

國立清華大學 107 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）：科目：英國文學史，代碼：3701

共 5 頁，第 1 頁 \*請在【答案卷】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. Avoid repeating or overlapping 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. Remember to identify your answer by part (A, B, or C) and by number.**

**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. *A Room of One's Own*
2. "Porphyria's Lover"
3. "The Strange Case of Dr. Jekyll and Mr. Hyde"
4. *Heart of Darkness*
5. *Mrs. Warren's Profession*
6. *Leviathan*
7. *The Faerie Queene*
8. *Song of Innocence and of Experience*
9. *Piers Plowman*
10. *The Mill on the Floss*

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**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. The royal *we*
2. Augustan poetry
3. "Easter, 1916"
4. The sublime
5. The vernacular
6. *Areopagitica*
7. Arthurian romance
8. Oroonoko
9. Jacobean revenge tragedy
10. Sonnet

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

(1). Discuss and critique the idea of women's writing in British literature as an area for literary criticism. What is the basis of women's writing as a category of British literature? That is, what is the fundamental justification or reasoning for such a category of writing? Why should there be a separate study of writing by women in British literature? How is women's writing important as an area of study by itself and as part of the larger study of British literature? What are the basic elements of British women's writing in your understanding? Analyze **at least 2 but no more than 4** literary works in your discussion.

(2). Many of the greatest contemporary writers of Britain today do not look like their precursors. Kazuo Ishiguro, V. S. Naipaul, Salman Rushdie, and Zadie Smith do not look like the white people that have occupied the British Isles since time immemorial. Their presence in Britain and contribution to British literature today reflect the historical development of the British empire and the global reach of immigration in the modern era. Is there a connection between the works of such contemporary authors and British writers from earlier periods? How do these great contemporary British writers conceptualize Britain as a nation? How do they understand their own British identity today? How are their works fundamental to British literature? Are they as important in British literature as, say, Milton or Shakespeare? How so? Focus on **at least 2 but no more than 3** such contemporary British authors. Compare them to **at least 1 but no more than 2** British writers from earlier periods.

(3). Close read and analyze the following poem, "A Valediction: Forbidding Mourning" by John Donne. Work out an argumentation on the poem based on your close reading.

As virtuous men pass mildly away,  
And whisper to their souls to go,  
Whilst some of their sad friends do say  
The breath goes now, and some say, No:

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共 5 頁，第 4 頁 \*請在【答案卷】作答

So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move;  
'Twere profanation of our joys  
To tell the laity our love.

Moving of th' earth brings harms and fears,  
Men reckon what it did, and meant;  
But trepidation of the spheres,  
Though greater far, is innocent.

Dull sublunary lovers' love  
(Whose soul is sense) cannot admit  
Absence, because it doth remove  
Those things which elemented it.

But we by a love so much refined,  
That our selves know not what it is,  
Inter-assured of the mind,  
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,  
Though I must go, endure not yet  
A breach, but an expansion,  
Like gold to airy thinness beat.

If they be two, they are two so  
As stiff twin compasses are two;  
Thy soul, the fixed foot, makes no show  
To move, but doth, if the other do.

And though it in the center sit,

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Yet when the other far doth roam,  
It leans and hearkens after it,  
And grows erect, as that comes home.

Such wilt thou be to me, who must,  
Like th' other foot, obliquely run;  
Thy firmness makes my circle just,  
And makes me end where I begun.