

I. Read the Following articles and answer the questions: 50%

From its beginnings in the tenth century until the end of the 18th, Yiddish was the virtually uncontested medium of oral communication among Jews throughout Eastern and Western Europe. Alongside Hebrew, it was also an important medium of literary communication. Then, in response to the Emancipation, there arose a strong interest in converting Jewish society from the use of Yiddish to that of other, non-Jewish vernaculars. This attempt, successful in most of the German-language sphere and in Holland, had only marginal effects in Eastern Europe. There, on the contrary, the number of Yiddish speakers increased rapidly as the Jewish population burgeoned, and a new flowering of Yiddish literature, contemporary with the rebirth of Hebrew literature, took place. The great migratory movements of the late 19th and early 20th centuries caused the Yiddish community to expand to the far corners of the earth.

Over the centuries, spoken Yiddish in its vast territorial scattering became regionally differentiated, but for written communication fairly uniform standards were maintained. This was true of the old literary language, which held sway until the early decades of the 19th century, and is true again of Modern Standard Yiddish, which developed as a supraregional formation from the middle of that century. The worldwide relative homogeneity of standard Yiddish is all the more remarkable since it developed without the aid of the coercive forces provided by a national state (such as a unified school system); what uniformity there is must be attributed to the sheer, centripetal, nation-forming will of the speech community.

1. From the tenth through the eighteenth centuries, among European Jews, Yiddish was . . .
  - a) the major spoken language.
  - b) only a spoken language.
  - c) used less than non-Jewish vernaculars.
  - d) the major formal literary language.
2. The author feels that Modern Standard Yiddish developed as it did because of . . .
  - a) the nation-forming will of speakers of Yiddish.
  - b) the use of Yiddish in school systems.
  - c) the founding of a national state.
  - d) the expansion of the Yiddish community.
3. According to the author, in the years following the Emancipation, the size of the Jewish population in Eastern Europe . . .
  - a) increased slowly.
  - b) remained constant.
  - c) decreased rapidly.
  - d) increased rapidly.
4. What does the author say is unusual about the Yiddish language?
  - a) It has stayed very much the same since the tenth century.
  - b) The spoken language is very different from the written language.
  - c) It is quite uniform, although it was never the national language of a state.
  - d) Today, it is solely a literary language.
5. What caused Yiddish to be used in so many different countries?
  - a) The development of Modern Standard Yiddish.
  - b) It was the major language used in religious services.
  - c) The emigration of many Jews from Europe around 1900.
  - d) The increase in the Jewish population.

By the road before him stretched familiar, uninteresting scenes; to the right and left fields of young rye and buckwheat; in front, dust and the napes of human necks; behind, the same dust and faces. Ahead of the column marched four soldiers with swords—that was the advance guard. Next came the bandsmen. Advance guard and bandsmen, like mutes in a funeral procession, ignored the regulation intervals and marched too far ahead. Riabovitch, with the first gun of Battery No. 5, could see four batteries ahead.

To a layman, the long, lumbering march of an artillery brigade is novel, interesting, and inexplicable, for it is hard to understand why a single gun needs so many men; why so many, such strangely harnessed horses are needed to drag it. But Riabovitch knew even before he was made a captain why a sergeant rides beside the captain in front of each battery, and why the drivers ride behind him and before the gun—and all of this was profoundly dull. The guns in themselves were unimpressive. The wheeled shafts were packed with tarpaulin-covered sacks of oats; and the guns, themselves, hung around with teapots and satchels, looked like harmless animals, guarded for some obscure reason by men and horses. Alongside the gun tramped six gunners, and behind each gun came more sergeants, drivers, and yet more guns, each as ugly and uninspiring as the one in front. And as every one of the six batteries in the brigade had four guns, the procession stretched along the road at least a mile ending with a wagon train.

6. According to the passage, why are civilians interested in the procession?

- a) They admire soldiers.
- b) They like to hear the bandsmen play.
- c) They are fascinated because they don't understand it.
- d) It makes them feel safe.

7. Why might the author have compared the guns to animals?

- a) Men ride on top of the guns.
- b) The guns are used to carry things.
- c) The guns look frightening.
- d) The guns move quickly.

8. In the procession, there was a wagon train . . .

- a) at the end of Battery No. 5.
- b) at the end of every battery.
- c) a mile behind the brigade.
- d) at the end of the brigade.

9. The description of the procession suggests that the brigade is . . .

- a) on a long journey.
- b) celebrating a national holiday.
- c) showing civilians the power of the army.
- d) coming back from a terrible battle.

10. According to the passage, how does Riabovitch feel about the procession?

- a) He is impressed by it.
- b) It makes him feel proud to be a soldier.
- c) He enjoys it.
- d) He is bored by it.

Persecuted in Russia for their pacifism and their religious beliefs, the Doukhobors emigrated to Canada in search of freedom from oppression. When they arrived, in 1898, most of them were extremely poor. Their able-bodied men worked outside the farming community for wages while the women cleared the land, planted crops and gardens, built homes, took care of the livestock and attended to the regular household chores. In order to break the land for crops, the women hitched themselves to ploughs. Many people were horrified by accounts of women ploughing, but to the Doukhobors the courage of the women was an important symbolic event in their history, woven into their mystique of peace and useful toil.

Doukhobors viewed education with suspicion, fearing it would include patriotic and militaristic teachings. In British Columbia they refused to send their children to school, resulting in the removal of several hundred children from their homes without parental consent or court order. The Sons of Freedom sect protested by burning their homes and holding marches and nude demonstrations. When a hundred Doukhobors were jailed, Florence Storgoff led a Great March from Krestova to the Montail Prison in protest.

11. What did the Doukhobors hope to find in Canada?

- a) Freedom of religious belief.
- b) Better education for their children.
- c) Better farm land.
- d) Better jobs.

12. One prominent belief of the Doukhobors was that . . .

- a) useful work was important.
- b) children should always obey their parents.
- c) hard work would make them rich.
- d) women were inferior to men.

13. How did the Doukhobor men feel about their women ploughing?

- a) They felt it was a necessary evil.
- b) They were mystified by it.
- c) They had no strong feelings about it.
- d) They felt it was symbolically important.

14. Why were the children taken from their homes?

- a) Their homes had been burnt.
- b) They were members of the Sons of Freedom.
- c) They had demonstrated against the government.
- d) Their parents hadn't sent them to School.

15. What was the Great March?

- a) The emigration of Doukhobors from Russia to Canada,
- b) A protest against the jailing of the Doukhobors.
- c) A protest against the burning of Doukhobor homes.
- d) A protest against the Doukhobors.

The American Indian voices of the past have not been lost. A few authentic accounts of American western history were recorded by Indians either in pictographs or in broken English, and some managed to get published in obscure journals, pamphlets, or books of small circulation. In the late nineteenth century, when the white man's curiosity about Indian survivors of the wars reached a high point, enterprising newspaper reporters frequently interviewed warriors and chiefs and gave them an opportunity to express their opinions on what was happening in the West. The quality of these interviews varied greatly, depending upon the abilities of the interpreters, and the inclination of the Indians to speak freely. Some feared reprisals for telling the truth, while others delighted in hoaxing reporters with tall tales and shaggy-dog stories. Contemporary newspaper statements by Indians must therefore be viewed with skepticism, although some of them are masterpieces of irony and others burn with outbursts of poetic fury. Among the richest sources of first person statements by Indians are the records of treaty councils and other formal meetings with civilian and military representatives of the United States government; recording clerks, using a new stenographic system, sat beside the official interpreter. Even when the meetings were in remote parts of the West, someone usually was available to write down the speeches, and because of the slowness of the translation process, most of what was said could be recorded in long-hand. Interpreters quite often were half-bloods who knew spoken languages but seldom could read or write. Like most oral peoples, they and the Indians depended upon imagery to express their thoughts, so that the English translations were filled with graphic similes and metaphors of the natural world. If an eloquent Indian had a poor interpreter, his words might have been made to seem flat or uninteresting, but a good interpreter could make a poor speaker sound poetic.

16. According to the passage, newspaper reporters interviewed Indians in order to . . .

- a) show how much imagery the Indians used.
- b) satisfy the white people's curiosity about Indians.
- c) provide an accurate historical record.
- d) create interest in Indian problems.

17. The white man's curiosity about the Indian was greatest . . .

- a) after 1950.
- b) just before 1800.
- c) just before 1900.
- d) between 1900 and 1950.

18. The author is skeptical of Indian statements in newspapers because . . .

- a) some Indians were afraid they would be punished if they told the truth.
- b) reporters had very little contact with Indians.
- c) the government usually regulated what the reporters could write about.
- d) the Indians used many metaphors.

19. The records of meetings between Indians and government officials are accurate records of what Indians said because the . . .

- a) interpreters were required to be half-bloods.
- b) slow translation process allowed accurate recording of what was said.
- c) Indians were very graphic in their expressions.
- d) Indians were always encouraged to speak freely at the meetings.

20. It is not always easy to tell if an Indian was eloquent because . . .

- a) poor interpreters could make eloquent Indians sound uninteresting.
- b) Indians were usually too afraid to speak.
- c) Indians usually spoke broken English.
- d) the English translations were usually poor.

Artemisia Gentileschi was a painter active in the first half of the seventeenth century, contemporary with Rubens and Bernini. She adopted the style of the influential Caravaggio, producing paintings of a forceful realism, which combined a penetrating observation of life and a dramatic lighting that accentuated volumes and textures. Most art historians believe that there is seldom if ever, any demonstrable quality of style or expression in painting by which the sex of the painter can be deduced, although the subject matter might be revealing. Artemisia seldom painted scenes from the New Testament which was unusual for a seventeenth century painter. A woman of unimpeachable virtue might have received commissions to paint religious subjects for the Church. However, she was not believed to be such a woman. Stories were circulated about her, though at least some of them are known to be false. She was an independent career woman with responsibilities not only to herself but also to a child whom she had borne during an early, unsuccessful marriage to a man named Stiattesi. There is no documentary evidence that patrons believed there ought to be restrictions on the subjects Artemisia might paint. But in nearly every one of her extant works a female is the principal subject, and usually a female under duress. Artemisia probably devoted most of her time to certain themes not for emotional reasons connected with her sex or her past but because they are what her male patrons ordered. In this respect a double standard was applied against her. The private lives of male painters, however dissolute—Caravaggio, for example—seldom seem to have affected the nature of the commissions they received.

21. Artemisia's style can be described as . . .
  - a) light and textural.
  - b) highly personal.
  - c) realistic and dramatic.
  - d) almost masculine.
22. Most of Artemisia's works involved . . .
  - a) women with independent personalities.
  - b) scenes from nature.
  - c) scenes from the New Testament.
  - d) women under duress.
23. The subjects Artemisia painted were influenced mostly by . . .
  - a) the styles of the seventeenth century.
  - b) what her patrons wanted from her.
  - c) what the Church allowed.
  - d) her femininity.
24. Artemisia's contemporaries apparently thought of her as . . .
  - a) a woman of little virtue.
  - b) an influential painter.
  - c) an over-emotional painter.
  - d) a woman of great virtue.
25. Commissions for church art work were not given to . . .
  - a) any persons of doubtful virtue.
  - b) any women.
  - c) men of doubtful virtue.
  - d) women of doubtful virtue.

II. Write an essay stating whether you consider yourself intellectually and academically well-equipped to pursue advanced studies in the field of English and American literature, and why. 50%

I. Translate the following passage from English into Chinese: (50 points)

One of the more remarkable chapters in de Tocqueville's Democracy in America is entitled, "Why the Americans Have Never Been so Eager as the French for General Ideas in Political Affairs." Writing some forty years later, Anthony Trollope noted in his Autobiography the attitude he found common among Americans: that public life is a thing of ugliness, a source of corruption which every honest man does his best to avoid. Other observers of 19th-century America, even while reporting the national craze for politics as a "game" or a means of plunder, also testify to the feeling among educated Americans that neither as public activity nor intellectual pursuit is politics to be regarded as quite legitimate.

Political ideas in America have never been as crystallized as in Europe. They have not had to be. The pressures of political choice have seldom closed in upon sensitive minds in America as inexorably as they have in Europe. And it has been part of our good-tempered egotism to suppose that these advantages, made possible by a unique though perhaps temporary joining of historical circumstances, were actually elements of communal wisdom, "choices" testifying to our moderation and maturity.

---from Politics and the Novel by  
Irving Howe (1920- )

II. Translate the following passage from Chinese into English: (50 points)

請允許我在這裏把筆停一下。我相信一切文化良知都會在這裏顫慄。中國幾千年間有幾個像蘇東坡那樣可愛、高貴而有魅力的人呢？但可愛、高貴、魅力之類往往既構不成社會号召力也構不成自我衛護力，真正厲害的是邪惡、低賤、粗暴，它們幾乎戰無不勝、攻無不克，所向無敵。

——余秋雨(1946- )  
《山居筆記》

You are to answer **three** questions in this subject: *two* questions out of **any two** different parts from Parts One to Three, and the *one* in Part Four.

Part One: English Literature before 1660 (33%)

1. Without the trailblazing efforts of the medieval writers, Renaissance English literature may not be as resplendent as it is now. Do you think the English Renaissance writers subvert the medieval tradition or they flourish on the foundation of the previous age? Explain.
2. Why do you think Renaissance drama and poetry represent the literary achievement of the age? Illustrate your argument with examples.

Part Two: English Literature 1660-1800 (33%)

1. Rewrite the following two passages from *The Rape of the Lock* in your own words, point out any features of Pope's style or satire that they illustrate, and make some brief comment on the poem's typological representation of women:

(a) As now your own, our beings were of old,  
 And once enclosed in woman's beauteous mold;  
 Thence, by a soft transition, we repair  
 From earthly vehicles to these of air.  
 Think not, when woman's transient breath is fled,  
 That all her vanities at once are dead:  
 Succeeding vanities she still regards,  
 And though she plays no more, o'erlooks the cards. (I, 47-52)

(b) There Affectation, with a sickly mien,  
 Shows in her cheek the roses of eighteen,  
 Practiced to lisp, and hang the head aside,  
 Faints into airs, and languishes with pride,  
 On the rich quilt sinks with becoming woe,  
 Wrapped in a gown, for sickness and for show.  
 The fair ones feel such maladies as these,  
 When each new nightdress gives a new diseases. (IV, 31-38)

2. Describe either Robinson Crusoe's efforts to provide himself with cooking and eating utensils and with clothing, and his educating of Man Friday, or the mind and outlook of the king of Brobdingnag and Gulliver's Houyhnhnm master. What purpose does Defoe or Swift serve by these features of the text?

Part Three: English Literature after 1800 (33%)

Relate the two passages in the question based on any one of the topics suggested, or on any other subject that suits you. Focus on the passages themselves, and comment on the specific details in them in relation to the topic.

1. sexuality; persona/character; gender division; love

(a) And I have known the arms already, known them all—

Arms that are braceleted and white and bare

(But in the lamplight, downed with light brown hair!)

Is it perfume from a dress

That makes me so digress?

Arms that lie along a table, or wrap about a shawl.

And should I then presume?

And how should I begin? (from T. S. Eliot, "The Love Song of J. Alfred Prufrock")

(b) She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish and affectionate into her ear. She seemed to him so frail that he longed to defend her against something and then to be alone with her. Moments of their secret life together burst like stars upon his memory. . . . He longed to be alone with her. When the others had gone away, when he and she were in their room in the hotel, then they would be alone together. He would call her softly:

--Gretta!

Perhaps she would not hear at once: she would be undressing. Then something in his voice would strike her. She would turn and look at him. . . . (from James Joyce, "The Dead")

2. artistry; metaphor; the persona's tone; nature

(a) Make me thy lyre, even as the forest is:

What if my leaves are falling like its own!

The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,

Sweet though in sadness. Be thou, Spirit fierce,

My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
Like withered leaves to quicken a new birth!  
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawakened Earth

The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind? (from P. B. Shelley, "Ode to the  
West Wind")

- (b) O sages standing in God's holy fire  
As in the gold mosaic of a wall,  
Come from the holy fire, perne in a gyre,  
And be the singing-masters of my soul.  
Consume my heart away; sick with desire  
And fastened to a dying animal  
It knows not what it is; and gather me  
Into the artifice of eternity.

Once out of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake;  
Or set upon a golden bough to sing  
To lords and ladies of Byzantium  
Of what is past, or passing, or to come. (from W. B. Yeats, "Sailing to  
Byzantium")

Part Four: American Literature (34%)

Discuss how the following poem by e. e. cummings (1926) answers what the *Norton Anthology of American Literature* considers the two edges of Whitman's challenge to his fellow poets in *Democratic Vistas*, both to celebrate an art "commensurate with the people" that will lead them to a glorious new era and to delineate America's betrayal of



its promise. You should approach these issues in terms of poetics as well as politics, taking care to explicate the poem's location in literary and world history. Make sure to cover form as well as content, addressing how the poem functions within at least two of the formal traditions out of which it arises, and how the poem comments on its own historical situation and the American people's responses to that situation.

"next to of course god america i

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love you land of the pilgrims' and so forth oh

say can you see by the dawn's early my

country 'tis of centuries come and go

5 and are no more what of it we should worry

in every language even deafanddumb

thy sons acclaim your glorious name by gorry

by jingo by gee by gosh by gum

why talk of beauty what could be more beaut-

10 iful than these heroic happy dead

who rushed like lions to the roaring slaughter

they did not stop to think they died instead

then shall the voice of liberty be mute?"

He spoke.

And drank rapidly a glass of water