

國立清華大學 100 學年度碩士班入學考試試題

系所班組別：外國語文學系（所）甲組（外國文學組） 碩士班入學考試

科目：文學批評與理論 科目代碼：3703 共 3 頁，第 1 頁 *請在【答案卷、卡】作答

**Part I: Please identify and briefly indicate the significance of TEN of the following terms.
(40%)**

1. Ideological State Apparatuses
2. Catharsis
3. Contact Zone
4. Uncanny
5. Structuralism
6. Alienation
7. Supplementarity
8. Stream of Consciousness
9. Epic Theatre
10. Gender
11. Imagined Community
12. Allegory
13. Art for Art's Sake
14. Metonymy
15. Power/Knowledge

Part II: Please choose TWO of the following critical statements. For each statement, write a cogent short essay in which you assess its implications for literary and critical studies. (40%)

1. "We must not admit any notion, for instance, that proposes to show that Wordsworth, Austen, or Coleridge, because they wrote *before* 1857, actually caused the establishment of formal British governmental rule over India *after* 1857. We should try to discern instead a counterpoint between overt patterns in British writing about Britain writing about Britain and representations of the world beyond the British Isles.... We shall find them using striking but careful strategies, many of them derived from expected sources—positive ideas of home, of a nation and its language, of proper order, good behavior, moral values."

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2. “The novel is thus the logical literary vehicle of a culture which, in the last few centuries, has set an unprecedented value on originality, on the novel; and it is therefore well named.”
3. “A *gaze* that objectifies and examines, that takes things apart analytically that monitors and penetrates everything, gains a power that is structurally formative for these institutions. It is the gaze of the rational subject who has lost all merely intuitive bonds with his environment and torn down all the bridges built up of intersubjective agreement, and for whom in his monological isolation, other subjects are only accessible as the objects of nonparticipant observation. This gaze is, as it were, architecturally congealed in the Panopticon sketched out by Bentham.”
4. “For all literary artists, of course, self-definition necessarily precedes self-assertion: the creative ‘I AM’ cannot be uttered if the ‘I’ knows not what it is. But for the female artist the essential process of self-definition is complicated by all those patriarchal definitions that intervene between herself and herself.”

Part III: The following paragraph is the opening statement from Roland Barthes’s “Introduction to the Structural Analysis of Narratives.” Please analyze it and attempt to explain in a short essay (as in Part II) why Barthes would like to conceptualize “narratives” in such a way. Please also include your critique or modification of his position. (20%)

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man’s stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting ..., stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is

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very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself.