

# 淡江大學八十七學年度博士班入學考試試題

系別：西洋語文研究所 科目：英國文學

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## QUALIFYING EXAMINATION IN ENGLISH LITERATURE

Please write answers in separate notebook.

Answer **only three** of the following five questions headed by Roman numerals (I, II, etc.). Most questions have two parts: answer only **one** part (e.g., II-2). Three questions in all. 30 minutes per question.

**I.** Discuss the chivalric ideal of the knight's obligation to remain faithful to his liege-lord, and the lord's reciprocal obligation to his vassals. Use only **one** on the following epics as an illustration:

- a) *Sir Gawain and the Green Knight*
- b) Sir Thomas Malory's *Mort Darthur (The Death of Arthur)*

**II.** Choose only **one** of the following questions regarding Elizabethan/Jacobean drama:

- 1) Elizabethan dramatists were fascinated with the spectacle of kings being deposed by force. But they had to handle this sensitive subject very carefully during the reigns of Elizabeth I and James I. Discuss this aesthetic and political balancing-act in connection with **one** on the following plays:
  - a) Marlowe, *Edward II*
  - b) Shakespeare, *Richard II*
  - c) Shakespeare, *Macbeth*
- 2) Shakespeare and Ben Jonson were both adept at writing comedy. But Jonson specialized in what he called 'comedy of humours', whereas Shakespeare wrote in a more fanciful, romantic style. Answer only one:
  - a) Define 'comedy of humours' and discuss this mode in connection with Jonson's *Volpone*.
  - b) Discuss the motif of 'reconciliation' as it appears in one of these Shakespeare comedies:
    - 1) *Twelfth Night*
    - 2) *A Midsummer Night's Dream*
    - 3) *The Tempest*

**III.** Answer only **one** of the following questions relating to the seventeenth and eighteenth centuries:

- 1) The 17th and 18th centuries have been called 'The Age of Reason' because of their fascination with people's growing understanding and control of nature, together with their weakening reliance on Christian revelation. Choose one of the works below to illustrate your discussion of this subject:
  - a) Thomas Hobbes, *Leviathan*
  - b) William Congreve, *The Way of the World*
  - c) Alexander Pope's "Essay on Man"
- 2) The great popularity of the novel in the 18th century is said to reflect, in part, an increasingly middle-class readership. Discuss social class issues as they are revealed in one of the following:
  - a) Henry Fielding, *Tom Jones*
  - b) Samuel Richardson, *Clarissa* (or *Pamela*)

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## IV. Choose only **one** of these questions about the nineteenth century:

- 1) The Romantic movement was fascinated with nature in its dynamic aspects, both positive and negative, and also with human smallness in comparison to nature (and time). Discuss this subject with reference to one of the following:
  - a) Lord Byron, *Don Juan*
  - b) Bram Stoker, *Dracula*
  - c) Joseph Conrad, *Lord Jim* (or *The Heart of Darkness*)
- 2) Later Romanticism evolves into Realism, which concerns itself with social injustice; the working classes; the condition of women, children and the unemployed; and problems caused by the industrial revolution. Discuss these social and artistic concerns in connection with one of the following:
  - a) Charles Dickens, *David Copperfield* (or *Oliver Twist* or *A Christmas Carol*)
  - b) George Eliot, *Middlemarch*
  - c) Thomas Hardy, *Far From the Madding Crowd* (or *The Return of the Native*)

## V. Answer only **one** of the following questions on the twentieth century:

- 1) Much mid 20th-century literature is concerned in various ways with the alienation of the individual from society, and the individual from himself or herself. Discuss alienation as it is treated in one of the following works:
  - a) T. S. Eliot, "The Love Song of J. Alfred Prufrock"
  - b) Samuel Beckett, *Waiting for Godot*
  - c) Harold Pinter, *The Caretaker* (or *The Birthday Party*)
- 2) Late 20th-century (postmodern) literature has spawned several new dichotomies, including "open / closed" forms, "writerly / readerly" texts, and "canonical / marginalized" authors. Discuss one or more of these issues, using one work by any recent British author you choose, or a work by any "postcolonial" author, to illustrate your points.