

國 立 清 華 大 學 命 題 紙

98 學年度 \_\_\_\_\_ 外語 \_\_\_\_\_ 系 (所) \_\_\_\_\_ 文學 \_\_\_\_\_ 組碩士班入學考試

科目 英國文學史 科目代碼 3801 共 3 頁第 1 頁 \*請在【答案卷卡】內作答

**Part A. Briefly identify and comment on the significance of five of the following ten items. 20 points.**

- (1) The King James Bible
- (2) Pre-Raphaelites
- (3) Restoration drama
- (4) Cædmon
- (5) Zadie Smith
- (6) *Brave New World*
- (7) Mr. Biswas
- (8) Grendel
- (9) Appleton House
- (10) *The Beggar's Opera*

**Part B. Choose two of the following five essay questions. 40 points each.**

(1) Below is a widely read, very well-known poem by William Shakespeare. Discuss the literary forms and conventions that Shakespeare refers to and draws upon in the poem. In the way that he uses and plays with these forms and conventions, how does Shakespeare view them? And how do his views of these forms and conventions suggest the way he relates to literary tradition and the past?

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

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(2) In the following passage from Aphra Behn's *Oroonoko*, the author refers to the idea of the Edenic Paradise twice, using it as a metaphor for understanding a particular people and their society. Trace the thematic discourse of paradise in England from John Milton's *Paradise Lost* and *Paradise Regained* to Aphra Behn's treatment of it in *Oroonoko*. How would you characterize, in historical terms, English literature from the time of Milton through the Restoration period as is manifested in the different representations and ideas of "paradise"? How does the changing significance of the term "paradise" reflect a changing historical situation and how writers dealt with this situation? What does the discursive development of paradise in this period say about the historical evolution of English culture and society?

They are extremely modest and bashful, very shy and nice of being touched. And though they are all thus naked, if one lives forever among 'em there is not to be seen an indecent action or glance; and being continually used to see one another so unadorned, so like our first parents before the Fall, it seems as if they had no wishes; there being nothing to heighten curiosity, but all you can see you see at once, and every moment see, and where there is no novelty there can be no curiosity. Not but I have seen a handsome young Indian dying for love of a very beautiful young Indian maid; but all his courtship was to fold his arms, pursue her with his eyes, and sighs were all his language; while she, as if no such lover were present, or rather, as if she desired none such, carefully guarded her eyes from beholding him, and never approached him but she looked down with all the blushing modesty I have seen in the most severe and cautious of our world. And these people represented to me an absolute idea of the first state of innocence, before man knew how to sin. And 'tis most evident and plain that simple Nature is the most harmless, inoffensive, and virtuous mistress. 'Tis she alone, if she were permitted, that better instructs the world than all the inventions of man. Religion would here but destroy that tranquility they possess by ignorance, and laws would but teach 'em to know offense, of which now they have no notion.

(3) Analyze the following poem "Crazy Jane Talks with the Bishop" by William Butler Yeats. What is the significance of the poem? Be sure to discuss the formal elements and linguistic strategies within the literary text.

I met the Bishop on the road  
And much said he and I.  
"Those breasts are flat and fallen now  
Those veins must soon be dry;  
Live in a heavenly mansion,  
Not in some foul sty."

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“Fair and foul are near of kin,  
And fair needs foul,” I cried.  
“My friends are gone, but that’s a truth  
Nor grave nor bed denied.  
Learned in bodily lowliness  
And in the heart’s pride.

“A woman can be proud and stiff  
When on love intent;  
But Love has pitched his mansion in  
The place of excrement;  
For nothing can be sole or whole  
That has not been rent.”

(4) Based on something that actually happened between a gentleman and a lady in the poet’s time, *The Rape of the Lock* by the eighteenth-century poet Alexander Pope raises the story of a trivial event of a lock of hair being cut off from a woman to epic proportions. The poem is typical of eighteenth-century English literature in its topical allusions—i.e., references to contemporary events and people. Not only were topical references common in eighteenth-century English literature, but one can argue that they formed the basis of literature as was conceptualized by many eighteenth-century writers. Discuss the topical literature of eighteenth-century England and eighteenth-century writers’ conceptualization of literature as based on events of their own time. How could topical discourse be considered literary, and how did topical writers understand and conceptualize literature?

(5) What qualifies as “English” or “British” in English/British Literature (英國文學史) as a subject matter? Is it ethnicity, nationality, geographical space, cultural tradition, or what? Is there a coherent or unified understanding of what “English” or “British” means when we study “English” or “British Literature”? Is such an understanding an *essential* or *natural* one—that is, is there an English/British “nature” or “essence” that we can speak of when we study English/British Literature (英國文學史)? Why do we study English/British literature today (英國文學史)? N.B. This question applies globally, not just to students of literature in Taiwan. Also, do not focus just on British literature in the twentieth century and the present. Discuss British literature historically from early English developments to later phenomena.