

九十一學年度外國語文學系甲組碩士班研究生招生考試

科目：西洋文學文類      科號：4604      共 1 頁 第 1 頁 \*請在試卷【答案卷】內作答

請注意：西洋文學文類分「詩」「小說」「戲劇」三科，各一份試題。請選擇  
其中「任何一份」試題作答，不需三份都做

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1. Point out and explain the metaphor, simile, synecdoche, metonymy, symbol, irony, or paradox which is preeminently featured in each of the following passages: (48%)

1) The apparition of these faces in the crowd;

Petals on a wet, black bough. (Ezra Pound's "In a Station of the Metro")

2) Such wilt thou be to mee, who must

Like th'other foot, obliquely runne.

Thy firmness makes my circle just,

And makes me end, where I begunne. (John Donne's "A Valediction: Forbidding Mourning")

3) Without eyen I see; and without tongue I plain;

I desire to perish, and yet I ask health;

I love another, and thus I hate myself;

I feed me in sorrow, and laugh in all my pain.

Likewise displeaseth me both death and life,

And my delight is causer of this strife. (Sir Thomas Wyatt's "I Find No Peace")

4) An aged man is but a paltry thing,

A tattered coat upon a stick, unless

Soul clap its hands and sing, and louder sing

For every tatter in its mortal dress,

Nor is there singing school but studying

Monuments of its own magnificence;

And therefore I have sailed the seas and come

To the holy city of Byzantium. (W. B. Yeats' "Sailing to Byzantium")

5) At the big trumpet, we must all put on

our dentures, tie old strings to knees, adjust

shank upon socket, wig to cranium, bust

on ribbed architrave, fastidiously don

our properties, and blink to face the sun.

Farewell, dream image, cankered in our dust,

and sweets shrunk in the brain, farewell, we trust. (Richmond Lattimore's "Rise and Shine")

6) Let Greeks be Greeks, and women what they are;

Men have precedency and still excel,  
It is but vain unjustly to wage war,  
Men can do best, and women know it well  
Preeminence in all each is yours;  
Yet grant some small acknowledgment of ours.

And oh ye high flown quills that soar the skies,  
And ever with your prey still catch your praise,  
If e'er you deign these lowly lines your eyes  
Give thyme or parsley wreath, I ask no bays;  
This mean and unrefined ore of mine  
Will make your glist'ring gold but more to shine. (Anne Bradstreet's "The Prologue")

2. Name a poet and use a poem of his (hers) to illustrate each of the following ideas: 32%

- 1) natural supernaturalism
- 2) terrible sonnets
- 3) dramatic poetry
- 4) elegy

3. Thomas Love Peacock, in 1820, wrote "The Four Ages of Poetry" to make the case that poetry is useless in an advanced industrialized society. As a refutation of it, P. B. Shelley wrote his far more famous and influential "Defence of Poetry". Summarize Shelley's defence. Then, as a member of the E-generation at the beginning of the 21<sup>st</sup> century, the postmodern era, write a critique on Shelley's idealistic arguments that poetry is the "fountain for ever overflowing" from which "new relations are ever developed" and that "Poets are the unacknowledged legislators of the World". (20%)

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1. Both *Jane Eyre* and *Great Expectations* are about hard-won maturity. Write a comparison of the two novels that serves to evaluate them. 25%
2. John Barth's "The Literature of Replenishment" appeared in 1980. Barth states that this essay is "meant as a companion and corrective" to "The Literature of Exhaustion," an essay he published in 1967. In "The Literature of Replenishment," Barth takes a more positive view of what he calls postmodernist literature. Explicate the following passage taken from Barth's 1980 essay and illustrate your observation with appropriate examples from novels of your own choice. 25%

If the modernists, carrying the torch of romanticism, taught us that linearity, rationality, consciousness, cause and effect, naïve illusionism, transparent language, innocent anecdote, and middle-class moral conventions are not the whole story, then from the perspective of these closing decades of our century we may appreciate that the contraries of these things are not the whole story either. Disjunction, simultaneity, irrationalism, anti-illusionism, self-reflexiveness, medium-as-message, political olympianism, and a moral pluralism approaching moral entropy—these are not the whole story either.

3. *Ulysses* and *Mrs. Dalloway* are often considered the representatives of modern English novel. How do they reflect the changes in attitude and technique in modern fiction? How do they depart from the English novel of the 19<sup>th</sup> century? 25%
4. Criticize and evaluate **ONE** of the following novels in terms of its narrative technique, theme and characterization. 25%
  - a. *Heart of Darkness*
  - b. *Moby-Dick*
  - c. *Sound and Fury*
  - d. *The Turn of the Screw*



**Choose FIVE playwrights or directors to explain their importance through their works in history. (40 %)**

1. Strindberg, 2. Aeschylus, 3. Maeterlinck, 4. Molière, 5. Stanislavski, 6. Eugène O'Neill,
7. Bernard-Marie Koltès, 8. Edward Albee, 9. Georg Kaiser

**II. Essay Questions: Give sufficient examples from the specific plays to support your points in answering the following questions.**

1. What is the conception of truth as reflected from the works of Chekhov, Pirandello and Beckett? (20 %)
2. What are the major themes of modern drama? How are they treated? (20 %)
3. Why does Brecht name his own dramaturgy « epic » ? And how is epic drama different from Aristotelian drama? Please use specific plays to support your points. (20 %)