

國立清華大學 105 學年度碩士班考試入學試題

系所班組別：外國語文學系 甲組（外國文學組）

考試科目（代碼）：文本分析（3303）

共 2 頁，第 1 頁 *請在【答案卷、卡】作答

Part I: 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. (60%)

A) I am not trying to say that the novel—or the culture in the broad sense—“caused” imperialism, but that the novel, as a cultural artifact of bourgeois society, and imperialism are unthinkable without each other. Of all the major literary forms, the novel is the most recent, its emergence the most datable, its occurrence the most Western, its normative pattern of social authority the most structured; imperialism and the novel fortified each other to such a degree that is impossible, I would argue, to read one without in some way dealing with the other.

Nor is this all. The novel is an incorporative, quasi-encyclopedic cultural form. Packed into it are both a highly regulated plot mechanism and an entire system of social reference that depends on the existing institutions of bourgeois society, their authority and power.

B) In other words, the issue is not one of elaborating a new theory of which woman would be the *subject* or the *object*, but of jamming the theoretical machinery itself, of suspending its pretension to the production of a truth and of a meaning that are excessively univocal. Which presupposes that women do not aspire simply to be men's equals in knowledge. That they do not claim to be rivaling men in constructing a logic of the feminine that would still take onto-theo-logic as its model, but that they are rather attempting to wrest this question away from the economy of the logos. They should not put it, then, in the form “What is woman?” but rather, repeating/interpreting the way in which, within discourse, the feminine finds itself defined as lack, deficiency, or as imitation and negative image of the subject, they should signify that with respect to this logic a *disruptive excess* is possible on the feminine side.

C) There are countless forms of narrative in the world. First of all, there is a prodigious variety of genres, each of which branches out into a variety of media, as if all substances could be relied upon to accommodate man's stories. Among the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all those substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, drame [suspense drama], comedy, pantomime, paintings (in Santa Ursula by Carpaccio, for instance), stained-glass windows, movies, local news, conversation. Moreover, in this infinite variety of forms, it is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their

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stories, and very often those stories are enjoyed by men of different and even opposite cultural backgrounds: narrative remains largely unconcerned with good or bad literature. Like life itself, it is there, international, transhistorical, transcultural.

Part II: The following passages are taken out of Mary Wollstonecraft's *A Vindication of the Rights of Woman*. Or to put it more accurately, Wollstonecraft quotes Rousseau in his novel *Emile* so that she can debunk the myth of the passive womanhood that the patriarchal society uses to prevent female education. Please analyze them and attempt to explain in a short essay (as in Part I) why Wollstonecraft would like to quote Rousseau and how Rousseau's notion of gender difference is ironic. (40%)

“Whether I consider the peculiar destination of the sex, observe their inclinations, or remark their duties, all things equally concur to point out the peculiar method of education best adapted to them. Woman and man were made for each other, but their mutual dependence is not the same. The men depend on the women only on account of their desires; the women on the men both on account of their desires and their necessities: we could subsist better without them than they without us.

“For this reason, the education of the women should be always relative to the men. To please, to be useful to us, to make us love and esteem them, to educate us when young, and take care of us when grown up, to advise, to console us, to render our lives easy and agreeable: these are the duties of women at all times, and what they should be taught in their infancy. So long as we fail to recur to this principle, we run wide of the mark, and all the precepts which are given them contribute neither to their happiness nor our own.”