

# 國立中山大學96學年度博士班招生考試試題

科目：英文作文 【外文系】

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## Entrance Examination: English Composition

Greek mythology consists of a large collection of narratives that demonstrate the origins of the world, the relationship between gods and humans as well as the adventures of heroes. Greek mythology, to some extent, also represents heroes who negotiate with or fight against gods, warriors who venture the world, and some (anti)heroes who wrestle with their fates. For this examination, please write an essay about **400 to 500** words and discuss:

- 1) **one hero found in Greek mythology**, or
- 2) **an array of Greek hero images**.

You will have to create your own topic for this essay but the content of your essay must be related to Greek hero(es). (Possible topics to consider: Praising Achilles; The Quest of a Hero, Enduring Heroes, etc.)

# 國立中山大學96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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Ph. D. Program Entrance Examinations 2007  
English and American Literature

Read the following instruction carefully and then answer the questions as required.  
The part on English Literature will make up 65% of the total score of this examination  
while the one on American Literature will contribute to 35% of your score.

## Part A: ENGLISH LITERATURE (65%)

I. Explain any EIGHT of the following terms briefly and meaningfully (2%@):

- |                                 |                                |
|---------------------------------|--------------------------------|
| (1) "The Battle of Maldon"      | (2) Hrothgar                   |
| (3) Brut (Brutus)               | (4) Wife of Bath               |
| (5) dream vision                | (6) <i>The Tatler</i>          |
| (7) "Absalom and Achitophel"    | (8) <i>The Lyrical Ballads</i> |
| (9) Houyhnhnms                  | (10) <i>Vanity Fair</i>        |
| (11) the Irish Literary Revival | (12) "The Waste Land"          |

II. Identify (a) the title of each of the works quoted below (1.5%), (b) the character printed in bold capitals (1.5%) and (c) the context or rhetorical situation (2%) of the passages.

- (1) Not a greeting the **HORSEMAN** gave as the guests he o'erlooked,  
Nor wasted his words, but "Where is," he said,  
"The captain of this crowd? Keenly I wish  
To see that sire with sight, and to himself say my say."  
.....  
There were stares on all sides as the stranger spoke,  
For much did they marvel what it might mean  
That a horseman and a horse should have such a hue,  
Grow green as the grass, and greener, it seemed,  
Than green fused on gold more glorious by far.
- (2) In choosing marriage partners **THEY** solemnly and seriously follow a custom which seemed to us foolish and absurd in the extreme. Whether she be widow or virgin, the bride-to-be is shown naked to the groom by a responsible and respectable matron; and similarly, some respectable man presents the groom naked to his prospective bride. We laughed at this custom, and called it absurd; but they were just as amazed at the folly of all other peoples. When men go to buy a colt, where they are risking only a little money, they are so cautious that, though the animal is almost bare, they won't close the deal until saddle and blanket have been taken off, lest there be a hidden sore underneath.
- (3) "O myriads of **IMMORTAL SPIRITS**, O Powers  
Matchless, but with th' Almighty, and that strife

【背面還有試題】

國立中山大學96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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Was not inglorious, though the'event was dire. . .  
Space may produce new worlds; whereof so rife  
There went a fame in Heav'n that he ere long  
Intended to create, and therein plant  
A generation, whom his choice regard. . . .  
For this infernal pit shall never hold  
Celestial Spirits in bondage, not th'abyss  
Long under darkness cover. But these thoughts  
Full counsel must mature: peace is despaired,  
For who can think submission? War then, war  
Open or understood must be resolved."

- (4) **MRS. MOORE** pushed up the shutters and looked out. She had brought Ronny and Adela together by their mutual wish, but really she could not advise them further. She felt increasingly (vision or nightmare?) that, though people are important, the relations between them are not, and that in particular too much fuss has been made over marriage; centuries of carnal embracement, yet man is no nearer to understanding man. And to-day she felt this with such force that it seemed itself a relationship, itself a person who was trying to take hold of her hand.

"Anything to be seen of the hills?"

"Only various shades of the dark."

"We can't be far from the place where my hyena was."

III. Answer any **TWO** of the following essay questions (15%@):

- (1) Using either Geoffrey Chaucer or William Shakespeare as an example, explain why literary tradition is important or not important in the shaping of great works in literature.
- (2) English drama reached its zenith in the Jacobean period and then there was a clear disruption until the 19<sup>th</sup> century. In your opinion, are there social forces behind or political manipulation that causes the regression in literary development? Use concrete examples (works) to illustrate your argument as much as possible.
- (3) For years scholars have been debating on the concept of modernity in <sup>the</sup> twentieth century culture and literature. Use either poetic works or novels to demonstrate your understanding of modernity.

**Part B: AMERICAN LITERATURE (35%)**

I. Briefly explain the following terms [12%]:

- (1) *Leather-Stocking Tales*
- (2) "Howl"
- (3) Phillis Wheatley
- (4) *The Zoo Story*
- (5) *Common Sense*

- (6) *The Knickerbockers*
- (7) "Self-Reliance"
- (8) *In Cold Blood*

II. Identify (a) the title of each work quoted below [1%@]; (b) the author [1%@] and (c) the context [2%@] of the text [12%]:

- (1) The flowers and lights fused ecstatically in Wilhelm's blind, wet eyes; the heavy sea-like music came up to his ears. It poured into him where he had hidden himself in the center of a crowd by the great and happy oblivion of tears. He heard it and sank deeper than sorrow, through torn sobs and cries toward the consummation of his heart's ultimate need.
- (2) A valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight.
- (3) Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the waterly part of the world. It is a way I have of driving off the spleen, and regulating the circulation.

III. Answer the following question [11%]:

Richard Wilbur wrote in 1966: "Most American poets of my generation were taught to admire the English Metaphysical poets of the seventeenth century and such contemporary masters of irony as John Crowe Ransom. . . . Poetry could not be honest, we thought, unless it began by acknowledging the full discordancy of modern life and consciousness." Discuss what distinguishes the works of contemporary American poets (e.g., Stanley Kunitz, Louis Glück, Robert Bly, Li-Young Lee) from that of their modernist predecessors (e.g., T. S. Eliot, Ezra Pound, Robert Penn Warren, Allen Tate).

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科目：文學批評 【外文系】

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**Instructions: There are three sections to this exam: Sections A, B, and C. Read the instructions given at the beginning of each section carefully before you begin to write your answers.**

**Section A: Explicate five of the terms or quotations given below. Please identify the person or the theoretical approach most closely associated with each. 25%**

1. Intentional fallacy/affective fallacy
2. "And so if the tragic poet is an imitator, he too is thrice removed from the king and from the truth; and so are all other imitators."
3. Primary and secondary imagination
4. "Poetry, like the world, may be said to have four ages, but in a different order; the first age of poetry being the age of iron; the second, of gold; the third, of silver; and the fourth, of brass."
5. "Much will have been gained for aesthetics once we have succeeded in apprehending directly—rather than merely ascertaining—that art owes its continuous evolution to the Appollonian-Dionysiac duality...."
6. Objective correlative
7. *New Science*
8. "It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen—what is possible according to the law of probability or necessity."
9. *effet de reel*
10. defamiliarization

**Section B: Answer both of the following two questions. Please try to be as precise as possible. Each answer weighs 25 points. 50%**

1. Describe and discuss the evolution of the concept of author since Plato
2. Describe and discuss how Plato's philosophy or theory has been revised or undermined by Post-structuralism. In your answer, try to give exact examples to show their connections.

**Section C: Write a response to ANY ONE of the following claims. Your answer may discuss ANY ONE OR MORE of the theoretical fields you are most familiar with, but should demonstrate a sound working knowledge of each of the fields it addresses. 25%**

1. "A text might be seen as a delicate ensemble of signifying practices which bears witness to the undecidability, the polyphony, the heterogeneity of meaning at a specific historical moment. That heterogeneity is the evidence that the signified is always unstable, subject to change. It demonstrates that the meaning of wife, or mistress, say, meanings lived out by people's bodies, in people's experience, is not fixed by nature, or even by culture, but is always a potential site of struggle, which is a struggle simultaneously for meanings and bodies and experience." (Catherine Belsey)
2. "Two meanings of the word 'subject' can consequently be—and often have been—used to describe the modern subject. He is, as Foucault explains, 'subject to someone else by control and dependence, and tied to his own identity by a conscience or self-knowledge.' What Foucault does not explain is how the two inversions are related: how did those people who possessed the new 'self-knowledge' acquire power over those people who were simply subjects in the first sense, and what does that have to do with the process by which words gained ascendancy over things." (Nancy Armstrong and Leonard Tennenhouse)