

國立中山大學八十八學年度碩博士班招生考試試題

科目：文學批評（外國語文學系博士班）

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Please answer one question from each of the two sections. Identify by section and letter the questions chosen. Avoid unnecessary duplication in your answers, i.e., don't use the same theorists for both questions.

SECTION I

A According to Immanuel Kant in his *Critique of Judgment* (1790), aesthetic judgments (i.e., judgments about beauty) should be "disinterested." Explain this idea of disinterestedness, and show its influence by discussing two different schools of literary theory that employ that idea of disinterestedness. In your discussion of the two theories, be precise in identifying how they make use of the element of disinterestedness.

OR

B In his "Introduction" to *The Mirror and Lamp*, M. H. Abrams employs four coordinates (mimetic, pragmatic, expressive, and objective) to chronicle the evolution and the triumph of literary criticism beginning from Plato to his age. Select one from these four coordinates and give a clear sketch about its evolution. To be specific, please select three major critics from three significant periods in its regard and discuss in detail its dialogic or dialectic development. Moreover, in his "The World, the Text, and the Critic," Edward Said gives a different categorization of literary theories. How does Said's classification differ significantly from Abrams'? Explain specifically what becomes of the notion or category of the "author" or "writer" in their critical schema.

SECTION II.

A The different approaches of critical theory since poststructuralism all have their own emphases, interests, traditions, and histories, but they all seem to share certain intellectual convictions. One of these is anti-essentialism: the idea that much of what is generally assumed to be fixed and reliably in the real world of facts and experience, is, in fact, "socially constructed": dependent on social and political forces and on variable ways of seeing and thinking. Examples of notions whose essentialism has been destroyed (or at least questioned) are: "human nature" (by psycho-analytic criticism), "femininity" (by feminism), "nation" (by postcolonialism), "truth" (by poststructuralism), "lesbian" (by Lesbian/Gay criticism). For two of the above-mentioned notions, retrace the argument by which the indicated critical theory came to conclude that these notions are not, in fact, fixed and determined but, rather, socially constructed.

OR

B The concept of "intertextuality" figures prominently in the writings of post/modern literary theories. Cite at least three theorists' arguments in which the notion of "intertextuality" assumes a special importance or meaning and give one example for each to demonstrate in what way his/her argument is justified.

國立中山大學八十八學年度碩博士班招生考試試題

科目：英美文學 (外國語文學系博士班)

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You have to work on all three parts: English Literature before 1800, English Literature after 1800, and American Literature. Please answer questions according to the guidelines.

Pre-1800 English Literature

I. Choose any TWO of the following: 33%

1. Renaissance drama differs significantly from medieval drama in form and content. New Historicists claim that the circulation of social energy shapes the various formations. Without committing yourself to be a New Historicist, explain whether "the circulation of social energy" is indeed at work, and if not, tell what makes the difference between medieval drama and its Renaissance counterpart.
2. When the English literary tradition heads toward the 17<sup>th</sup> century, why "suddenly" narrative prose writers such as John Bunyan, Daniel Defoe, Jonathan Swift and Joseph Addison come into the scene? What is the driving force that prompts the new genre?
3. Compared to their Renaissance predecessors, James Thomson, Thomas Gray, Oliver Goldsmith and George Crabbe may be considered minor poets. However, while their poetry bespeaks an era of poetic sensibility their writings serve to transit smoothly into the later Romantic period. Illustrate with concrete examples or argue against the above statement.

Post -Eighteenth Century

II. Answer one of the following questions: 33%

1. Irish playwrights play an important part in 20<sup>th</sup> century literature. How do they represent their Irish traditions? How do they represent their identity through theater? Please discuss two playwrights' contribution to the construction of Irish identity.
2. The Madwoman in the Attic by Sandra Gilbert & Susan Gubar draws the attention of various critics by means of discussing feminist poetics. They find that in each century, women defended their rights in different ways. Please name one woman writer in each century (18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> centuries) and discuss their representation of gender politics.

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科目：英美文學史（外國語文學系博士班）

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Question on American literature: 247

Malcolm Bradbury says in A Dictionary of Modern Critical Terms that modernist art "is experimental, formally complex, elliptical, contains elements of decreation as well as creation, and tends to associate notions of the artist's freedom from realism, materialism, traditional genre and form, with notions of cultural apocalypse and disaster." (151) Would you select at least one poem, one piece of fiction and one play of American literature, to discuss, following Bradbury's argument, the concept of modernism as it appears in American literature.