

ANSWER ALL THE QUESTIONS.

1. Identify the following terms briefly [20%; 2%@]:

- (a) "Against Interpretation"
- (b) Benedetto Croce
- (c) *Critical Inquiry*
- (d) Diaspora
- (e) Elaine Showalter
- (f) F. R. Leavis
- (g) George Lukács
- (h) Hippolyte Taine
- (i) *Ion*
- (j) Judith Butler

2. **Criticism** is the overall term for studies concerned with defining, classifying, analyzing, interpreting, and evaluating works of literature. Theoretical criticism proposes a theory of literature, in the sense of general principles, together with a set of terms, distinctions, and categories, to be applied to identifying and analyzing works of literature, as well as the criteria (the standards, or norms) by which these works and their writers are to be evaluated. The earliest great work of theoretical criticism was Aristotle's *Poetics* (fourth century B.C.). Especially influential works of theoretical criticism in the first half of the present century are I. A. Richards, *Principles of Literary Criticism* (1924); Kenneth Burke, *The Philosophy of Literary Form* (1941, rev. 1957); Eric Auerbach, *Mimesis* (1946); R. S. Crane, ed., *Critics and Criticism* (1952); and Northrop Frye, *Anatomy of Criticism* (1957). Since the 1970s there has been a flood of writings, Continental, American, and English, proposing diverse novel and radical forms of critical theory. These are discussed in the section of the *Glossary* titled "Modern Theories of Literature and Criticism," beginning on p. 223; see especially *poststructuralism* in that section, for a description of the special sense of the term "theory" in current usage. Practical criticism, or applied criticism, concerns itself with the discussion of particular works and writers; in an applied critique, the theoretical principles controlling the mode of the analysis, interpretation, and evaluation are often left implicit, or brought in only as the occasion demands. Among the more influential works of applied criticism in England are the literary essays of Dryden in the *Restoration*, Dr. Johnson's *Lives of the English Poets* (1779-81), Coleridge's chapters on the poetry of Wordsworth in *Biographia Literaria* (1817) and his lectures on Shakespeare, Matthew Arnold's *Essays in Criticism* (1865 and following), I. A. Richards' *Practical Criticism* (1930), T. S. Eliot's *Selected Essays* (1932), and the many critical essays by Virginia Woolf, F. R. Leavis, and Lionel Trilling. Cleanth Brooks' *The Well Wrought Urn* (1947) is an instance of the "close reading" of single texts which was the typical mode of practical criticism in the American *New Criticism*.

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It is also common to distinguish types of criticism which bring to bear upon literature various special areas of knowledge and theory, in the attempt to identify the conditions and influences which determine the particular characteristics of a literary work. Accordingly, we have "historical criticism," "biographical criticism," "sociological criticism" (see *sociology of literature* and *Marxist criticism*), *psychological criticism* (a subspecies is *psychoanalytic criticism*), and *archetypal or myth criticism* (which undertakes to explain the formation of types of literature by reference to the theories of myth and ritual in modern cultural anthropology).

The above passages are excerpted from a sample entry in M. H. Abrams's *A Glossary of Literary Terms*. You can find names and key terms such as "criteria," "Aristotle," "*Poetics*," "I. A. Richards," "poststructuralism," "Kenneth Burke" in it. You are now asked to write an essay for the entry of "Representation" for a handbook of contemporary critical terms. Make sure you include *at least* the following terms in your entry [25%]:

**Representation, mimesis, Aristotle, *Poetics*, reality, imitation, Eric Auerbach, new historicism, A. D. Nuttall's *A New Mimesis: Shakespeare and the Representation of Reality* (1983), Stephen Greenblatt's *Representing the English Renaissance* (1988)**

3. It was the summer of 1923, the summer I came down from Cambridge, when despite my aunt's wishes that I return to Shropshire, I decided my future lay in the capital and took up a small flat at number 14b Bedford Gardens in Kensington. I remember it now as the most wonderful of summers. After years of being surrounded by fellows, both at school and at Cambridge, I took great pleasure in my own company. I enjoyed the London parks, the quiet of the Reading Room at the British Museum; I indulged entire afternoons strolling the streets of Kensington, outlining to myself plans for my future, pausing once in a while to admire how here in England, even in the midst of such a great city, creepers and ivy are to be found clinging to the fronts of fine houses.

I do not wish to appear smug; but drifting through my days here in London, I believe I can indeed own up to a certain contentment. I enjoy my walks in the parks, I visit the galleries; and increasingly of late, I have come to take a foolish pride in sifting through old newspaper reports of my cases in the Reading Room at the British Museum. This city, in other words, has come to be my home, and I should not mind if I had to live out the rest of my days here. Nevertheless, there are those times when a sort of emptiness fills my hours, and I shall continue to give Jennifer's invitation serious thought.

The first passage above is the beginning paragraph of Kazuo Ishiguro's *When We Were Orphans*, and the second ends the last chapter of the novel. Read them carefully and then answer the contextual questions below [29%]:

- (a) Can we call Ishiguro's text a reliable first person narrative? What kind of narrator is "I"? (5%)
- (b) The difference in the use of tense in the two passages is quite obvious. What does such a difference suggest? (4%)
- (c) What is the profession of the narrator? How do you know? (4%)

(d) The function of memory in these two passages represents a major component of the novel. Cite examples to indicate the ways the author uses the narrative to mimic how memory functions. You may also want to discuss the aspects of the element *time* in the narrative. (8%)

(e) Towards the end of the novel, the narrator declares that "This city . . . has come to be my *home* . . . ." What is the significance of "home" or "homeland" for the narrator, who is obviously not a local resident of London? How do you position immigrant British writers like Ishiguro, Naipaul, and Rushdie in the context of contemporary English literature? (8%)

4. In 1958, a famous conference on style was held at Indiana University and two years later its proceedings were published as *Style in Language*. For many people the significance of that conference and its proceedings lies in Roman Jakobson's seminal paper entitled "Closing Statement: Linguistics and Poetics." In retrospect, however, Jakobson's closing statement to the conference was not a **closing** statement; it was, on the contrary, an **opening** statement inaugurating the coming of a structuralist era of Anglo-American critical theory. Trace and comment on this structuralist tradition of poetics based on the Saussurean theory of language. What are the common complaints against structuralism? In what sense can we argue that poststructuralism is also the trace of structuralism?[26%]

# 國立中山大學九十一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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Follow the instruction of each part and answer all of the following three parts.

I. Pre-1800 English Literature

Choose Either One of the following and elaborate your argument with concrete examples. 33%

1. Some critics of pre-modern literature claim the rich product of the drama of this period results from the excitement generated by the discovery of the New World and the cultural upheavals caused by the Protestant Reformation. State whether you agree or disagree, and clarify your argument with examples.
2. Aside from the themes related to teachings of the Church, Medieval Literature is filled up with legendary stories and stories exemplifying different classes. Do you think these heroic legends or literary works dealing with the medieval societies help construct Englishness. Please elaborate your argument with examples.

II. English Literature after 1800

Answer Either One of the following questions. 33%

1. We ascribe to canon an authoritative position and consider its formulation a long distilling process that synthesizes the essential and significant ideas of an age. Argue the point with supportive evidence from the major works by representative authors in the 19<sup>th</sup> Century.
2. Virginia Woolf discusses the topic of "women and fiction" in many of her essays. Critique as well as appreciation of the 19<sup>th</sup> Century women novelists constitutes a crucial part of her arguments. Compare the women novelists of the 19<sup>th</sup> Century and the 20<sup>th</sup> Century in light of Woolf's discussion as to

- a) why Woolf is not satisfied with the 19<sup>th</sup> Century women novelists, and
- b) what she hopes the latter will achieve.

Present the comparison with your own evaluation---whether you find more similarities than differences or more differences than similarities between the two centuries of women's writing; or, whether there is a female tradition of the English novel in the past two hundred years, as some critics claim.

III. American Literature

Answer BOTH of the following questions: 34%

1. The subject matter of racism against black people has been a central concern of some American writers. How do their writings reflect the changing view of the society on this issue as well as their personal stance? What are the social-political movements that cause the changes and inspire their writings? Illustrate your points with examples from American writings of both 19<sup>th</sup> and 20<sup>th</sup> centuries, and from both black and non-black writers. (17%)
2. Select ONE the following three literary movements and write a detailed account of the movement and its significance in American literature:
  - (1) Imagism,
  - (2) Southern writers in the mid 20<sup>th</sup> Century
  - (3) San Francisco Renaissance.