graded.

1. The concept of the Great Chain of Being exerted considerable influence on English literature and thought. Provide an introduction and explication of the term, and choose THREE texts (one from the Middle Ages, one from the sixteenth century, and one from the seventeenth century) to illustrate the developments, manifestations, and significance of the Great Chain of Being in English literature.
2. Elaborate on the representation and/or misrepresentation of non-Europeanness in English literature. How did English writers perceive non-European races, cultures, languages, or religions from the Renaissance to the Enlightenment? Choose THREE texts (one from the sixteenth century, one from the seventeenth century, and one from the eighteenth century) to illustrate how England navigated the cultural and ideological tension between herself and non-European others.

#### Group B

#### **Section III:**

1. THREE of the following passages come from the same author. Please identify the passages from that author and briefly discuss their significance in relation to the concerns of his or her age. (10%)
  - a) “That, more or less, is how the story would run, I think, if a woman in Shakespeare’s day had had Shakespeare’s genius.”
  - b) “English became the language of my formal education.... English became more than a language: it was *the* language, and all the others had to bow before it in deference.”
  - c) “The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp.”
  - d) “But a city of its nature cultivate insomniacs; it is itself a sleepless entity whose wires never stop singing among so many millions there are bound to be people staring out of windows when normally they would be asleep. And not the same people every night. That it should be him and not someone else is an arbitrary matter.”

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- e) "Women have sat indoors all these millions of years, so that by this time the very walls are permeated by their creative force, which has, indeed, so overcharged the capacity of bricks and mortar that it must needs harness itself to pens and brushes and business and politics."
- f) "Marlow sat cross-legged right aft, leaning against the mizzenmast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol."
- g) "You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labour and effort, to pay the rent. You are earning your five hundred pounds a year. But this freedom is only a beginning; the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared."

**Section IV: Answer ONE question. (20%)**

1. Discuss the relationship between literature and social reform in the long nineteenth century. Use at least TWO writers and detailed analysis of their works to illustrate your point.
2. All the following passages were written by the same author. Please identify the name of that author. Then explain and discuss his or her significance in relation to the fears and anxieties of the condition of England.
  - a) "Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes — gone into mourning, one might imagine, for the death of the sun."
  - b) "Near to that part of the Thames on which the church at Rotherhithe abuts, where the buildings on the banks are dirtiest and the vessels on the river blackest with the dust of colliers and the smoke of close-built low-roofed houses, there exists the filthiest, the strangest, the most extraordinary of the many localities that are hidden in London, wholly unknown, even by name, to the great mass of its inhabitants."

- c) “But the sun itself, however beneficent, generally, was less kind to Coketown than hard frost, and rarely looked intently into any of its closer regions without engendering more death than life. So does the eye of Heaven itself become an evil eye, when incapable or sordid hands are interposed between it and the thing it looks upon to bless.”
- d) “From any point of the high ridge of land northward, it might have been discerned that the loftiest buildings made an occasional struggle to get their heads above the foggy sea, and especially that the great dome of Saint Paul's seemed to die hard; but this was not perceivable in the streets at their feet, where the whole metropolis was a heap of vapour charged with muffled sound of wheels, and enfolding a gigantic catarrh.”
- e) “Between his two conductors, Mr. Snagsby passes along the middle of a villainous street, undrained, unventilated, deep in black mud and corrupt water-- though the roads are dry elsewhere--and reeking with such smells and sights that he, who has lived in London all his life, can scarce believe his senses. Branching from this street and its heaps of ruins are other streets and courts so infamous that Mr. Snagsby sickens in body and mind and feels as if he were going every moment deeper down into the infernal gulf.”

**Section V: Answer ONE question. (20%)**

1. Language is the essential medium of literary representation. Authors of the twentieth and the twentieth-first century are known for their dissatisfaction with traditional mode of realist narration and are eager to create something of their own. Choose at least TWO literary works, one from the first half and the other from the latter half of the century and after, to illustrate their perceptions about reality and language.
2. The experience and, to the most part, memory of war is a haunting theme hovering over literary production of the twentieth and early twentieth-first century. It is difficult, as some may argue, to find a literary text in the twentieth century that is not influenced by war, confrontation and destruction. Choose at least TWO works, one from the first half and the other from the latter half of the twentieth century and after, to analyze and compare their reflections of war or conflict.