

國立臺灣師範大學 100 學年度碩士班招生考試試題

科目：英國文學史

適用系所：英語學系

注意：1.本試題共 1 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則不予計分。

1. Some believe that the most important single part of *The Canterbury Tales* is The General Prologue. Do you agree or disagree with this argument and what is the basis for your judgment? Please illustrate your answer with examples from the work. (25 points)
2. The characters in *The Tempest* have sometimes been interpreted as allegorical figures: Prospero = Art, Caliban = Nature, Ariel = Spirit, Miranda = Chastity, and so on. What in the play reinforces the impression of allegorical types and what works against this impression? (25 points)
3. In the conclusion to his 2007 book *Wordsworth's Philosophic Song* Simon Jarvis writes: "Imagination happens to us at that instant when we are brought emphatically to affirm that we live." Discuss some of the ways in which **the importance of being able to affirm the fact or the value of our perceptual [seeing, sensing, perceiving, receiving] life** is felt in work by **at least two of the following**: Blake, Wordsworth, Coleridge, Shelley and Keats.

You may wish to discuss the political, philosophical or religious dimensions to the theme of life-affirmation in this work, the ways in which personal experience becomes representative of public history, as well as those moments when affirmation does not seem to be possible. (20 points)

4. The editors of the Norton Anthology of English Literature suggest that a "marked feature" of modernist fiction's treatment of fictional selfhood was "a fraught [i.e. anxious, uneasy] condition of existential loneliness". How helpful is this as a characterization of modernist fiction? Discuss with reference to novels and/or shorter fiction by **two or more** of the following: Conrad, Joyce, Lawrence and Woolf. (20 points)
5. The mode of satire in literature has been deployed to attack both the institutions and beneficiaries of power and the claims of the powerless to greater freedom and representation. Discuss the mingling of conservative and radical tendencies in satirical works by **one or more of the following**: Milton, Marvell, Dryden, Pope, Swift, Orwell, V.S. Naipaul, Anita Desai and Tom Stoppard. (10 points)