

中西戲劇家專題：第一部份（50%）

- 一、請析論《漢宮秋》的結構。（15%）
- 二、試析《牡丹亭》編劇對杜麗娘和柳夢梅的性格塑造，並請針對「當代恢復傳奇全本演出」的風潮提出個人意見。（20%）
- 三、請以《打麵缸》和《荷珠配》為例，指出這類地方戲劇的藝術價值。（15%）

中西戲劇家專題：第二部份（50%）

I. Identification. 20% Please refer to specific playwrights by the alphabetical symbols assigned to them here. Identify the playwrights who wrote the lines quoted below.

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|--------------|--------------|--------------|----------------|
| A. Aeschylus | B. Sophocles | C. Euripides | D. Shakespeare |
| E. Moliere | F. Ibsen | G. Chekhov | H. Pirandello |
| I. O'Neill | J. Brecht | K. Miller | L. Williams |
| M. Beckett | N. Churchill | O. Hwang | |

1. Thyestes was the guest,
And this man's godless father—
The zeal of the host outstripping a brother's love,
Made my father a feast that seemed a feast for gods,
A love feast of his children's flesh. He cuts
The extremities, feet and delicate hands
Into small pieces, scatters them over the dish
And serves it to Thyestes throned on high.
He picks at the flesh he cannot recognize,
The soul of innocence eating the food of ruin....
2. Don't laugh at me! If my father and my grandfather could rise from their graves
and see all that has happened—how their Yermolay, who used to be flogged, their
half-literate Yermolay, who used to run about barefoot in winter, how that very
Yermolay has bought the most magnificent estate in the world. I bought the
estate where my father and grandfather were slaves, where they weren't even
allowed to enter the kitchen. I am asleep—it's only a dream—I only imagine
it....
3. You saw the daring Caesar next
You know what he became.
They deified him in his life
But then they killed him just the same.

接背面

And as they raised the fatal knife
How loud he cried: "You too, my son!"
Now think about his case. Alas
A useful lesson can be won.
It's daring that had brought him to that pass!
How happy is the man with none!

4. No, no, no, no! Come, let's away to prison;
We two alone will sing like birds in the cage:
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness: so we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon's the mystery of things,
As if we were God's spies: and we'll wear out,
In a wall'd prison, packs and sets of great ones
That ebb and flow by the moon.

5. A dog came in the kitchen
And stole a crust of bread.
Then cook up with a ladle
And beat him till he was dead.

Then all the dogs came running
And dug the dog a tomb....
And wrote upon the tombstone
For the eyes of dogs to come:

A dog came in the kitchen
And stole a crust of bread....

6. Shame indeed! This is my revenge! I am dying to live that scene... The room... I see it... Here is the window with the mantles exposed, there the divan, the looking glass, a screen, there in front of the window the little mahogany table with the blue envelope containing one hundred lire. I see it. I see it. I could take hold of it... But you, gentlemen, you ought to turn your backs now: I am almost nude, you know. But I don't blush: I leave that to him.
7. I didn't go to the moon, I went much further—for time is the longest distance between two places.... Not long after that I was fired for writing a poem on the lid of a shoe-box. I left Saint Louis. I descended the steps of this fire-escape for the last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space—
8. No, no. I don't believe in the vine leaves anymore. But beautifully all the same. Just for once. Goodbye. You must go now. And never come here again.
9. It was a great mistake, my being born a man. I would have been much more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!
10. O! O! All brought to pass! All truth! Now, O light, may I look my last upon

you, having been found accursed in bloodshed, accursed in marriage, and in my coming into the world accursed!

II. Essay Questions. (You may answer either in Chinese or in English.)

1. Theseus.

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet,
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things known, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear! (*A Midsummer Night's Dream*, V, i)

(1) Explain the gist of these lines in your own words. 10% (2) With these lines in mind, discuss how the faculty of imagination is celebrated and mocked at the same time in Shakespeare's *A Midsummer Night's Dream*? 10%

2. Do you agree that Caryl Churchill's *Cloud Nine* and David Henry Hwang's *M. Butterfly* have much in common in their thematic concerns? Explain. 10%

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