

八十四學年度 文學研究所 乙 組碩士班研究生入學者試

科目 西洋文學文類 科號 4204 共 三 頁 第 一 頁 \*請在試卷【答案卷】內作答

請在下列三文類(詩、小說及戲劇)中，選一文類作答。

POETRY

Please write cogent essays in response to the following questions.

1. The term myth, which comes from a Greek word meaning simply plot, has been given various more precise connotations from the age of Aristotle down to that of Northrop Frye. Select two of the following narrative poems, and show how myth, in some sense which you define, has an important function in each of the two cases. When the meaning of myth or the function differs between poems compare them as precisely as possible. (35%)

*Beowulf*

*Sir Gawain and the Green Knight*

*Paterson*

*Hero and Leander*

*Paradise Lost*

*The Waste Land*

*Tam O'Shanter*

*The Ancient Mariner*

2. Lyric poetry has often been associated with a blend of confessional and imaginary strains, and in many instances it would be impossible to determine exactly where biographical truth ends and fiction begins. In this connection, one thinks immediately of Shakespeare's sonnets, Shelley's *Epipsychidion*, Meredith's *Modern Love*, and Whitman's *Calamus* poems. Select one American poet and one British poet in order to analyze what each actually reveals about himself/herself and his/her relations with the other people involved in a substantial confessional poem or group of poems. You may use the examples given above, or any other poets whom you think appropriate. (35%)

3. In "The Poetic Principle," Edgar Allan Poe argues that true poems are always brief and that long poems are anomalies composed of brief moments of inspiration. His is one of many statements in the nineteenth century of the Romantic "cult of the fragment." Choose two twentieth-century poets, one British and one American, whose works reveal a deliberately "fragmentary" quality, and analyze several poems by them in order to show the thematic and formal significance of "fragmentation." (30%)

八十四學年度 文學研究 所 乙 組碩士班研究生入學考試

科目 西洋文學文類 科號 4204 共 三 頁第 二 頁 \*請在試卷【答案卷】內作答

NOVEL

Please write cogent essays in response to the following questions.  
Do not waste time with plot summaries, generalized remarks, and clichés.

1. Select a secondary character from one of the following novels and write a careful analysis of his or her role in the novel. Begin by reminding us of who the character is and what he or she does. Then examine the impact of the character upon the protagonist and how he or she figures in the major conflicts and themes of the novel. (30%)

*The Sound and Fury*    *Sons and Lovers*                      *The French Lieutenant's Woman*  
*Great Gatsby*                      *Emma*

2. Many 19th century novels are concerned with issues relating to the family. Discuss the portrayal of families in TWO of the following works, including such issues as parental and filial responsibilities; socioeconomic pressures that threaten the family's stability; and cross-generational conflicts. (35%)

*The Mill on the Floss*                                      *Jude the Obscure*  
*Little Dorrit*    *Pride and Prejudice*

3. Please choose one novel (except *Daisy Miller*) from the "expatriate" Henry James and another from the quintessentially "American" Mark Twain to discuss how the "expatriate" writer incorporates American-ness, and conversely how "American" writers assimilate continental influences. (35%)

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DRAMA

Please write cogent essays in response to the following questions.

1. The dramatic character has different degrees of reality in a play. From the general to the particular, we can roughly classify the dramatic character as: (1) archetype, (2) allegory (e.g. Death), (3) stereotype (e.g. the treacherous servant), (4) social condition (e.g. the merchant), (5) type (e.g. the soldier), (6) role (e.g. the jealous), (7) "humor" (the *four humours*), (8) personality (e.g. the misanthrope), and (9) individual.

(a) What factors decide this classification of dramatic character? (20%)

(b) From the plays you have read, give an example for each category of dramatic character given above, then discuss the functions and the signification of using such a character in a play. (60%)

(c) What might an actor benefit from learning a dramatic character's degree of reality on the stage? (20%)