

所別：英美語文學系碩士班 不分組 科目：批判閱讀

The following passage is quoted from John Berger, *Ways of Seeing*:

To be born a woman has been to be born, within an allotted and confined space, into the keeping of men. The social presence of women has developed as a result of their ingenuity in living under such tutelage within such a limited space. But this has been at the cost of a woman's self being split into two. A woman must continually watch herself. She is almost continually accompanied by her own image of herself. . . .

And so she comes to consider the *surveyor* and the *surveyed* within her as the two constituent yet always distinct elements of her identity as a woman.

She has to survey everything she is and everything she does because how she appears to others, and ultimately how she appears to men, is of crucial importance for what is normally thought of as the success of her life. Her own sense of being in herself is supplanted by a sense of being appreciated as herself by another.

Men survey women before treating them. Consequently how a woman appears to a man can determine how she will be treated. To acquire some control over this process, women must contain it and interiorize it. That part of a woman's self which is the surveyor treats the part which is the surveyed so as to demonstrate to others how her whole self would like to be treated. And this exemplary treatment of herself by herself constitutes her presence. Every woman's presence regulates what is and is not "permissible" within her presence. Every one of her actions—whatever its direct purpose or motivation—is also read as an indication of how she would like to be treated. . . .

One might *simplify* this by saying: *men act* and *women appear*. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object—and most particularly an object of vision: a sight. (Berger's emphasis)

Both the literary text and the anatomic picture which appear below involve the question of how woman's view of herself relates to the ways in which others look at her. Choose to comment on ONLY ONE of them (either the literary text or the anatomic picture but not both) and write a coherent essay discussing, in the light of the quotation from Berger, the relations between how she looks at herself and how she is looked at by others. Whether you agree or disagree with Berger, be as detailed as you can in fleshing out your argument and reading. (100%)

1. Read the opening scene of *A Woman Killed with Kindness*, an early seventeenth-century play by Thomas Heywood. Frankford's wedding guests (Sir Charles, Cranwell, and Malby) are congratulating him on what he has achieved by marrying Anne. The notes on the boldfaced words and phrases are provided on the right column.

Sir Charles.

Master Frankford,

You are a happy man, sir; and much joy
Succeed your marriage mirth, you have a wife
So qualified and with such ornaments
Both of the mind and body. First, her birth
Is noble, and her education such

follow upon



注意：背面有試題

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As might become the daughter of a prince.

Her own tongue speaks all tongues, and her own hand

Can teach all strings to speak in their best grace

From the shrill treble to the hoarsest bass.

To end her many praises in one word,

She's beauty and perfection's eldest daughter.

Only found by yours, though many a heart hath sought her.

Frankford. **But** that I know your virtues and chaste thoughts,

I should be jealous of your praise, Sir Charles.

Cranwell. He speaks no more than you **approve**.

Malby. Nor flatters he that gives to her her due.

Anne. I would your praise could find a fitter theme

Than my imperfect beauty to speak on.

Such as **they** be, if they my husband please,

They suffice me now I am married.

His sweet content is like a flattering **glass**,

To make my face seem fairer to mine eye;

But the least wrinkle form stormy brow

Will blast the roses in my cheeks that grow.

can play music admirably

claimed now by your heart alone
were it not

make proof of

my imperfect beauties

mirror

2. The picture shown on the right is from Berengarius, *Isagoge Breves*, an anatomic text published in 1522. Removing the cloak, the woman reveals her body; peeling back the skin, she reveals the opening from which her womb has been taken. Her right hand is pointing at her excised womb while her left foot is resting on the books which represent classical authority on anatomy and which the visual demonstration comes to displace.

