

國立清華大學 106 學年度碩士班考試入學試題

系所班組別：外國語文學系碩士班甲組（外國文學組）

考試科目（代碼）：文本分析（3503）

共 2 頁，第 1 頁 請在【答案卷】作答

**Part I (50%)**

**Drawing on examples from early drama, Hans-Thies Lehmann (2016) discusses the dramatization of tragedy in the following passage. Please consider Lehmann's arguments and elaborate your opinions in a short essay. Possible aspects to be explored can include: Why should we study Greek tragedy? What is the relevancy of Greek tragedy to our contemporary society? What other literary works, dramatic or non-dramatic, may offer examples in support of your arguments?**

With only slight exaggeration it may be said that, in Euripides, the site previously occupied by mythology was assumed by passion dressed up in mythological imagery. The plot of myth becomes the plot of instinctual life [*Triebleben*]. In the *Bacchae*, the repression and exclusion of the Dionysian dimension provokes cruelty that achieves mythical dimensions once again. It is wholly fitting to speak of the “return of the repressed”. Likewise, in *Medea* one can see how cowardly, calculating reason elicits revenge, which occurs by resurrecting the incalculable powers of the erstwhile sorceress. Medea's mythical transfiguration at the play's end signifies, in terms that are aesthetically coherent, the “lesson” that “barbarism” – which can be bridled only with difficulty – re-erupts when egoism, insensitivity and rationalistic opportunism gain the upper hand. The woman who has suffered humiliation beyond all measure goes back to mythical, primal violence. The theatrical scenes that Euripides crafts represent the mechanism of the psyche. Seeking the inner dialectic of passion, he finds its “mythical” dimension. It may be just a metaphor, but it offers a better approach than character studies in light of the dramaturgical whole. Even when Euripides draws close to modern psychology, such categories remain – given the laws of tragic discourse – crudely schematic and incapable of affording insight. The ways that evil arises from lust for power, fear of danger, and wounded pride can be understood better in terms of political mechanisms and interpersonal dynamics than by plumbing subjective depths.

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**Part II (50%)**

**Please read this poem by Gerard Manley Hopkins (1844-1889) and provide your analysis.**

Spring and Fall (1918)

*to a young child*

Margaret, are you grieving  
Over Goldengrove unleaving?  
Leaves, like the things of man, you  
With your fresh thoughts care for, can you?  
Ah! as the heart grows older  
It will come to such sights colder  
By and by, nor spare a sigh  
Though worlds of wanwood leafmeal lie;  
And yet you will weep and know why.  
Now no matter, child, the name:  
Sorrow's springs are the same.  
Nor mouth had, no nor mind, expressed  
What heart heard of, ghost guessed:  
It is the blight man was born for,  
It is Margaret you mourn for.

\* The following words are coined by the poet, which could be the keys to your own interpretations: "Goldengrove," "unleaving," "wanwood," "leafmeal".