

科目：英國文學史 系所組：英國語文學系碩士班文學組【試題隨彌封答案卷繳回】

PART I [40%]

Please write one short paragraph each on five of the following topics. (8% for each answer)

1. How is Hrothgar a good king, Beowulf, a great one?
2. Explain the relationship between the Wife of Bath's prologue and tale.
3. How do you like the stories you read in *The Canterbury Tales*? How do these stories help you understand the society of the medieval period?
4. At the end of *Sir Gawain and the Green Knight*, how is Gawain closer to being an ideal knight than he was at the beginning of the poem?
5. You have met King Arthur in Chaucer, Malory, and Spenser. How do you explain this interest in Arthur's legend?
6. Explain the relationship of the comic scenes to the tragic theme in *Dr. Faustus*.
7. How does Thomas More's *Utopia* reveal Renaissance Age and its spirit?
8. Discuss the structure of a play by Sean O'Casey.

PART II [30%]

Choose TWO of the following. For each topic, write a well-developed paragraph with a clear topic sentence and substantial supporting examples from works written in English.

1. William Shakespeare's comedy *Twelfth Night* explores the emotional territory of same-sex desire and cross-class marriage to which English culture was officially hostile in the sixteenth century. During the Restoration, comedy dominated the London stage, often exploring the roles of power, sex, and money, whose roots date back to Shakespeare's time and earlier, as in William Congreve's *The Way of the World*, in the Eighteenth Century. Explore, with examples, the motifs of sex, class, and power (maybe money as well) presented in Renaissance and the Restoration drama.
2. Choose two mock-heroic elements of Pope's *The Rape of the Lock* and discuss the irony. (For instance: What classical motif does Pope borrow to describe the kindling of Belinda's wrath? What does his handling of this episode suggest about "feminine nature"?)
3. How does the representation of nature change between the eighteenth century and the Romantic period? What is the function of nature in the poetry of each period? In what ways is it seen as a poetic subject in its own right, as something to be described? In what ways is it seen as an inspiration for the discussion of other topics? Provide your answer with examples from two of the following poets: Wordsworth, Shelley, Byron, Coleridge, Keats, Goldsmith and Cowper.
4. Introduce one English author who has won the Nobel Prize for Literature.

PART III [30%]

Write a close analysis of the following poem.

"The Shield of Achilles"

She looked over his shoulder
For vines and olive trees,
Marble well-governed cities
And ships upon untamed seas,
But there on the shining metal
His hands had put instead
An artificial wilderness
And a sky like lead.

※ 注意：1. 考生須在「彌封答案卷」上作答。

2. 本試題紙空白部份可當稿紙使用。

3. 考生於作答時可否使用計算機、法典、字典或其他資料或工具，以簡章之規定為準。

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A plain without a feature, bare and brown,
No blade of grass, no sign of neighborhood,
Nothing to eat and nowhere to sit down,
Yet, congregated on its blankness, stood
An unintelligible multitude,
A million eyes, a million boots in line,
Without expression, waiting for a sign.

Out of the air a voice without a face
Proved by statistics that some cause was just
In tones as dry and level as the place:
No one was cheered and nothing was discussed;
Column by column in a cloud of dust
They marched away enduring a belief
Whose logic brought them, somewhere else, to grief.

She looked over his shoulder
For ritual pieties,
White flower-garlanded heifers,
Libation and sacrifice,
But there on the shining metal
Where the altar should have been,
She saw by his flickering forge-light
Quite another scene.

Barbed wire enclosed an arbitrary spot
Where bored officials lounged (one cracked a joke)
And sentries sweated for the day was hot:
A crowd of ordinary decent folk
Watched from without and neither moved nor spoke
As three pale figures were led forth and bound
To three posts driven upright in the ground.

The mass and majesty of this world, all
That carries weight and always weighs the same
Lay in the hands of others; they were small
And could not hope for help and no help came:
What their foes like to do was done, their shame
Was all the worst could wish; they lost their pride
And died as men before their bodies died.

She looked over his shoulder
For athletes at their games,
Men and women in a dance
Moving their sweet limbs
Quick, quick, to music,
But there on the shining shield
His hands had set no dancing-floor
But a weed-choked field.

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A ragged urchin, aimless and alone,
Loitered about that vacancy; a bird
Flew up to safety from his well-aimed stone:
That girls are raped, that two boys knife a third,
Were axioms to him, who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.

The thin-lipped armorer,
Hephaestos, hobbled away,
Thetis of the shining breasts
Cried out in dismay
At what the god had wrought
To please her son, the strong
Iron-hearted man-slaying Achilles
Who would not live long.

--W. H. Auden (1953)

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