

I. Reading Comprehension: Please read the passages and select the best answers. (50%)

Once a month, in a lakeside town in Switzerland, two little boys perform feasts of great dexterity. These prodigies, who look no older than toddlers, are dressed for the occasion in identical velvet jackets and silk pantaloons. Their faces are doll-like and blank; their bare feet dangle some way off the ground. The first boy begins by dipping his quill pen in a tiny ink well at the side of his desk. He shakes it twice, then methodically moves his hand across the paper and starts to trace the letters in his message. Meanwhile, his twin works on a sketch. He slowly draws a head in profile, then drops his chin and blows away the dust from his pencil. While the boys perform their dutiful activities before a small but avid crowd, they are turned to face the wall: their clothes are pulled away and their spines prized open. Inside each child is a moving piece of golden clockwork.

The children have not aged for over 200 years. The draughtsman still draws portraits of Louis XV and George III; their writer still communicates to its audience an eerie philosophical joke: "I think," it writes, "therefore I am." They were first exhibited here, in Neuchâtel, by their inventors Pierre Jaquet-Droz and his son Henri-Louis in 1774. It was said that people came to see them as if on a pilgrimage, from miles away, and ever since then these artificial beings have enchanted, frightened, and perplexed their viewers.

In 1776, another Jaquet-Droz android, a "Musical Lady" that played the harpsichord, was exhibited in London. As she played the five tunes in her repertoire, her eyes would move coyly from side to side, and her bosom would heave lightly, as if she were breathing. The machine was advertised on the poster as "a vestal virgin with a heart of steel," but one member of the audience thought her heart might be otherwise. A journalist who went to the exhibition reported that "she is apparently agitated with an anxiety and diffidence not always felt in real life." The description seems far-fetched, but perhaps it was merely misplaced. Clearly, there was an anxiety present in the situation — an anxiety that all androids, from the earliest moving doll to the most sophisticated robots, conjure up. Mixed in with the magic and the marvel is a fear: that we can be replicated all too easily, and that we are uncertain now of what it is that makes us human. In other words, in saying that the android was anxious, the reporter had projected onto the jerkily breathing machine the emotions it elicited in him.

His reaction is a perfect example of what Sigmund Freud called "the Uncanny," the feeling that arises when there is an "intellectual uncertainty" about the borderline between the lifeless and the living. It is triggered in particular, Freud wrote, by "waxwork figures, ingeniously constructed dolls and automata." A child's desire for a doll to come to life may become, in adulthood, a fear....

Indeed, the dangers of animation were, if anything, accentuated by the technical virtuosity the Enlightenment so admired. The sophisticated mechanism of eighteenth-century automata contained within them a unique philosophical difficulty: by its very nature, clockwork is the antithesis of our mortal selves ("our mechanisms defy time" is one of the phrases the Jaquet-Droze automation writes). Time is wrapped up in the android in a way that is directly opposed to the way in which we are wrapped up in time. Man is subject to time, to its inevitable march towards death, whereas the clockwork automation merely marks time without falling prey to it.

from Gaby Wood, *Living Dolls* (London: Faber and Faber, 2002).

1. Which of the following statements about the dolls mentioned in the first two paragraphs is correct?
 - a. They have not been invented for 200 years.
 - b. One of the doll's clothes made of velvet are distinct from the other's made of silk.
 - c. Their inventors Pierre Jaquet-Droz and his son are a draughtsman and a writer.
 - d. They have been exhibited in Switzerland since 1774.
2. What are the dutiful activities the first two dolls perform?
 - a. To make golden clock and to pull away each other's clothes.
 - b. To enchant, to frighten, and to perplex their viewers.
 - c. To draw pictures and to say philosophical jokes.
 - d. To prepare a feast for an avid crowd.
3. Why did one member of the audience consider the heart of the "Musical Lady" something other than "a heart of steel" as described in the advertisement? It is because
 - a. while she played the harpsichord, her eyes would move coyly, and her bosom would heave lightly.
 - b. the person misunderstood the statement on the poster.
 - c. the person read the journalist's report.
 - d. she started breathing after playing five tunes in her repertoire.
4. According to the reporter who went to the exhibition in 1776,
 - a. the "Musical Lady" was apparently agitated with an anxiety.
 - b. the audience had a debate about what her heart was made of.
 - c. the "Musical Lady" could express different types of feelings such as wonder and fear.
 - d. the "Musical Lady" was not lifelike enough.
5. The author thinks that the journalist's description of the "Musical Lady"
 - a. is far-fetched.
 - b. is unbelievable.
 - c. is inappropriate and directed toward the wrong object.
 - d. might cause anxiety among the audience.

6. What's the author's explanation for the journalist's description?
- The journalist misunderstood the audience.
 - The journalist disagreed with the member of audience.
 - The journalist shared the same feelings with the doll.
 - The doll provokes the anxiety in the journalist's mind.
7. In the author's opinion, androids, moving dolls and robots can arouse the feeling of fear, because people
- are afraid that they can be replicated all too easily
 - are uncertain now of what it is that makes the androids, moving dolls and robots.
 - are uncertain of what makes them anxious.
 - are afraid of the appearances of the androids, moving dolls and robots.
8. Which of the following situation may arouse, in Freud's words, "the uncanny" feeling of people?
- When the androids, moving dolls and robots become out of human beings' control.
 - When machines are ingeniously constructed.
 - When one's child has the desire for a doll to come to life.
 - When the borderline between the lifeless and the living is blurred.
9. According to Freud, why a child's desire for a doll to come to life may become a fear in adulthood?
- An adult may fear that the machines are getting more and more sophisticated.
 - An adult's intellectual development may cause the feeling of uncertainty about life and death.
 - The waxwork figures, ingeniously constructed dolls and automata can make them feel uncertain about the distinction between the lifeless and the living.
 - They are anxious the dolls and automata become more capable than human beings.
10. Which statement is correct?
- In the eighteenth century, it was a unique philosophical difficulty to make the mechanism of automata more sophisticated.
 - Technical advance highlights the danger of automata.
 - The difference between an android and a human being lies in their opposed notions of time.
 - In the eighteenth century, human beings were threatened by automata and androids.
11. In what sense is it true that clockwork is the antithesis of our mortal selves?
- The automation is able to write philosophical phrases that our mortal selves do not understand.
 - Human beings are mortal whereas the clockwork dolls are immortal.
 - The clockwork automation not only marks time, but also falling prey to human beings.
 - Man falls prey to machines, but the clock automation does not.

August Ada Byron was born on 10 December 1815 in Piccadilly, the only child of the great romantic poet and seducer of women, George Gordon, Lord Byron—"mad, bad, and dangerous to know." When she was four months old, her parents divorced very publicly. She never saw her father again, although he wrote about her in *Child Harold*. Ada spent most of her life at 10 St James's Squire, in the heart of London. She married the future Lord Lovelace in 1835. Her mother was a mathematician—Byron called her the "Princess of Parallelograms"—and she made sure Ada was trained in mathematics.

In 1833 Ada met Charles Babbage, and was fascinated by his ideas for calculating machines. In a lecture in Turin he proudly announced his plans and dreams for the analytical engine. In 1842 this lecture was written up in French by General Menabrea. Ada translated his paper from French into English, and at Babbage's suggestion began to add her own notes about how the analytical engine might be used. In the end her notes were three times as long as the original paper, and they provide the best information we have about the potential of the analytical engine.

Ada's notes explained how Babbage's analytical engine would have taken instructions on punched cards, in what we call a program. She described the "store" or memory, and the "mill" or central processing unit, and she speculated about what the machine might be capable of; it would not produce original ideas, she said, but it would greatly help the advance of science, and it might be helpful in composing music, she thought. She clearly had a vision of the future, and would have loved the computers of today.

Most important of all, she described in detail exactly what instructions the analytical engine would need in order to perform various complex mathematical calculations. We don't know how much of this was her work, and how much Babbage's, since they certainly collaborated, but she was the first person to write it down, and she can therefore reasonably be described as the world's first computer programmer!

Ada had tremendous ambition. She believed she would be able to work out the mathematics of the brain; she may perhaps have heard of George Boole's 1833 vision about the mathematics of the mind, which eventually became his book *The Laws of Thought* (1854), and the foundation of Boolean algebra. She wrote to Babbage: "The more I study, the more irresistible do I feel my genius to be." But her life was tragic. She ran up terrible debts, possibly from gambling, but it seems from letters found after her death that she was being blackmailed by John Crosse, with whom she probably had a discreet affair. After she died they found she had even pawned her husband's family jewels. And the world's first computer programmer died from cancer at the age of thirty-six.

--from Adam Hart-Davis and Paul Bader, *Store Local Heroes* (Gloucestershire: Sutton Publishing)

國立中山大學九十二學年度碩士班招生考試試題

科目：英文閱讀與英文中譯(外國語文學系碩士班)必考(甲、乙組) 共 3 頁 第 3 頁

12. Which of the following statements is correct?
- Ada Lovelace never saw her father again after her mother left him to marry Lord Lovelace.
 - Ada's mother, the "Princess of Parallelograms," taught her mathematics and instructed her to write calculating programs.
 - We do not know whether Babbage's lecture was written up by a General Menabrea or by Ada.
 - The instructions on punched cards are what we now call a program.
13. Why does the author describe Ada Lovelace as "the world's first computer programmer"?
- She was the inventor of the first computer of the world.
 - She was fascinated by Babbage's lecture in Turin and helped him build the first analytical engine of the world.
 - She was the first person who wrote up the Babbage's lecture, translated it into English and provided long notes.
 - She was the first person who wrote down the ideas about how a computer might be programmed.
14. The best information Ada's notes provide about the analytical engine include
- Explanations about the instructions on punched cards.
 - Descriptions about memory and central processing unit.
 - Speculations about its potential applications.
 - All of the above.
15. In her letter to Babbage, Ada tells her ambition that is
- to study more scientific and mathematical works.
 - to become a more irresistible genius.
 - to work out how the brain works.
 - all of the above.
16. Which statement about Ada is false?
- She was once a translator.
 - She was once a gambler.
 - She was once a blackmailer.
 - She was a pawnier.
17. Which of the following statements the author is quite sure of?
- Ada read George Boole's book *The Laws of Thought* and learned Boolean algebra.
 - Ada and General Menabrea collaborated to translate Babbage's lecture.
 - Ada and Babbage collaborated to work out the notes added to his lecture.
 - Ada had an affair with John Crosse.
18. Ada's vision of the future did not indicate that one day the analytical engine might
- produce original ideas.
 - be helpful in composing music.
 - perform complex mathematical calculations.
 - become more and more capable.
19. Judging from the article, Babbage and Ada
- were master and pupil.
 - were on good terms.
 - had the same attributes of men and women of science
 - were publicly known for their collaborative contribution to research into the Analytical Engine.
20. In spite of her pursuit of science, Ada's private life can be summed up by which of the following word?
- ambitious
 - distressful
 - advanced
 - discreet

I. Translation: Please translate the following passages into Chinese. (50%)

1. The long "aaa" of the English alphabet has for me the tint of weathered wood, but a French "a" evokes polished ebony. This black group [of sound] includes hard "g" (vulcanized rubber); and "r" (a sooty rag being ripped). Oatmeal "n," noodle-limp "l," and the ivory-backed handmirror of "o" take care of the whites. I am puzzled by my French "on" which I see as the brimming tension-surface of alcohol in a small glass. Passing on to the blue group there is steely "x," thundercloud "z," and buckle-berry "k." Since a subtle interaction exists between sound and shape, I see "q" as browner than "k," while "s" is not the light blue of "c," but a curious mixture of azure and mother-of-pearl.

--Vladimir Nabokov, *Speak, Memory*

2. Before the swallow, before the daffodil, and not much later than the snowdrop, the common toad salutes the coming of spring after his own fashion, which is to emerge from a hole in the ground, where he has lain buried since the previous autumn, and crawl as rapidly as possible towards the nearest suitable patch of water. Something -- some kind of shudder in the earth, or perhaps merely a rise of a few degrees in the temperature -- had told him that it is time to wake up: though a few toads appear to sleep the clock round and miss out a year from time to time -- at any rate, I have more than once dug them up, alive and apparently well, in the middle of summer. --George Orwell, "Toads" from *Tribune*

國立中山大學九十二學年度碩士班招生考試試題

科目： 英文作文 (外國語文學系碩士班 甲、乙組)

共 1 頁 第 1 頁

Write an essay to discuss why you would like to be admitted to the MA program for which you are sitting this examination. Explain what you think the purpose of this program is and what traits in your personality or character make you think this is the right program for you. Also give an account of when you have decided to pursue a degree in this program and how you have prepared for your goal.

Entrance Examination on English and American Literature

I. English Literature (60%)

Please answer **two** out of the three questions and each carries **30** points.

1. English literary texts of the 16th and 17th centuries are full of exotic locations and foreigners. What are the functions of the foreigners or exotic locations? Explain this question with examples taken from a particular drama or narrative.
2. Literary historicists always refer the Romantic Period as an age expounding **individualism, infinite striving and nonconformity**. Discuss two of these three traits of Romanticism with examples taken from literary works of the Romantic Period.
2. Psychological theories emerged at the turn of the twentieth century; literature of this period associating with individual consciousness became a phenomenon. Please name one writer affected by this trend and discuss how this writer demonstrates the inner world of his characters in the texts.

II. American Literature (40%)

Answer either A **or** B. Underline your thesis statement.

- A: Here are some "-isms," movements or tendencies in thought or literature: Confessionalism, Dadaism, Existentialism, Expressionism, Imagism, Impressionism, Symbolism, Vorticism, and Surrealism. Select **two** of these "-isms." Offer a definition and illustrate its tenets, tendencies, or whatever as it is manifested in the work of **an** American writer.

--OR--

- B: Multiculturalism, postmodernism, regionalism, magic realism, and feminism are terms used to define important works of American literature published since World War II. Apply **one** of these terms to a work or works by a contemporary American writer. You may discuss novels, poems, or plays.

Answer the following essay questions (20 points each):

You are encouraged to elaborate on your ideas and give appropriate illustrative examples whenever possible. Your answer should be both lucid and comprehensive. Mere hints at an answer or memorized textbook definitions will not suffice.

1. What happened to the English sound system during the Great Vowel Shift? Recount the historical changes in some detail and discuss their implications to learners of English as a second language.
2. Why is it necessary for a generative grammar to have transformational rules? Explain what complications will arise from their omission, assuming in your answer the altered grammar remains complete and generative in nature.
3. Describe and discuss the nature of lexical ambiguity, structural ambiguity, and transformationally induced ambiguity.
4. Describe and characterize the following phonological processes: assimilation, dissimilation, metathesis, and epenthesis.
5. While learning English, many people have tried to memorize lists of words, sentence patterns, and grammatical rules. Such efforts rarely produce any lasting benefit. They have also been frequently corrected by teachers when they make mistakes in grammar, pronunciation, or usage. The same kinds of error somehow tend to persist. Explain why languages cannot be effectively taught or learned through rote memorization and error correction. Draw parallels with known facts of first language acquisition if possible.