

國立中山大學九十四學年度博士班招生考試試題

科目：文學批評【外文系】

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1. Briefly explain why the following texts will help you become a better reader and interpreter of literature: (32%)[4%@]

- (a) E. M. Forster, *Aspects of the Novel*
- (b) Northrop Frye, *Anatomy of Criticism*
- (c) David Lodge, *The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature*
- (d) Frank Lentricchia and Thomas McLaughlin, eds., *Critical Terms for Literary Study*
- (e) Erich Auerbach, *Mimesis*
- (f) Roman Jakobson, "Linguistics and Poetics"
- (g) Elaine Showalter, "Feminist Criticism in the Wilderness"
- (h) Roland Barthes, "The Death of the Author"

2.

Our topic is poetry in itself and its kinds, and what potential each has; how plots should be constructed if the composition is to turn out well; also, from how many parts it is [constituted], and of what sort they are; and likewise all other aspects of the same enquiry. Let us first begin, following the natural [order], from first [principles].

In his opening paragraph of *Peri poiētikēs* [*Poetics*] quoted above Aristotle sketches out the main points of the investigation that will follow. You are asked to gloss [provide appropriate explanations for] the terms or phrases according to the context. *The following notes serve as an example for you to follow:* (28%)[4%@]

(E.g.) "poetry in itself"—Literary "the art of poetry in itself," since "poetry" (poiētikē) is really short for "the art of poetry" (poiētikē technē). The actual title of *Poetics*, *Peri poiētikēs*, thus means "On the art of poetry." Aristotle refers to the essential nature of poetry as "representation."

- (a) "its kinds" —
- (b) "potential" —
- (c) "how plots should be constructed" —
- (d) "composition" —
- (e) "how many parts. . .and of what sort" —
- (f) "it is [constituted]" —
- (g) "following the natural [order]" —

3. Use **ONE** type of critical approach (E.g., new critical, Marxist, structuralist, psychoanalytical, feminist, deconstruction, post-colonial) to analyze the short poem below [In your answer you should indicate why your reading belongs to the specific approach you choose. Make sure you answer in the paragraph form]: (30%)

Limits (Or Goodbyes)

There is a line of Verlaine's that I'm not going to remember again.
There's a nearby street that's forbidden to my footsteps.

There's mirror that has seen me for the last time.
There's a door I've closed until the end of the world.
Among the books in my library (I'm looking at them)
There are some I'll never open again.
This summer I'll be fifty years old:
Death invades me, constantly.

4. Render (rewrite, summarize, or paraphrase) the following texts into readable and plain English. (10%)

38. Another series, which cuts across all the others: the name, the law, the genealogy, the double survival, the contretemps, in short the aphorism of *Romeo and Juliet*. Not of Romeo and of Juliet but of *Romeo and Juliet*, Shakespeare's play of that title. It belongs to a series, to the still-living palimpsest, to the open theater of narratives which bear this name. It survives them, but they also survive thanks to it. Would such a double survival have been possible "without that title," as Juliet put it? And would the names of Matteo Bandello or Luigi da Porto survive without that of Shakespeare, who survived them? And without the innumerable repetitions, each staked in its particular way, under the same name? Without the grafting of names? And of other plays? "O be some other name . . ."

國立中山大學九十四學年度博士班招生考試試題

科目：英美文學史【外文系】

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This exam consists of TWO divisions, one concerned with English literature, one with American literature. Answer the question as instructed under each separate division. Total time for this exam: 100 minutes

I. ENGLISH LITERATURE (60%)

Answer any ONE of the following THREE questions.

1. The novel is the most successful literary genre that we know today in English literature. It has changed considerably, however, over the last three centuries. Discuss an eighteenth-, nineteenth-, and twentieth-century novel of your choice in such a way that you bring out important ways in which the genre has changed over time.
2. In certain periods, literary writers turn themselves into skillful (and sometimes feared) satirists. How does satire work in general, and what sort of times seem to prize satire? How specifically does Chaucer work as a satirist in *The Canterbury Tales*? How specifically Dryden (or another seventeenth- or eighteenth-century author of your choice)? How specifically Kingsley Amis, David Lodge, or another twentieth-century author of your choice?
3. Milton's *Paradise Lost* famously intends to 'Justify the ways of God to men' (I, 26), i.e., to make sense of the existence of evil in a world made by an infinitely good creator. Some 60 years later, Alexander Pope wrote *An Essay on Man* to "vindicate the ways of God to man" (I, 16). About 120 years later still, William Wordsworth too, in *The Prelude, or Growth of a Poets Mind* (1850), wrestles with the problem of how fear and pain can exist in the world alongside love and joy. Explain the different ways in which Milton, Pope, and Wordsworth address this problem of evil.

II. AMERICAN LITERATURE (40%)

A. Identification, interpretation, discussion (15%)

Answer ONE of the following questions.

1.

"Gentle Reader. . . the problem of the Twentieth Century is the problem of the color line. . . . After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,--a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, or measuring one's soul by the tape of a world that looks on in amused contempt and pity. One never feels his two-ness,--an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. The history of the American Negro is the history of this strife,--this longing to attain self-conscious manhood, to merge his double self into a better and truer self. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. . . ."

Question:

Identify the work from which this excerpt is taken, and the author of the work. Explain the historical context in which the work was written, and discuss the importance of this passage as well as the whole work in general in the history of American Literature.

Or

2.

"Now I will do nothing but listen,

To accrue what I hear into this song, to let sounds contribute toward it.

I hear bravuras of birds, bustle of growing wheat, gossip of flames, clack of sticks cooking my meals,

I hear the sound I love, the sound of the human voice,

I hear all sounds running together, combined, fused, or following,

Sounds of the city and sounds out of the city, sounds of the day and night,

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Talkative young ones to those that like them, the loud laugh of work-people at their meals,
The angry base of disjointed friendship, the faint tones of the sick,
The judge with hands tied to the desk, his pallid lips pronouncing a death-sentence,
The heave'e'yo of stevedores unlading ships by the wharves, the refrain of the anchor-lifters,
The ring of alarm-bells, the cry of fire, the whiff of swift-streaking engines and hose-carts
with premonitory tinkles and color'd lights,
The steam-whistle, the solid roll of the train of approaching cars, The slow march play'd at the head
of the association marching two and two,
(They go to guard some corpse, the flag-tops are draped with black muslin.)
I hear the violoncello ('tis the young man's heart's complaint,) I hear the key'd comet. . . .

I hear the chorus, it is a grand opera,
And this indeed is music-this suits me.

A tenor large and fresh as the creation fills me,
The orbic flex of his mouth is pouring and filling me full:

I hear the train'd soprano (what work with hers is this?)
The orchestra whirls me wider than Uranus flies,
It wrenches such ardors from me I did not know I possess'd them,
It sails me, I dab with bare feet, they are licked by the indolent waves,
I am cut by bitter and angry hail, I lost my breath,
Steep'd amid honey'd morphine, my windpipe throttled in fakes of death,
At length let up again to feel the puzzle of puzzles,
And that we call Being."

Question:

Identify the work from which this excerpt is taken, and the author of the work. Analyze the most salient theme(s) of this passage and the poetic vision(s) characterized in it. Discuss its importance in the history of American Literature.

B. Essay Question (25%):

Answer one of the following questions.

1.

It has been argued that the study of American Literature has "repeatedly stressed the historic importance of pastoral, frontier, and wilderness themes to the American imagination." To what extent is such an emphasis on American rusticism a legitimate one? Would there be alternative themes which one can claim as equally germane to "the American imagination," the claims, for instance, of the urban and the cosmopolitan constitutions of the American nationality? Discuss the above questions in reference to the works of three authors, one before the Civil War, another between the Civil War and WWII, and the other after it.

OR

2.

Critics have appraised Tennessee William's *Glass Menagerie* (1945) as one of the best American plays for its poetic depiction of the "pathos of the lives of quiet desperation. Thornton Wilder's *Our Town* is considered a masterpiece of American Theater because it turned "an uninspiring hamlet" into "a microcosm of all humanity." And the omniscient versatility of the Stage Manager in that play is credited with much of its dramatic force. Maxine Hong Kingston's *The Woman Warrior* is admired for the fact that it cuts through legends, memories and times and places with a "sensuous density" that gives life to the conflicts in the novel. Discuss and illustrate the unique contributions of three American authors of the Twentieth Century who have each given their unique contributions to the American Literature.

Comment on the following article. Please write a well-organized essay in which you present your ideas in a clear and logical order and to support your response with specific arguments, details, examples or reasons. 100%

What Is Beauty?

Ideas about what makes people physically attractive are always changing. When we think of a man who is handsome or a woman who is beautiful, our ideas are influenced by who we know and where we live. They are also changed by the era we live in.

Kids' ideas of what is beautiful are often shaped by the toys and pop stars they see around them. One of the greatest examples is Barbie, a toy for girls introduced in 1959. If Barbie were a real woman, she would be 2.1 meters tall, have a chest that was 96 centimeters, a waist of 45 centimeters and hips of 83 centimeters. But she would only weigh 50 kilograms. These unrealistic proportions not only persuade girls to think of themselves as inadequate, they also influence boys' decisions about how attractive they find girls.

Adding to the image presented by toys are so-called "supermodels," women whose unusual appearance is used in countless advertisements for clothing and beauty products.

How ideas of beauty are changing

Average size of models			
	Barbie	1950s- 1960s	Today
Height	2.1 meters	1.7 meters	1.8 meters
Weight	50 kilograms	60 kilograms	50 kilograms

So, what's the problem with having unrealistic standards for beauty? Well, there are several problems. For one, it lowers a young woman's self-image to try to compare herself to someone she can never be. Second, some young women who cannot look like supermodels end up starving themselves. Third, it's expensive: the beauty industry sells dissatisfaction with women's bodies in order to make a profit.