

# 國立清華大學 103 學年度碩士班考試入學試題

系所班組別：外國語文學系 外國文學組

考試科目（代碼）：英國文學史 (3501)

共\_\_4\_\_頁，第\_\_1\_\_頁

\*請在【答案卷、卡】作答

**You are being evaluated on your knowledge of British literature. The purpose of this examination is to show your grader as much as you can the extent and depth of your knowledge of British literature. N.B. Express your understanding of British literature in analytical and meaningful terms. DO NOT repeat or overlap material and ideas in different answers and parts of this examination. Also, references to authors and literary works should be clear, precise, and correct. Correct spelling in such references is all important.**

**Part A. 10 points. Choose five of the following works and identify the author of each one. You will not receive extra credit for answering more than five. If you choose to answer more than five, your grader will evaluate just the first five answers:**

1. *Moll Flanders*
2. *The Condition of the Working Class in England*
3. *The European Tribe*
4. *She Stoops to Conquer*
5. *The Book and the Ring*
6. *Far from the Madding Crowd*
7. "The Passionate Shepherd to His Love"
8. "Ode on a Grecian Urn"
9. *White Teeth*
10. *The Ballad of Reading Gaol*

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共\_4\_頁，第\_2\_頁 \*請在【答案卷、卡】作答

**Part B. 50 points. Choose five of the following terms. Identify and comment on the significance of each of the five in at least a paragraph (that is, each of the five answers must be at least one paragraph in length). You will not receive extra credit for answering more than five. If you choose to answer more than five, your grader will evaluate just the first five answers:**

1. Seamus Heaney
2. Jean Rhys
3. Middlemarch
4. Rosencrantz and Guildenstern
5. Augustan literature
6. Diggers or True Levellers
7. Count Dracula
8. Nostromo
9. Brave new world
10. Prufrock

**Part C. 40 points. Answer one of the following essay questions. Again, you will not receive extra credit for writing more than one essay. Your grader will evaluate the first essay written in your answer book:**

(1)

English Romantics such as William Blake and Percy Bysshe Shelley responded powerfully to John Milton's *Paradise Lost* by highlighting the character Satan as the true protagonist of Milton's epic. In *The Marriage of Heaven and Hell*, Blake remarks: "The reason Milton wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell, is because he was a true Poet and of the Devil's party without knowing it." The Romantics' stance on *Paradise Lost* has influenced greatly the modern study of Milton's epic masterpiece. Critics since Shelley and Blake have put forth their interpretation of *Paradise Lost* as a response to the

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共\_4\_頁，第\_3\_頁 \*請在【答案卷、卡】作答

Romantics' commentary on Milton's Satan: expressing either agreement or disagreement with the Romantics. Some critics have suggested a more complex and subtle reading of *Paradise Lost*. An influential contemporary reading, for example, is by Stanley Fish, who argues in *Surprised by Sin* (1967) that as readers we are drawn to Satan because we are fallen creatures ourselves. Critique the position of Blake and Shelley on Milton's Satan by referring to and analyzing Blake's brief comment above on this character in *Paradise Lost*. Your analysis of Blake's commentary on Milton should also display your own understanding of *Paradise Lost*. Is the Romantics' interpretative celebration of Satan in *Paradise Lost* still tenable or relevant today? How tenable or relevant, or how not tenable or relevant? Why or why not?

## (2)

Writing on and theorizing marriage is a great tradition in British literature as early as the Middle Ages. In different historical periods, writers conceptualize the proper matrimonial relationship between a man and a woman in the context of ethical values, sexual mores, and socio-economic circumstances. Jane Austen's *Pride and Prejudice* remains one of the most widely known works centered on the theme of love and marriage in British literature. The novel conceptualizes the ideal domestic relationship between a man and a woman as a companionate marriage based on mutual love and respect between two equal partners. Which works, in your opinion, are the precursors of *Pride and Prejudice* in British literature? How are they, intellectually and aesthetically, the "precursors" of *Pride and Prejudice*? How do they conceptualize marriage? Do they conceive of forms of marriage other than the companionate marriage? Analyze and discuss at least three but no more than five works that treat of marriage before the publication of *Pride and Prejudice* in 1813. Your discussion of these works should relate them to *Pride and Prejudice*.

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共 4 頁，第 4 頁

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(3)

Writers are influenced by those who come before them, and they themselves may influence those who come after them. By responding to and drawing upon the works of other writers from the past, writers often claim literary descent or heritage and in this way establish themselves as “heirs” or “successors” to great writers before them. Such an act of claiming descent, in turn, establishes the next generation of heirs and successors. A “family tree” or “genealogy” of writers, therefore, builds on the mutually enhancing interrelation between literary influence and descent. What, in your opinion, is the greatest “family” of British writers spanning several generations? Name the writers in this literary “family” of influence and descent. Because you should discuss and analyze the works of these writers in detail, focus on at least three, but no more than five writers. What is the connection between these writers? Why do you think that these writers together make up the greatest literary “family” in British literature? Refer to and analyze the works of these writers as specifically and concretely as possible. N. B. Since we are not dealing with actual bloodlines or family lines that sustain themselves by marriage and biological reproduction, literary “family” or “genealogy” is obviously a subjective notion, and so it is up to you to determine which writers form a literary “family” and how and why they do. In this essay, you have to come up with a literary “family” or “genealogy” of writers as a useful way to develop your own conceptualization of British literary history. That is, your discussion of a major literary “family tree” shows how you conceptualize British literary history as a critic.