

請自詩、小說、戲劇三個文類中選擇一類作答

POETRY

- I. Below there are five passages; choose three out of them and then paraphrase the passages of your choice. 30%

1. Not, I'll not, carrion comfort, Despair, not feast on thee,
Not untwist—slack they may be—these last strands of man
In me or, most weary, cry *I can no more*. I can;
Can something, hope, wish day come, not choose not to be.

But ah, but O thou terrible, why wouldst thou rude on me
Thy wring-world right foot rock? Lay a lionlimb against me? Scan
With darksome devouring eyes my bruised bones? and fan,
O in turns of tempest, me heaped there; me frantic to avoid thee and flee?

(Gerard Manley Hopkins, "Carrion Comfort")

2. The One remains; the many change and pass;
Heaven's light forever shines, Earth's shadows fly;
Life, like a dome of many-coloured glass,
Stains the white radiance of eternity,
Until Death tramples it to fragments.—Die,
If thou wouldst be with that which thou dost seek!
Follow where all is fled!—Rome's azure sky,
Flowers, ruins, statues, music, words, are weak
The glory they transfuse with fitting truth to speak.

(P. B. Shelley, "Adonais")

3. And thus invoke us: You whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes
(So made such mirrors, and such spies,
That they did all to you epitomize)
Countries, towns, courts: Beg from above

A pattern of your love!

(John Donne, "The Canonization")

4. Nature to all things fixed the limits fit,
And wisely curbed proud man's pretending wit.
As on the land while here the ocean gains,
In other parts it leaves wide sandy plains;
Thus in the soul while memory prevails,
The solid power of understanding fails;
Where beams of warm imagination play,
The memory's soft figures melt away.
One science only will one genius fit,
So vast is art, so narrow human wit,
Not only bounded to peculiar arts,
But oft in those confined to single parts.
Like kings we lose the conquests gained before,
By vain ambition still to make them more;
Each might his several provin. e well command,
Would all but stoop to what they understand.

(Alexander Pope, "An Essay on Criticism")

5. Columbia, hail! Immortal be thy reign:
Without a king, we till the smiling plain;
Without a king, we trace the unbounded sea,
And traffic round the globe, through each degree;
Each foreign clime our honored flag reveres,
Which asks no monarch, to support the stars:
Without a king, the laws maintain their sway,
While honor bids each generous heart obey.
Be ours the task the ambitious to restrain,
And this great lesson teach—that kings are vain;
That warring realms to certain ruin haste,
That kings subsist by war, and wars are waste:

....

(Philip Freneau, "On Mr. Paine's Rights of Man")

- II. What significant concepts are conveyed in each of the following works?
Answer in a coherent paragraph of at least 100 words for each question.
30%

1. Sir Philip Sidney's "The Defence of Poetry"
2. P. B. Shelley's "A Defence of Poetry"
3. William Wordsworth's Preface to *Lyrical Ballads* (1802)

- III. In at least 300 words, give a coherent explication of Wallace Stevens' "Final Soliloquy of the Interior Paramour", printed below. 40%

Light was the first light of evening, as in a room
In which we rest and, for small reason, think
The world imagined is the ultimate good.

This is, therefore, the intensest rendezvous.
It is in that thought that we collect ourselves,
Out of all the indifferences, into one thing:

Within a single thing, a single shawl
Wrapped tightly round us, since we are poor, a warmth,
A light, a power, the miraculous influence.

Here, now, we forget each other and ourselves.
We feel the obscurity of an order, a whole,
A knowledge, that which arranged the rendezvous.

Within its vital boundary, in the mind.
We say God and the imagination are one . . .
How high that highest candle lights the dark.

Out of this same light, out of the central mind,
We make a dwelling in the evening air,
In which being there together is enough.

NOVEL

Write a cogent essay in response to each of the following questions.

Do not use the same novel in more than one answer. No points will be given for duplication. Do not waste time with plot summaries, general remarks, and clichés.

1. Many novels written between 1853-1963 focus on the main characters' attempt to define themselves while contending with men's ambitions and attentions. Choose of the novels from the list below to explain and discuss how these characters gain social, artistic, and economic autonomy. (25%)

The Portrait of a Lady

The Song of the Lark

The Bell Jar

The House of Mirth

Villette

2. Select of the following authors. For each of them, analyze the issues of class and money as presented in novel by that author. (35%)

Charles Dickens

F. Scott Fitzgerald

Jane Austen

William Makepeace Thackeray

Thomas Hardy

3. Some novels are noted for their use of narrative technique and others for their symbolic representation. Give an example of each kind, describing in details its presentation of these features. (40%)

Drama

Write a cogent essay in response to each of the following questions.

1. The characters whose names appear in the parentheses following the play titles are all characters who are in some way outsiders to the world in which they make their appearance. Their rejection by that world or absorption into it helps us significantly in understanding what each play is about. Select **THREE** plays from the list below and show how this is so. (30%)

The Merchant of Venice (Shylock)

The Jew of Malta (Barabas)

A Streetcar Named Desire (Blanche Dubios)

A Delicate Balance (Harry and Edna)

Lady Windermere's Fan (Mrs. Er'vne)

The Hairy Ape (Yank)

2. In The Theatre of the Absurd Martin Esslin includes Samuel Beckett, Harold Pinter, and Edward Albee among dramatists of the absurd. Define Theatre of the Absurd, drawing examples from the plays of any two of these dramatists and from any other plays of your choice. (30%)
3. In Shakespeare one may find quite a few plays created out of history--Roman history as well as English history, for example. Identify **FOUR** of the history plays of Shakespeare and analyze how the playwright makes use of history to advance his characterization of tragic figures on stage. (40%)