

## 國立清華大學 101 學年度碩士班考試入學試題

系所班組別：外國語文學系碩士班 甲組（外國文學組）

考試科目（代碼）：文本分析（3403）共 3 頁，第 1 頁 \*請在【答案卷】作答

1. Samuel Beckett's *Ping* (1967) is a short piece of work consisting of one long paragraph, which was originally published in France under the title *Bing* (1966) and later translated by Beckett himself. Please analyze this work, making sure you have discussed its style and its connection with Beckett's other writings. (50%)

All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one square yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare white body fixed ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. Bare white body fixed white on white invisible. Only the eyes only just light blue almost white. Head naught eyes light blue almost white silence within. Brief murmurs only just almost never all known. Traces blur signs no meaning light grey almost white. Legs joined like sewn heels together right angle. Traces alone uncover given black light grey almost white on white. Light heat white walls shining white one yard by two. Bare white body fixed one yard ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. White feet toes joined like sewn heels together right angle invisible. Eyes alone uncover given blue light blue almost white. Murmur only just almost never one second perhaps not alone. Given rose only just bare white body fixed one yard white on white invisible. All white all known murmurs only just almost never always the same white invisible. Bare white body fixed ping elsewhere. Only the eyes only just light blue almost white fixed front. Ping murmur only just almost never one second perhaps a way out. Head naught eyes light blue almost white fixed front ping murmur ping silence. Eyes holes light blue almost white mouth white seam like sewn invisible. Ping murmur perhaps a nature one second almost never that much memory almost never. White walls each its trace grey blur signs no meaning light grey almost white. Light heat all known all white planes meeting

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invisible. Ping murmur only just almost never one second perhaps a meaning that much memory almost never. White feet toes joined like sewn heels together right angle ping elsewhere no sound. Hands hanging palms front legs joined like sewn. Head naught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Eyes holes light blue alone uncover given blue light blue almost white only colour fixed front. All white all known white planes shining white ping murmur only just almost never one second light time that much memory almost never. Bare white body fixed one yard ping fixed elsewhere white on white invisible heart breath no sound. Only the eyes given blue light blue almost white fixed front only colour alone uncover. Planes meeting invisible one only shining white infinite but that known not. Nose ears while holes mouth white seam like sewn invisible. Ping murmurs only just almost never one second always the same all known. Given rose only just bare white body fixed one yard invisible all known without within. Ping perhaps a nature one image same time a little less blue and white in the wind. White ceiling shining white one square yard never seen ping perhaps away out there one second ping silence. Traces alone uncover given black grey blurs signs no meaning grey light almost white always the same. Ping perhaps not alone one second with image always the silence. Given rose only just nails fallen white over. Long hair fallen white invisible over. White scars invisible same white as flesh torn of old given rose only just. Ping image only just almost never one second light time blue and white in the wind. Head naught nose ears white holes mouth white seam like sewn invisible over. Only the eyes given blue fixed front light blue almost white only colour alone uncover. Light heat white planes shining white one only shining white infinite but that known not. Ping a nature only just almost never one second with image same time a little less blue and white in the wind. Traces blues light grey eyes holes light blue almost white fixed front ping a meaning only just almost never ping silence. Bare white one yard fixed ping fixed elsewhere no sound legs joined like sewn heels together right angle hands hanging palms front. Head naught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Ping perhaps



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not alone one second with image same time a little less dim eye black and white half closed along lashes imploring that much memory almost never. A far flash of time all white all over all of old ping flash white walls shining white no trace eyes holes light blue almost white last colour ping white over. Ping fixed last elsewhere legs joined like sewn heels together right angle hands hanging palms front head naught eyes white invisible fixed front over. Given rose only just one yard invisible bare white all known without within over. White ceiling never seen ping of old only just almost never one second light time white floor never seen ping of old perhaps there. Ping of old only just perhaps a meaning nature one second almost never blue and white in that much memory henceforth never. White planes no traces shining white one only shining white infinite but that known not. Light heat all known all white heart breath no sound. Head naught eyes fixed front old ping last murmur one second perhaps not alone eye unlustrous black and white half closed long lashes imploring ping silence ping over.

2. Writers often pay tribute to other authors who have had influence over them. For example, by rewriting the story of the Biblical tale of the Fall of Man, Milton's *Paradise Lost* emerged as an epic poem which later writers, such as T.S. Eliot, considered as "an influence against which we still have to struggle." On the one hand, influences from Homer, Virgil, Dante, Chaucer and Spenser and Shakespeare could be traced in Milton's work, and *Paradise Lost* could therefore be considered Milton's efforts to rethink, rewrite, and perhaps surpass what has been done before his time. On the other hand, writers after him pay homage to *Paradise Lost* in their works, which include, for example, Mary Shelley's *Frankenstein*, William Blake's *Milton*, and Philip Pullman's *His Dark Materials*. Please choose two literary pieces (not necessarily related to Milton's work) to further discuss such connections between different authors. (50%)