

國立中山大學八十九學年度碩博士班招生考試試題
科 目：外文所（文學批評）

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Please answer ALL of the following questions. 100%

1. Discuss and compare Aristotle's and Edward Young's conception of "organic unity," and explain in what way their claim(s) are related to the conception of unity or wholeness in New Criticism.

2. Describe and compare the notion of "disinterestedness" in Kant's *Critique of Judgment*, and Matthew Arnold's *The Function of Criticism at the Present Time*.

3. In a famous example, Ferdinand de Saussure notes that we feel that the 8.25 p.m. express from Geneva-to-Paris is the same train each day, no matter that the cars and locomotive may be different from day to day. Even if the 8.25 leaves half an hour late, it still is the 8.25, as long as it can be differentiated from the 7.25 and 9.25. Please explain what view of language this example is to illustrate, and why that view of language is known as "structuralism."

4. In the opening of his "Structure, Sign, and Play in the Discourse of the Human Sciences," Jacques Derrida meditates on the special status that the center has always been given in the structures of western thought and reasoning. He writes, "Thus it has always been thought that the center, which is by definition unique, constitutes that very thing within a structure which while governing the structure, escapes structurality." Explain the paradox that Derrida formulates here in your own words, and indicate the direction Derrida takes in order to use the notion of structurality more rigorously, so that it even applies to the center.

5. If, with postmodernism, we see identity in an anti-essentialist way as a series of masks, constructs, roles, and potentialities, then there seems to be little point in forms of criticism that take identity as a defining moment. Still, much criticism today is related to identity: African American criticism, feminism, lesbian/gay criticism, and postcolonialism are examples of criticisms that usually take identity as more than only a "shifting signifier." Noting this tension between postmodernist anti-essentialism and the essentialism of identity criticism, Sally Munt writes in her chapter "The Lesbian Hero" of *Heroic Desire: Lesbian Identity and Cultural Space*:

I am not pleading for a recapitulation to essentialist 'true homosexuals' here, but I think we need to re-evaluate Lesbian and Gay Liberation as an expedient, complex and appropriate counter-ideology for the present, one that is inflected by a more coherent and functional concept of self. My oppression as a lesbian is very specific, and my resistance has a particular subcultural history to inform it. What we are being liberated from, where liberation takes us--these things are always changing, and we require the fiction of liberatory struggle . . . to steer that change.

Please comment on this strategy of using identity as a temporary agent of change.

國立中山大學八十九學年度碩博士班招生考試試題

科目：外文所（英美文學史）

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The following questions are divided into three parts—English Literature before 1800, English Literature after 1800 and American literature. You must answer all three parts. For each part, please answer the question(s) according to the instruction.

I. English Literature before 1800

Choose any one of the following. 33%

1. Assuming that you have read something of Chaucer and Shakespeare, explain (rather than repeat the plot of their works) why they are great writers of their time and in the English tradition.
2. Most people understand very little about medieval English writings. Why do you think we should study works of this obscure period? You may argue otherwise, but you have to justify with meaningful statements.

II. English Literature after 1800

Answer one of the following questions. 33%

1. Do you agree that there is something called the “spirit of the age”? Or do you agree with Michel Foucault that “changes should not be treated at the same level, or be made to culminate at a single point, as is sometimes done, or be attributed to the genius of an individual, or a new collective spirit, or even to the fecundity of a single discovery,” that “it would be better to respect such differences, and even to try to grasp them in their specificity”? Illustrate your argument with the works of at least two Romantic writers and two Victorian writers.
2. The sense of “self” is something with which Romantic writers are highly concerned. (1) Discuss the representation of the self in the works of at least two Romantic writers. (2) How is the representation of the self in the Romantic period different from that in the twentieth century?

III. American Literature 34%

As Paul Lauter suggests, “mainstream” texts change when we read them alongside less familiar works or literary products by minority writers. You are asked to consider, comparatively, Nathaniel Hawthorne’s *The Scarlet Letter* with Alice Walker’s *The Color Purple*, Ralph Waldo Emerson’s “Self-Reliance” and “Politics” with Frederick Douglass’ *Narrative of the Life of Frederick Douglass*, Benjamin Franklin’s *Autobiography* with Maxine Hong Kingston’s *The Woman Warrior*, and Walt Whitman’s “Song of Myself” with Andrienne Rich’s “Diving into the Wreck” (or any poem by her). DO NOT just summarize the plots of the works, but critique the cultural, social, gender, and ethnic contexts that shape the “mainstream” texts.