

考試科目	文學作品分析	所別	英文系文學組 6111	考試時間	2月26日(日)第 4 節
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1. In 1972, in an essay titled "When We Dead Awaken: Writing as Re-Vision," the poet and essayist Adrienne Rich effectively summed up the matter:

A radical critique of literature, feminist in its impulse, would take the work first of all as a clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us; and how we can believe to see—and therefore live—afresh. ... We need to know the writing of the past and know it differently than we have ever known it; not to pass on a tradition but to break its hold over us.

Comment on Rich's statement first. Then, choose one writer and analyze his/her work(s) in terms of one critical approach to build up and develop your argument. (25%)

2. Some have said that Wallace Stevens wrote "The Man with the Blue Guitar" after viewing Picasso's "Old Guitarist." However, Stevens himself was always averse to admitting direct influences on his poems. That Picasso was the artist whom Stevens adapted to his own work seems to be rather obvious; yet, our deliberation may immediately seem groundless if we consider Stevens' categorical statement that he "had no particular painting of Picasso in mind." Can such a statement be deliberately misleading or does it suggest that Stevens would rather consider the entire Picasso relevant to his own poetry? Read the poem and look at the art work. What similarities and differences do you see in the way Picasso and Stevens have chosen to organize and present the details of the work? Also, compare/contrast your response to the art work with that of the narrator in the poem. (25%)

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WALLACE STEVENS (1879-1955)

The Man with the Blue Guitar

I

The man bent over his guitar,
A shearsman of sorts. The day was green.

They said, "You have a blue guitar,
You do not play things as they are."

The man replied, "Things as they are 5
Are changed upon the blue guitar."

And they said then, "But play, you must,
A tune beyond us, yet ourselves,

A tune upon the blue guitar
Of things exactly as they are." 10

II

I cannot bring a world quite round,
Although I patch it as I can.

I sing a hero's head, large eye
And bearded bronze, but not a man,

Although I patch him as I can 15
And reach through him almost to man.

If to serenade almost to man
Is to miss, by that, things as they are,

Say that it is the serenade
Of a man that plays a blue guitar. 20

III

Ah, but to play man number one,
To drive the dagger in his heart,

To lay his brain upon the board
And pick the acrid colors out,

To nail his thought across the door, 25
Its wings spread wide to rain and snow,

To strike his living hi and ho,
To tick it, tock it, turn it true,

To bang it from a savage blue,
Jangling the metal of the strings ... 30

IV

So that's life, then: things as they are?
It picks its way on the blue guitar.

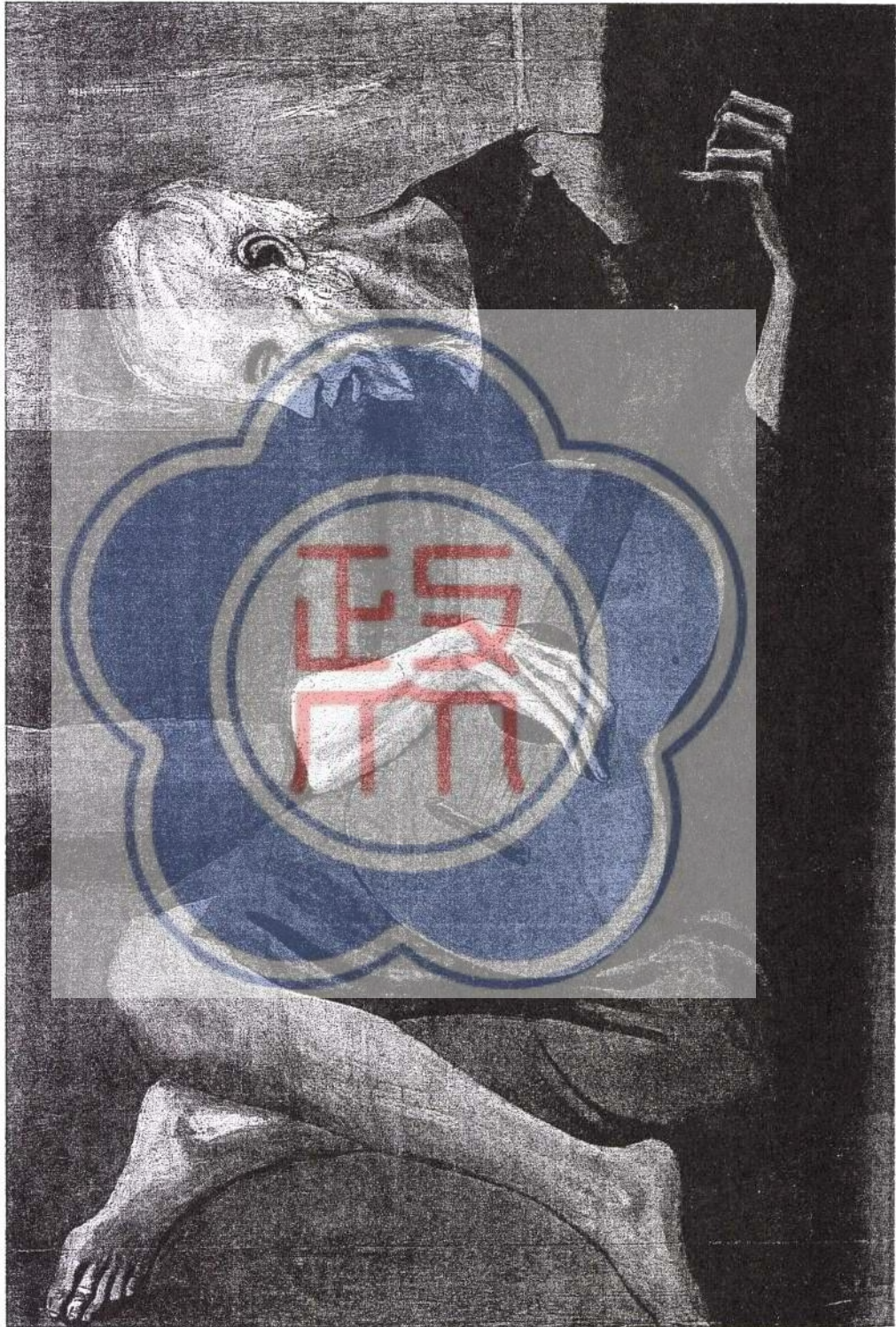
A million people on one string?
And all their manner in the thing,

And all their manner, right or wrong, 35
And all their manner, weak and strong?

The feelings crazily, craftily call,
Life a buzzing of flies in autumn air,

And that's life, then: things as they are,
This buzzing of the blue guitar. 1936 40

考試科目	文學作品分析	所別	英國語文學系 文學組 011	考試時間	二月 26 日(日) 第 4 節
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Pablo Picasso (Spanish, 1881–1973). *The Old Guitarist*. 1903–4. Oil on panel. 122.9 × 82.6 cm.
Helen Birch Bartlett Memorial Collection. 1926.253. Photograph © The Art Institute of Chicago. All rights reserved. © 2002 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

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註 試題隨卷繳交

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3. Read the following poem by John Donne and then answer each of the four questions.

Death, be not proud

Death, be not proud, though some have called thee
 Mighty and dreadful, for thou art not so;
 For those whom thou think'st thou dost overthrow
 Die not, poor death, nor yet canst thou kill me.
 From rest and sleep, which but thy pictures be, 5
 Much pleasure—then, from thee much more must flow;
 And soonest^o our best men with thee do go, readiest
 Rest of their bones and soul's delivery.
 Thou art slave to fate, chance, kings, and desperate men,
 And dost with poison, war, and sickness dwell; 10
 And poppy or charms can make us sleep as well,
 And better than thy stroke. Why swell'st thou then?
 One short sleep passed, we wake eternally,
 And death shall be no more; death, thou shalt die.

John Donne (1572–1631)

- (1.) Identify the figure of speech used in the poem. 5%
- (2.) Discuss the tone of the poem. 10%
- (3.) Explain the relationship between the form and the content of the poem. 10%
- (4.) What is the theme of the poem? 25%